# PROGRAM OF STUDY CATALOG  |  2016 - 2017

# MILWAUKEE INSTITUTE OF ART & DESIGN

Please note: The information presented in this document is as accurate as possible, but is subject to change / revisions / corrections.  It is intended as an informational document, not a binding contract.

If you have questions, please contact MIAD's Office of Registration, 414.847.3272.

| FOUNDATIONS | | |
|---|---|---|
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| F100: Observational Drawing | 3.0 | none |
| F110: Visual & Color Dynamics | 3.0 | none |
| F120: RPM | 3.0 | none |
| F130: Space, Forms & Materials | 3.0 | none |
| F140: Understanding the Visual I | 1.5 | none |
| **Required Major Courses: Spring** | | |
| F199: IAS: Communication Design I | 3.0 | F100, F110, F130 |
| F113/F115/F117: Concepts class | 3.0 | F100 & F110 / F130 |
| F121: RPM | 3.0 | none |
| F141: Understanding the Visual II | 1.5 | F140 |
| **Liberal Studies: Foundations** | | |
| WR120: The Word and the World | 3.0 | none |
| AH151: Prehistory - 1900 | 3.0 | none |
| HU121: Human Thought and Action | 3.0 | none |
| *Students complete 16.5 credits each semester foundations year to complete degree requirements in four years* | | |
| **SOPHOMORE** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS200: Communication Design I | 3.0 | F113/F115 |
| DS202: Typography I | 3.0 | F113/F115 |
| DS230: Computer Studio I | 3.0 | F113/F115 |
| **Required Major Courses: Spring** | | |
| DS201: Communication Design II | 3.0 | DS200 |
| DS203: Typography II | 3.0 | DS202 |
| DS231: Computer Studio II | 3.0 | DS230 |
| **Studio Electives** | | |
| 3cr. studio elective: | 3.0 | |
| **Liberal Studies: Sophomore** | | |
| WR200: Critical and Creative Forms | 3.0 | WR120 |
| SC220: Patterns in Nature | 3.0 | none |
| AH213: History of Modernism-Design | 3.0 | AH151 |
| *Students complete 15 credits each semester sophomore year to complete degree requirements in four years* | | |
| **JUNIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS300: Communication Design III | 3.0 | DS201, DS203, & DS231 |
| DS302: Information Graphics | 3.0 | DS201, DS203, & DS231 |
| DS330: Computer Studio III | 3.0 | DS201, DS203, & DS231 |
| **Required Major Courses: Spring** | | |
| DS303: Packaging Design | 3.0 | DS300, DS302 & DS330 |
| DS305: Advertising Design | 3.0 | DS300, DS302 & DS330 |
| DS331: Advanced Computer Studio | 3.0 | DS330 |
| **Liberal Studies: Junior** | | |
| WR300: The Creative Professional in Context | 3.0 | Junior standing & WR200 |
| AH318: Art History Elective | 3.0 | WR200 & AH213/212 |
| SC320/350/(2)321:NS Elect. | 3.0 | SC220 |
| HU380: Service Learning | 4.0 | Junior standing & WR200 |
| *Students complete 15/16 {w/HU380} each semester junior year to complete degree requirements* | | |
| **SENIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS400: Communication Design IV | 3.0 | DS303, DS305, DS331 |
| DS402: Communication Design Thesis | 3.0 | DS303, DS305, DS331 |
| **Required Major Courses: Spring** | **credits** | **prerequisite** |
| DS401: Communication Design Thesis | 3.0 | DS400, DS402 |
| DS405: Professional Portfolio/Practice | 3.0 | DS400, DS402 |
| **Studio Electives** | | |
| 3cr studio elective: | 3.0 | |
| 3cr studio elective: | 3.0 | |
| **Liberal Studies: Senior** | | |
| WR400: Senior Writing Seminar | 3.0 | senior standing & WR300 |
| AH318: AH Elective | 3.0 | WR200 & AH212/213 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| *Students complete 15 credits each semester senior year to complete degree requirements* | | |
| *124 credits minimum required to complete degree* | | TOTAL CREDITS COMPLETED : |

| FOUNDATIONS | | |
|---|---|---|
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| F100: Observational Drawing | 3.0 | none |
| F110: Visual & Color Dynamics | 3.0 | none |
| F120: RPM | 3.0 | none |
| F130: Space, Forms & Materials | 3.0 | none |
| F140: Understanding the Visual I | 1.5 | none |
| **Required Major Courses: Spring** | | |
| F199: IAS: Illustration I | 3.0 | F100, F110, F130 |
| F113/F115/F117: Concepts class | 3.0 | F100 & F110 / F130 |
| F121: RPM | 3.0 | none |
| F141: Understanding the Visual II | 1.5 | F140 |
| **Liberal Studies: Foundations** | | |
| WR120: The Word and the World | 3.0 | none |
| AH151: Prehistory - 1900 | 3.0 | none |
| HU121: Human Thought and Action | 3.0 | none |
| *Students complete 16.5 credits each semester foundations year to complete degree requirements in four years* | | |
| **SOPHOMORE** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS210: Illustration I | 3.0 | F113/F115 |
| DS212: Illustration Media | 3.0 | F113/F115 |
| DS214: Figure Drawing for Illustration | 3.0 | F113/F115 |
| DS230: Computer Studio I | 3.0 | F113/F115 |
| **Required Major Courses: Spring** | | |
| DS211: Illustration II | 3.0 | DS210 |
| DS215: Adv. Figure Drawing for Illustrators | 3.0 | DS214 |
| DS231: Computer Studio II | 3.0 | DS230 |
| **Liberal Studies: Sophomore** | | |
| WR200: Critical and Creative Forms | 3.0 | WR120 |
| SC220: Patterns in Nature | 3.0 | none |
| AH213: History of Modernism-Design | 3.0 | AH151 |
| *Students complete 15 credits each semester sophomore year to complete degree requirements in four years* | | |
| **JUNIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS202: Typography I | 3.0 | F113/F115 |
| DS310: Illustration III | 3.0 | DS211 |
| **Required Major Courses: Spring** | | |
| DS311: Illustration IV | 3.0 | DS310 |
| **Studio Electives** | | |
| 3cr Design Elective | 3.0 | |
| 3cr studio elective | 3.0 | |
| 3cr studio elective | 3.0 | |
| **Liberal Studies: Junior** | | |
| WR300: The Creative Professional in Context | 3.0 | Junior standing & WR200 |
| AH318: Art History Elective | 3.0 | WR200 & AH213/212 |
| SC320/350/321:NS Elect. | 3.0 | SC220 |
| HU380: Service Learning | 4.0 | Junior standing & WR200 |
| *Students complete 15/16 {w/HU380} each semester junior year to complete degree requirements* | | |
| **SENIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS410: Professional Practice for Illustrators | 3.0 | DS311 |
| DS412: Illustration Seminar I | 3.0 | DS311 |
| **Required Major Courses: Spring** | **credits** | **prerequisite** |
| DS411: Illustration Thesis | 3.0 | DS410 & DS412 |
| DS413: Illustration Seminar II | 3.0 | DS410 & DS412 |
| **Studio Electives** | | |
| 3cr studio elective: | 3.0 | |
| 3cr studio elective: | 3.0 | |
| **Liberal Studies: Senior** | | |
| WR400: Senior Writing Seminar | 3.0 | senior standing & WR300 |
| AH318: AH Elective | 3.0 | WR200 & AH212/213 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| *Students complete 15 credits each semester senior year to complete degree requirements* | | |
| *124 credits minimum required to complete degree* | | TOTAL CREDITS COMPLETED : |

| FOUNDATIONS | | |
|---|---|---|
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| F100: Observational Drawing | 3.0 | none |
| F110: Visual & Color Dynamics | 3.0 | none |
| F120: RPM | 3.0 | none |
| F130: Space Forms & Materials | 3.0 | none |
| F140: Understanding the Visual I | 1.5 | none |
| **Required Major Courses: Spring** | | |
| F199: IAS: 3D Design ID | 3.0 | F100, F110, F130 |
| F113/F115/F117: Concepts class | 3.0 | F100 & F110 / F130 |
| F121: RPM | 3.0 | none |
| F141: Understanding the Visual II | 1.5 | F140 |
| **Liberal Studies: Foundations** | | |
| WR120: The Word and the World | 3.0 | none |
| AH151: Prehistory - 1900 | 3.0 | none |
| HU121: Human Thought and Action | 3.0 | none |
| *Students complete 16.5 credits each semester foundations year to complete degree requirements in four years* | | |
| **SOPHOMORE** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS240: Materials & Methods I | 3.0 | F130 & F113/F115 |
| DS250: Industrial Design I | 3.0 | F130 & F113/F115 |
| DS252: Technical Illustration | 3.0 | F130 & F113/F115 |
| **Required Major Courses: Spring** | | |
| DS241: Materials & Methods II | 3.0 | DS240 |
| DS251: Industrial Design II | 3.0 | DS250 & DS252 |
| DS253: Visualization Techniques I | 3.0 | DS252 |
| **Studio Electives** | | |
| 3cr Studio Elective | 3.0 | |
| **Liberal Studies: Sophomore** | | |
| WR200: Critical and Creative Forms | 3.0 | WR120 |
| SC220: Patterns in Nature | 3.0 | none |
| AH213: History of Modernism-Design | 3.0 | AH151 |
| *Students complete 15 credits each semester sophomore year to complete degree requirements in four years* | | |
| **JUNIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS340: Industrial Design III | 3.0 | DS251 |
| DS342: Materials & Methods III | 3.0 | DS241 |
| DS344: CAID I | 3.0 | DS251 & DS253 |
| DS352: Visualization Techniques II | 3.0 | DS241 & DS253 |
| **Required Major Courses: Spring** | | |
| DS341: Industrial Design IV | 3.0 | DS340 |
| DS345: CAID II | 3.0 | DS344 |
| DS359: Human Factors | 3.0 | DS340 & DS344 |
| **Liberal Studies: Junior** | | |
| WR300: The Creative Professional in Context | 3.0 | WR200 & junior standing |
| SC320/350/321: NS Elective | 3.0 | SC220 |
| HU380: Service Learning | 4.0 | WR200 & junior standing |
| *Students complete 15/16 {w/HU380} each semester junior year to complete degree requirements* | | |
| **SENIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS440: Industrial Design V | 3.0 | DS341, DS345 & DS359 |
| DS442: Industrial Design Professional Practice | 3.0 | DS341, DS345 & DS359 |
| **Required Major Courses: Spring** | | |
| DS441: Industrial Design VI: Senior Project | 3.0 | DS440 & DS442 |
| DS451: Display & Exhibition Design | 3.0 | DS440 & DS442 |
| **Studio Electives** | | |
| 3cr studio elective: | 3.0 | |
| **Liberal Studies: Senior** | | |
| WR400: Senior Writing Seminar | 3.0 | WR300 & senior standing |
| AH318: AH Elect | 3.0 | WR200 & AH212/213 |
| AH318: AH Elect | 3.0 | WR200 & AH212/213 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| *Students complete 15 credits each semester senior year to complete degree requirements* | | |
| *124 credits minimum required to complete degree* | | |

# Interior Architecture + Design: 2016 - 2017    MILWAUKEE INSTITUTE OF ART & DESIGN

| FOUNDATIONS | | |
|---|---|---|
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| F100: Observational Drawing | 3.0 | none |
| F110: Visual & Color Dynamics | 3.0 | none |
| F120: RPM | 3.0 | none |
| F130: Space, Forms & Materials | 3.0 | none |
| F140: Understanding the Visual I | 1.5 | none |
| **Required Major Courses: Spring** | | |
| F199: IAS: IAD | 3.0 | F100, F110, F130 |
| F113/F115/F117: Concepts class | 3.0 | F100 & F110 / F130 |
| F121: RPM | 3.0 | none |
| F141: Understanding the Visual II | 1.5 | F140 |
| **Liberal Studies: Foundations** | | |
| WR120: The Word and the World | 3.0 | none |
| AH151: Prehistory - 1900 | 3.0 | none |
| HU121: Human Thought and Action | 3.0 | none |
| *Students complete 16.5 credits each semester foundations year to complete degree requirements in four years* | | |
| **SOPHOMORE** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS220: IAD I: Residential Design | 3.0 | F113/F115 |
| DS222: IAD Drawing/CAD I: Architectural Graphics | 1.5 | F113/F115 |
| DS224: IAD Systems I: Concepts of Design | 1.5 | F113/F115 |
| DS226: IAD Furniture: Joinery & Fabrication | 3.0 | F113/F115 |
| **OR** 3cr studio elective | | |
| **Required Major Courses: Spring** | | |
| DS221: IAD II; Work Space/Office Design | 3.0 | DS220 |
| DS223: IAD Drawing/CAD II: Digital Modeling and Rendering | 1.5 | DS222 |
| DS225: IAD Systems II: Materials, Finishes & Human Factors | 1.5 | DS224 |
| DS227: IAD Furniture: Design-Build I | 3.0 | DS226, DS240 or instructor permission |
| **OR** 3cr studio elective | | |
| AH212: History of Modernism-Fine Arts | 3.0 | AH151 |
| **Studio Electives** | | |
| 3cr. studio elective: | 3.0 | |
| **Liberal Studies: Sophomore** | | |
| WR200: Critical and Creative Forms | 3.0 | WR120 |
| SC220: Patterns in Nature | 3.0 | none |
| *Students complete 15 credits each semester sophomore year to complete degree requirements in four years* | | |
| **JUNIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS320: IAD III: Retail and Exhibit Design | 3.0 | DS221 |
| DS322: IAD Drawing/CAD III: Building Information Modeling | 1.5 | DS223 |
| DS324: IAD Systems III: Electrical Lighting & Design | 1.5 | DS225 |
| DS326: IAD Furniture: Design-Build II | 3.0 | DS221 |
| **OR** 3cr studio elective | | |
| AH318: AH Elective: Architectural History & Analysis | 3.0 | WR200 & AH212 |
| **Required Major Courses: Spring** | | |
| DS321: IAD IV: Collaborative Design-Build Studio | 3.0 | DS320 |
| DS323: IAD Drawing/CAD IV: Advanced Computer Modeling/Rendering | 1.5 | DS322 |
| DS325: IAD Systems IV: Wall Types and Building Systems | 1.5 | DS324 |
| DS327: IAD Furniture: Advanced Fabrication | 3.0 | DS326 |
| **OR** 3cr studio elective | | |
| AH318: AH Elective: Contemporary Theory & Practice | 3.0 | WR200 & AH212 |
| **Liberal Studies: Junior** | | |
| WR300: The Creative Professional in Context | 3.0 | Junior standing & WR200 |
| HU380: Service Learning | 4.0 | Junior standing & WR200 |
| *Students complete 15/16 {w/HU380} each semester junior year to complete degree requirements* | | |
| **SENIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| DS420: IAD Thesis: Schematic Design or Furniture Sem I | 3.0 | DS321 |
| DS422: IAD Drawing/CAD V: Identity and Graphic Design | 1.5 | DS323 |
| DS425: IAD Systems VI: Structures, Acoustics and Building Systems | 1.5 | DS325 |
| DS426: IAD Theory/Practice: Green Studio | 3.0 | DS327 |
| **Required Major Courses: Spring** | **credits** | **prerequisite** |
| DS421: IAD Thesis: Design Development  or Furniture Sem II | 3.0 | DS420 |
| DS423: IAD Drawing/CAD VI: Thesis Presentation | 1.5 | DS422 |
| DS424: IAD Systems V: Codes and Contexts | 1.5 | DS424 |
| DS427: IAD Theory/Practice: Details & Working Drawings | 3.0 | DS426 |
| **Liberal Studies: Senior** | | |
| WR400: Senior Writing Seminar | 3.0 | senior standing & WR300 |
| SC320/350/321: NS Elect: | 3.0 | SC220 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| HU340: Topic in Humanities | 3.0 | HU121 & WR200 |
| *Students complete 16.5/13.5 credits each semester senior year to complete degree requirements* | | |
| *124 credits minimum required to complete degree* | | TOTAL CREDITS COMPLETED : |

| FOUNDATIONS | | |
|---|---|---|
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| F100: Observational Drawing | 3.0 | none |
| F110: Visual & Color Dynamics | 3.0 | none |
| F120: RPM | 3.0 | none |
| F130: Space, Forms & Materials | 3.0 | none |
| F140: Understanding the Visual I | 1.5 | none |
| **Required Major Courses: Spring** | | |
| F199: IAS: NSP | 3.0 | F100, F110, F130 |
| F113/F115/F117: Concepts class | 3.0 | F100 & F110 / F130 |
| F121: RPM | 3.0 | none |
| F141: Understanding the Visual II | 1.5 | F140 |
| **Liberal Studies: Foundations** | | |
| WR120: The Word and the World | 3.0 | none |
| AH151: Prehistory - 1900 | 3.0 | none |
| HU121: Human Thought and Action | 3.0 | none |
| *Students complete 16.5 credits each semester foundations year to complete degree requirements in four years* | | |
| **SOPHOMORE** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| NSP200: Singularity + Multiplicity | 3.0 | F113/115 (all foundations studio) |
| NSP220: Approaches to Making | 3.0 | F113/115 (all foundations studio) |
| NSP206: Studio Principles | 3.0 | F113/115 (all foundations studio) |
| NSP290: Sophomore Seminar | 1.5 | F113/115 (all foundations studio) |
| **Required Major Courses: Spring** | | |
| NSP221: Approaches to Making | 3.0 | NSP200 & NSP290 |
| NSP207: Studio Principles | 3.0 | F113/115 (all foundations studio) |
| NSP207: Studio Principles | 3.0 | F113/115 (all foundations studio) |
| **Studio Electives** | | |
| 3cr. studio elective: | 3.0 | |
| **Liberal Studies: Sophomore** | | |
| WR200: Critical and Creative Forms | 3.0 | WR120 |
| SC220: Patterns in Nature | 3.0 | none |
| AH212: History of Modernism - Fine Art | 3.0 | AH151 |
| *Students complete 15/16.5 credits each semester sophomore year to complete degree requirements in four years* | | |
| **JUNIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| NSP300: Integration + Intersection I | 3.0 | NSP200 |
| NSP320: Contemporary Critical Theory | 3.0 | WR200 & NSP200 |
| NSP306: Open Studio I | 3.0 | Revelant Principles Course |
| **Required Major Courses: Spring** | | |
| NSP301: Integration + Intersection II | 3.0 | NSP300 |
| NSP307: Open Studio II | 3.0 | NSP306 |
| NSP391: Junior Seminar | 1.5 | NSP290 & NSP306 |
| **Liberal Studies: Junior** | | |
| WR300: The Creative Professional in Context | 3.0 | Junior standing & WR200 |
| AH318: Art History Elective | 3.0 | WR200 & AH213/212 |
| SC320/350/321: Natural Science Elective | 3.0 | SC220 |
| HU380: Service Learning | 4.0 | Junior standing, HU121 & WR200 |
| *Students complete 13.5 {14.5}/15 {16}, {w/HU380} each semester junior year to complete degree requirements* | | |
| **SENIOR** | | |
| **Required Major Courses: Fall** | **credits** | **prerequisite** |
| NSP440: Multidisciplinary Thesis I | 3.0 | Senior standing, NSP301, NSP307 |
| NSP400: Standpoints + Circumstances | 3.0 | Senior standing & NSP301 |
| NSP490: Senior Seminar | 1.5 | Senior with Thesis |
| **Required Major Courses: Spring** | **credits** | **prerequisite** |
| NSP441: Multidisciplinary Thesis II | 3.0 | NSP440 & NSP490 |
| NSP491: Senior Seminar | 1.5 | NSP440 & NSP490 |
| **Studio Electives** | | |
| 3cr studio elective: | 3.0 | |
| 3cr studio elective: | 3.0 | |
| **Liberal Studies: Senior** | | |
| WR400: Senior Writing Seminar | 3.0 | senior standing & WR300 |
| AH318: AH Elective | 3.0 | WR200 & AH212/213 |
| HU340/360 Topics in Cultural Studies | 3.0 | HU121 & WR200 |
| HU340 Topics in Cultural Studies | 3.0 | HU121 & WR200 |
| *Students complete 16.5/13.5 credits each semester senior year to complete degree requirements* | | |
| *124 credits minimum required to complete degree* | | TOTAL CREDITS COMPLETED : |

## AH151: Prehistory - 1900

**Topics in Historical Art: Prehistory to 1900** is a course in which a number of themes in historical Western art are examined and addressed through east-west cultural connections and artistic exchanges. Key art objects in cultural periods from prehistoric times through the nineteenth century will be the focus of study. Through intensive reading, writing, and oral projects, students will learn to identify and discuss key works of art utilizing appropriate terminology by artistic, cultural, and critical criteria. In the course, students will engage in activities centering on inquiry, observation, description, analysis, and research of art objects.

AH151 is a topical study of art from prehistory through the nineteenth century, and will focus primarily on Western art, East- West cultural exchanges, and the influence of Non-Western art and ideas on the art in the west. Focus will center on art objects from different cultures and periods within this time frame and the historical contexts in which they were created. Because art and ideas are considered equally important, reading and analysis of primary and other texts, along with the study of images and original works are basic to AH151 coursework. The texts will help provide an aesthetic, social-cultural, and critical framework for studying these creators and their objects. As part of this course, students will have the opportunity to examine the lives of many significant creative figures, the influences of their personalities on the art of their time, and the artistic movements of which they were a part. In the course, students will utilize inquiry, observation, description, analysis, and research as key tools to engage specific works, historical periods, and cultural contexts.

Credits: 3.0
Prerequisite(s): None

## AH212: History of Modernism - Fine Art

Primarily an object-driven course, **History of Modern and Contemporary Art** provides and in-depth study of modern and contemporary art makers and movements in the context of the critical, cultural and social issues surrounding them. Through intensive reading, writing, research, and oral assignments, students have the opportunity to study key figures, movements and theories. The course begins with a review of major trends in art since the end of the 19th century and follows with a closer examination of art from the 1960s through the present day.

In AH212 students will have the opportunity to examine the major aesthetic, philosophical, cultural and critical movements of the recent past and study closely the work of important figures in modern and contemporary art. The course begins with a review of later 19th century art and early 20th century European art and culture as an introduction to American art of the 1960s and 70s; the second half of the course centers on contemporary art from an international perspective. An important aspect of the course is the emerging importance of criticism and critical theory. Students will examine closely major critical and theoretical texts of this period.

Credits: 3.0
Prerequisite(s): AH151 or equivalent

## AH213: History of Modernism-Design

**The History of Modernism: Design** outlines major styles and trends in communication design, illustration, industrial design, architecture and interior architecture & design, from the beginning of the industrial period to the present. Through intensive reading, writing, research and oral assignments, students have the opportunity to study the philosophical, social, cultural and commercial concerns of such primary movements as Arts and Crafts, Art Nouveau, Bauhaus, Art Deco and Post Modernism within Europe, the United States and Japan.

AH213 will provide students with an historical perspective of the designer's world since the beginning of the 19th century. Students will gain an understanding of the major figures, movements and styles in design that have emerged since the beginning of the modern industrial period, and of the social and cultural forces that are the basis of the evolving craft of the designer. While significant emphasis will be placed on design of the recent past, students will be required to demonstrate understanding of the relationship between recent trends in design and the traditions from which they emerged. AH213 emphasizes the critical process and stresses writing as a primary means of demonstrating knowledge in these areas. Strong emphasis will be placed on all manifestations of modern and contemporary design as it concerns both two and three-dimensional forms.

Credits: 3.0
Prerequisite(s): WR120 and AH151 or equivalencies

## AH318: Art History Elective

**AH318** provides students the opportunity to give in-depth focus to a wide range of elective topics in Art History. Experience in the disciplines is broadened through intensive reading, writing, research and oral assignments. Among the topics which students may choose to study are courses such as: 19th Century American Masters; Early Chinese Art; Women, Art, and Society; The Bauhaus; The History of Industrial Design; and others.

AH318 is an advanced-level elective course in Art History. In AH318 students will undertake an in-depth and systematic investigation of one area of study in Art History. This topic may focus on the art of a geographic area or culture, a particular movement in the history of art, or on the life and work of one artist or group of artists. In each case, the course of study will include an extensive analysis of individual works of art, the cultures from which these emerged, and the critical discourse that helps us understand this art more clearly.

As an advanced-level course, AH318 is designed with the understanding that the coursework will feature interpretation, analysis and critical method rather than the mere assimilation and recall of factual material. Students will be presented with readings and lecture material from a variety of sources - and from a range of historic and critical literature on the topic under consideration. Each student will be expected to engage actively with course materials and methods.

Credits: 3.0
Prerequisite(s): WR200 and AH212/213 or its equivalences

## Design Elective

A design elective is any **design** major course, as long as it not a requirement of the student's major, and as long as the student meets the prerequisite(s). In addition to required courses from all eleven majors, each semester MIAD offers various special design electives with a range of topics.

## DS200: Communication Design I

In **Communication Design I**, fundamentals of communication design are introduced to the student with theoretical and applied studies in graphic design, problem solving, communication and presentation.

This semester course is the development of procedures and techniques involved in the process of creative problem solving related to communication design. This course also introduces the relationship of typography and image and how this relationship solves communication problems through a visual means. Emphasis is on tools and their proper use, organization of elements, use of typography, and presentation.

Credits: 3.0
Prerequisite(s): F100, F110, F130

## DS201: Communication Design II

**Communication Design II** is a continuation of study of the basic elements and principles of 2-D design and their application to the practice of communication design.

Coursework will enable the student to further develop critical thought and aesthetic response and explore further the tools of visual communication. The class will further explore typographic form and begin a review of historical influences and movements in the field of visual communication. These objectives will be achieved through a series of in-depth studio projects, short exercises, demonstrations, critiques and lectures. Studio projects and exercises will include assignments involving various typographic explorations and studies, a poster, and the development and implementation of an expansive short-term identity system.

Credits: 3.0
Prerequisite(s): DS200

## DS202: Typography I

The Typography courses provide students with an understanding of the integral use of typography in the overall design concept. Type as a communicative and creative element is explored. Students become familiar with the organizational skills necessary for clear communication as well as the formative aspects of typographic symbols and arrangement.

**Typography I** is an introductory course that deals with the history and practice of using typography in design. This course will familiarize students with several methods for structuring type so that they might gain an understanding of how typographic variables and the principles of legibility and readability affect visual communication. Each student will be encouraged to develop their own personal awareness of and appreciation for typography; so that they will become equipped with the terminology, theory and practice necessary for making design decisions that facilitate understanding among their intended audience.

Credits: 3.0
Prerequisite(s): F110, F113/F115

## DS203: Typography II

**Typography II** provides students with an understanding of the integral use of typography in the overall design concept. Type as a communicative and creative element is explored. Students become familiar with the organizational skills necessary for clear communication as well as the formative aspects of typographic symbols and arrangement.

Course work will enable the student to participate in an advanced study of typographic design, which focuses on the development of skills and sensibilities that allow designers to effectively communicate with type. Concentration will be placed on exercises in and the analysis of the perceptual aspects of communication, the ways in which we derive meaning from and contribute meaning to our cultural environment using type. In other words, to explore and clarify the relationships between the spoken word and mass-produced visual language-print and pixel-based words.

A continuum of Typography I, Typography II offers an advanced understanding of how typographic variables (placement, order of chronology, size, weight, leading, column width, alignment, style, orientation, and choice of typeface) and principles of legibility and readability affect visual communication. The logistical issues of planning and organizing paginated systems, information system and type in motion will also be presented. Each student will be encouraged to continue to develop the personal awareness necessary for making design decisions that facilitate understanding among their intended audience.

Credits: 3.0
Prerequisite(s): DS202

## DS210: Illustration I

In **Illustration I**, this basic introduction to the broad field of illustration, problem-solving, creativity, effective communication and aesthetics are explored through the working process common to the professional. Drawing and other visual skills are defined and refined through exploration of various media and style solutions. Visual solutions will emphasize appropriate and inventive application of formal elements.

The field of illustration is a unique amalgamation of ideals from fine art and design. Like the designer, the illustrator's duty is problem solving – solving someone else's problems. Illustrators work with editors and art directors to create imagery that visually communications a specific message clearly. Like fine artists, illustrators seek to find their personal artistic voice with which to communicate, developing style from their own aesthetic concerns, personal experience or political conviction.

This course will provide students with the skills necessary to solve complex visual problems and develop a personal approach to concept and image. Daily lectures and exercises will focus on the illustration process, tracts within the field of illustration, professional practices of illustrators, media techniques, drawing and analysis of successful student and professional work.

Credits: 3.0
Prerequisite(s): F110, F113

## DS211: Illustration II

In **Illustration II,** this further journey into the world of illustration, students will start to streamline and refine their work ethic, using the working process they were introduced to in Illustration I. As before, drawing and other visual skills are defined and refined through exploration of various media and style solutions. Visual solutions will emphasize appropriate and inventive application of formal elements. Professional presentation of work will be emphasized.

Your experiences in this course will closely mirror what you can expect to encounter in the professional world. To successfully progress through this course you must be absolutely mindful of deadlines and specific project parameters. At the conclusion of this course, if you have applied yourself, you should have developed a well rounded body of work and gained the skills necessary to begin pursuing freelance work on your own. Classroom discussions will include marketing your work, how to find clients, and portfolio building.

Credits: 3.0
Prerequisite(s): DS210

## DS212: Illustration Media

**Illustration Media** is a comprehensive exploration of medias and their application to the process of 2D and 3D communicative illustration. Emphasis is placed on the development of technical skills and the creative concepts related to traditional and emerging media. Student gain the ability to analyze applications, media and techniques, assess and develop a working process that will produce the desired effect and be able to execute the selected technique to successfully solve the original problem.

Attention is paid to the sharpening of technique and conceptual skills. Media to be explored are: pen and ink, watercolor, gouache, pastel, colored pencil, acrylic paint, linocut, Adobe Photoshop and Adobe Illustrator, in addition to other selected media.

The student will also be introduced to line technique and media supports such as paper, canvas, masonite, illustration board and the Mac computer. Critiques, demonstrations, and discussions augment student assignments.

Credits: 3.0
Prerequisite(s): FA113/FA115

## DS214: Figure Drawing for Illustration

**Figure Drawing for Illustrators** is an in depth study of the figure and it's relationship and application in contemporary Illustration. Course work and assignments will focus on a thorough understanding of anatomy through observation, personal expression, and practical application to Illustration. Traditional and non-traditional drawing methods will serve as the vehicle for exploration.

Credits: 3.0
Prerequisite(s): FA113/FA115

## DS215: Adv. Figure Drawing for Illustrators

**Advanced Figure Drawing for Illustrators** is an in depth study of the figure and it's relationship and application in contemporary Illustration. Course work and assignments will focus on a thorough understanding of anatomy through observation, personal expression, and practical application to Illustration. Traditional and non-traditional drawing methods will serve as the vehicle for exploration.

Careful and in-depth study of the figure will help inform and strengthen the imagination. This class will focus on how to take the observational studies and apply them towards more creative processes such as storytelling, expressive caricature, and animation.

Credits: 3.0
Prerequisite(s): DS214

## DS220: IAD I: Residential

**IA+D Design I: Residential Design** is the first design studio in the six semester design studio sequence within the IA+D Area. This course addresses the most fundamental and therefore most significant building type: the home. And while at first pass, the course might appear to be only about residential design, the student will be asked to consider the proposition put forth by Gaston Bachelard, in his the Poetics of Space, that "all really inhabited space bears within it the essence of the notion of home." Because our ability to inhabit the world can be looked upon as an extension of our capacity to inhabit the home, in considering Bachelard's proposition this course thereby establishes a foundation for all subsequent design studios.

This course will introduce and endeavor to address a wide variety of subject areas that are germane to the study of architecture + interior design. We will begin by identifying a series of underlying assumption that serve as a point of departure for this and other sophomore level IA+D courses. These assumptions are:
1. that "design" in general, including for our purposes architecture, interior architecture, and interior design, are as fundamental to our world (perhaps even more so) as "art";
2. that the process and products of design and art share much in common;
3. that understood properly, design is simply another name for "forethought" – that is, thinking ahead;
4. that all incoming students already possesses a lifetime's worth of experience upon which to draw and build;
and
5. that the visual language of design often reveals its meaning to us directly and immediately.

Credits: 3.0
Prerequisite(s): F113/F115

### DS221: IAD II; Work Space/Office Design

**IA+D Design II: Work Space / Office Design** is the second design studio in the six semester design studio sequence within the IA+D Area. This course will address a variety of different work settings and work environments at varying scales of focus and development. Whenever possible the students will undertake a small scale 'real' project, that is a project that has a potential to be built.

This course will introduce and endeavor to address a wide variety of subject areas that are germane to the study of architecture + interior design. We will begin by identifying a series of underlying assumption that serve as a point of departure for this and other sophomore level IA+D courses. These assumptions are:
1. that "design", including architecture, interior architecture, and interior design, are as fundamental to
our world as "art";
2. that the process and products of design and art share much in common;
3. that understood properly, design is simply another name for "forethought" – that is, thinking ahead;
4. that all incoming students already possesses a lifetime's worth of experience upon which to draw and
build; and
5. that the visual language of design often reveals its meaning to us directly and immediately.

Credits: 3.0
Prerequisite(s): DS220

### DS222: IAD Drawing/CAD I: Drafting, Sketch-up & Auto CAD

**IA+D Drawing I** is an in–depth exploration into two and three dimensional architectural representation. This course seeks to teach aspiring architectural designers how to create compelling imagery through the use of hand sketching, drafting, diagramming and digital modeling. This course will serve as a comprehensive introduction into the broad range of drawing types that have been traditionally employed by architectural designers.
Students will learn to represent the mind's eye through traditional orthographic drawings and hand drafting techniques. Throughout the semester, students will gain an understanding of the role both hand drafting and digital drawing plays in the profession of architecture and design. By the end of the semester, students will be proficient in concept development, traditional hand drafting, SketchUp's digital modeling capabilities, and in creating and giving a project presentation both tangibly and digitally.

IA+D Drawing I will give students a rich palette of representational possibilities, techniques, means and methods to facilitate meaningful architectural design and creative self-expression.

Credits: 3.0
Prerequisite(s): F113/F115

### DS223: IAD Drawing/CAD II: Advanced Auto CAD & REVIT

This course is a follow-up to the Interior Architecture + Design Computer Drawing I course. Students will further develop their understanding and ability relative to the programs introduced in the earlier course and at the same time gain familiarity with additional programs.

The Computer Drawing II course will explore the use of the computer as a tool in producing a set of contract documents. Students will be asked to produce a built drawing of an existing building, and to assemble a set of contract documents of a design. We will build off of digital modeling techniques using SketchUp and introduce rendering and composite image-making using digital and analog media including Photoshop, Illustrator and Kerkythea among others.

Credits: 3.0
Prerequisite(s): DS222

### DS224: IAD Systems I: Elements of Design

**IA+D Systems I: Elements of Design** initiates the content driven systems sequence within the curriculum of the Interior Architecture + Design Program. The systems sequence is designed to introduce and deliver critical content to IA+D students - through application in the design studio sequence. In time, this content will help to give form to the designs that are conceived and developed by the students.

The course will serve as both an introduction to and a broad survey of the four interrelated and interconnected industries: architecture, interior design, furniture design, and building construction that combine to give form to the discipline of 'interior architecture'. In this way this course will serve to acclimate the incoming student to the world of built form by introducing a range of issues that draw a direct between the user and the designed object. are fundamental to an understanding on the industry. In the process, the course will also serve to assign meaning and seek to give voice to each incoming student's life experiences as these relate to the inhabitation of built form.

Credits: 1.5
Prerequisite(s): F113/F115

### DS225: IAD Systems II: Materials & Finishes

This course has two simultaneous and congruent goals:
1. To study the relationship of color and materials on the interior environment &
2. Learn how to investigate and procure physical materials and samples & keep them organized and
accessible as well as develop relationships in the field.

Credits: 1.5
Prerequisite(s): DS224

### DS226: IAD Theory/Practice: Human Factors

In DS226A **IA+D Theory/Practice: Human Factors**, the students will learn how to research for inspiration and conceptualization, sketch or draw to visualize ideas and forms, build models to further develop concepts, and ultimately fabricate the objects they have designed. Through lecture and demonstrations students will learn how to choose and utilize a variety of materials, processes, tools, and finishes to achieve this goal. Students will be required to participate in individual discussion with their instructor and in group discussion with their instructor and classmates about developing their ideas and concepts into a satisfactory design solution for the specific assignment that they are engaged in completing at that time. Students will also be expected to present their work to an audience of their peers and instructors as professional designers in training. In the Design Build component of our class we will explore model building materials, wood materials, hardware, processes, technique, millwork, structure and finishes.

The students in DS226A **IA+D Theory/Practice: Human Factors**, must learn how present their ideas through their drawings, models, and by presenting images of precedents, further clarified through group discussions with their instructor and classmates. The students will be expected to further their hands-on skills in the 3-D Lab and learn the basic tenets of constructing wooden objects over the spectrum of small, hand-held objects, such as a serving board, to residential construction techniques, such as Western Platform Framing and Post and Beam construction methods. This course is designed to increase the students' knowledge and understanding of the properties and characteristics of the materials that they will be using to complete their hands-on assignments. Another skill that we want students to accomplish is how to cooperate in group settings in the work environment. Students that graduate from this class will have learned how to present their ideas and their work in a professional manner to an audience, who could be their peers or their clients, with an articulate and convincing speech.

This class is not only a design class, but most importantly this class is a testing ground of designs. The students in this class actually get to bring their designs to life by fabricating them. During critique, the students will compare and determine whether the final completed object has successfully fulfilled the design expectations.

In this class, we would like to identify students with a specific desire and ability to tailor their course of studies in the IA+D major, in the direction of becoming Designer/Builders of architectural objects, primarily custom-made furniture and high-end, wooden residential structures.

Credits: 3.0
Prerequisite(s): F113/F115

### DS227: IAD Theory/Practice: Design In-Depth

This course will afford students the opportunity to design and build a single small piece of furniture – either an end table or side table, a small coffee table, or a night stand - made exclusively or predominantly of wood (wood products and sheet goods such as plywood or particle board will be discouraged and/or greatly restricted). The piece of furniture you design should be "roughly" contained within a volume measuring 18" x 18" x 36". Applied finishes to your piece may include modified varnish, acrylic urethane, various types of oil, or paint.

Please be clear that we are completely invested in this class, committed to the success of this class, and therefore invested in your work and committed to your success. Understand as well, that while we will offer demonstrations with regards to wood working tools, techniques, and finishes it is assumed that you and you alone are responsible for fabricating your piece of furniture.

Credits: 3.0
Prerequisite(s): DS226

### DS230: Computer Studio I

This course is an introduction to the use of the computer and essential software as tools for the visual communicator. In **Computer Studio I**, students become acquainted with the Macintosh computing platform by engaging in an intensive and thorough exploration of the software/hardware commonly used by designers and artists. Through demonstrations and experimentation, students will learn the fundamentals of Adobe Illustrator, InDesign and Photoshop (as well as other design/utility applications) and their roll in print media and digital pre-press.

This one semester, three-credit course is designed to introduce sophomore-level communication design students to the Macintosh computing environment as a tool, and perhaps as a medium, for concepting and composing visual communications. An introduction to basic computer functionality will take place, followed by directed projects which will introduce students to working with Adobe InDesign and Adobe Illustrator software to produce communication design solutions that may be successfully taken to press. The incorporation of the graphics applications platform as a foundative element in the process of design will be explored. This course has not been conceived and will not be taught merely as a means by which students will learn these two software applications. Rather, the course structure will stress me use of this software as a means to engaging in the design process, as a method for creating graphic communications that may be output as press-ready film, laser comps, or output directly to a digital press.

Credits:
Prerequisite(s): F113/F115

## DS231: Computer Studio II

**Computer Studio II** will build upon skills and techniques developed in Computer Studio 1. Through demonstrations and exploration of tools available in Photoshop, students will develop a thorough understanding of photo manipulation software and some of its uses for the visual communicator. In addition to Photoshop, students will learn basic skills associated with Fireworks and Flash.

The course will include demonstrations, exercises, quizzes, and projects. Though texts will be used to supplement student learning, this course is not a self-guided tour and instruction on a day-to-day basis is a necessary component of the class.

Along with the teaching of the software application, course content should allow for the integration of basic design principles, including hierarchy, compositional arrangement and typographic form.

Credits: 3.0
Prerequisite(s): DS230

## DS240: Materials & Methods I

**Materials & Methods I** builds upon the development of design process with attention to the refinement of design skills through efficient research, analysis, problem-solving and project development. Emphasis is placed on the student's ability to recognize and comprehend the responsibility of the designer to society at large.

This course focuses on the skills required to fulfill specific conceptual objectives using a variety of materials and processes. Students will use the design processes of concept drawing, pattern making, and mock-ups to design original work which becomes the basis for the establishment of skills criteria. Assimilation of information from lectures, demonstrations, hand-outs and studio experiences will be evident as students execute a series of increasingly sophisticated shapes, forms in woods, metals, plastics and composition materials. Emphasis is placed on the safe and intelligent use of tools particularly stationary power equipment. e.g., machines that cut, drill, spot-weld, grind and finish. Techniques of fabrication of designed objects will be explored such as cut plans and layouts, proper location of drilling holes, riveting and finishing for example. Mass production methods will be explored and developed for the last project and developed for sale at MIAD in the Design Factory.

This course will address material focused projects emphasizing design processes typical of industrial design as practiced professionally. Students will identify and demonstrate a clear understanding of the designed object by creating multiple form languages. These projects will place emphasis on industrial design students' ability to be innovative and creative.

This analysis will include a study of materials, form, function, use, scale, and user interface and user experience. The project will then culminate in a design that incorporates the traditional design process of sketches, form refinement, digital drafting, sketch models, final appearance model, and photo-documented booklet, suitable for client presentation and/or inclusion in a portfolio.

Materials & Methods I emphasizes the specific hand and power tool techniques necessary to develop controlled edges, surfaces and assemblies through a series of increasingly difficult design problems and using a variety of materials including plastics, woods, metals, adhesives, paints and fasteners. Accompanying assignments are the processes of sketching alternative ideas and refinement of forms through mock-ups, maquettes, patterns and orthographic drawings.

Credits: 3.0
Prerequisite(s): F130 & F113/F115

## DS241: Materials & Methods II

Building upon the information and skills developed in Materials & Methods I, the emphasis in **Materials & Methods II** is placed on mechanism, the relationship between internal components, structure and form, additive and reductive means of developing form and the means by which multiple parts are produced. Students develop the knowledge to produce accurately finished models with hand techniques in a variety of materials.

Materials & Methods II is divided into two projects each subdivided into two phases. The first phase of the first project is an in-depth analysis of the gears, pulleys, shafts, bearings, and cams etc., which make up a mechanism. This first phase of the project is followed by a mechanical problem involving the transfer of power to a wheel set held within a light-weight structure. The setting will include performance objectives using a limited power source.

The second project requires form, function and semantic resolution using automotive modeling clay. Multiple parts, product graphics and color will be generated in the process of building a final appearance model.

Credits: 3.0
Prerequisite(s): DS240

## DS250: Industrial Design I

The focus in **Industrial Design I** is the principles and elements of three-dimensional design as they relate to form, structure, and industrial design. Topics include the theory of organization of forms, product semantics, aesthetics, introduction to engineering principles, and the basic skills of the design process.

Credits: 3.0
Prerequisite(s): F130 & F113/F115

## DS251: Industrial Design II

The focus in **Industrial Design II** the principles and elements of three-dimensional design as they relate to function, value and aesthetics. Building on the skills and knowledge gained in ID1, a series of projects will develop the students' ability to successfully solve specific fundamental problems in form and function and present the work in a cohesive and professional format. Topics will include research, analysis, semantics, user interface, form construction and visual communication.

Credits: 3.0
Prerequisite(s): DS250

### DS252: Technical Illustration

**Technical Illustration** continues the development of technical drawing skills presented in the first year. The fundamentals of depicting two- and three-dimensional space, form and structure are addressed. Emphasis is given to both technical understanding and visual portrayals of objects and volumes, and orthographic view projection.

Using a step-by-step series of assignments, students will develop competency in orthographic, isometric and perspective views of designs leading to basic design control drawing documentation. Included in the course will be graphic page layout, hand-lettering, visual hierarchy, form depiction with shading, shadow casting, and reflections. Students will learn how to layout accurate perspective with correct focal length and dimensional indexing using Trimble SketchUp. Basic CAD will be introduced using SolidWorks.

Credits: 3.0
Prerequisite(s): F130 & F113/F115

### DS253: Visualization Techniques I

Drawing skills presented in Technical Illustration are developed further in **Visualization Techniques I**. Students will briefly review perspective theories and master multiple techniques for creating and communicating a wide variety of product forms through drawing. Attention is given to the accurate depiction of product forms, surfaces and details in a variety of media during this course.

This is the second course in a series of four courses designed to develop the student's ability to draw concepts and ideas in a professional studio environment. Students are instructed in specific techniques used to describe a wide variety of forms, surfaces and designs.

This course addresses essential techniques and skills which are applied to visual problem solving. Demonstrations will be made with a variety of traditional drawing and rendering media in class. Essential tools include Prismacolor Pencils, Pens, Markers and a few key paper selections.

Credits: 3.0
Prerequisite(s): DS252

### DS300: Communication Design III

In **Communication Design III** students reinforce skills introduced during Communication Design I and II. The visual language of design as expressed through the understanding of professional design techniques, mechanics and practices will be examined through problems related to identity and environmental graphics.
• provide students with an overview of the skills and understanding needed in the visual identity and environmental graphics experience through the completion of four specific project phases.
• further strengthen the students ability to conceptualize, draw, and apply various mediums and methods to visual solutions to communication problems
• to introduce students to the ability to anticipate and manage human experiences as they relate to identity design and environmental graphics
• to provide a heightened awareness of a place or an event through the design of its environment • composition, visualization, managing or organizing solutions to problems, designing with contents, quality of analysis and depth inquiry

Credits: 3.0
Prerequisite(s): DS201

### DS302: Information Graphics

The theories and skills introduced in Communication Design I and II are revisited and further developed in **Information Graphics**. The development of students' abilities to design and facilitate people-oriented communications by organizing and restructuring the flow of information will be emphasized, as will their abilities to relate their writing skills to the formulation and evolution of visual communication problems.

This course will teach students to effectively and efficiently find and assimilate information, and then to interpret and understand what they have gathered. Students in this course will be challenged to complete projects that have been designed to familiarize them with a specific type of information design. Individual students will gain process-based experience pertinent to the development of their own personal problem-solving methods, which they might then use to design diagrams, charts, interfaces, instructions, maps and schedules.

Credits: 3.0
Prerequisite(s): DS201 and DS202

### DS303: Packaging Design

In **Packaging Design**, students are introduced to the process of designing three-dimensional containers, individually or as systems for the mutual benefit of the end-user and the manufacturer. Emphasis is placed on symbols, shape, color, illustration and typography and how they relate to three-dimensional problems.

The course work is designed to give the student an introduction to the:
• Materials, printing techniques, and production methods specific to certain packaging types
• Effect and influence packaging design can have upon customers
• Creation of presentation quality packaging projects in 2D and 3D
• Role of packaging designers and market researchers through guest lectures
• Packaging manufacturing processes through site tours
• Basis of market research through written presentation of their own specific market evaluation.
• Environmental impact of packaging

Credits: 3.0
Prerequisite(s): DS201 and DS202

### DS305: Advertising Design

**Advertising Design** is designed to familiarize the student with the profession of Art Direction within and advertising agency or design firm environment. Students learn the fundamentals of advertising, from a historical perspective as well as lectures on marketing, media options, research, account service, copy writing, illustration, photography and self promotion.

Course work will enable the student to participate in an advanced study of the advertising design process focusing on the development of skills that allow designers to effectively brainstorm concepts while visualizing and verbalizing appropriate strategies for both print and broadcast executions. The course will focus on the skill set needed to be an art director. Advertising trends in print advertising, web, outdoor, transit, broadcast, internet and new media will be covered within this course, as well as partnerships in the creative process. Measuring the effectiveness of advertising will also be an important component.

Credits: 3.0
Prerequisite(s): DS200, DS201

All course descriptions are subject to updates and corrections  without notification

## DS310: Illustration III

**Illustration III** expands on the skills learned in Illustration I and Illustration II while stressing the importance of the professional working process. Visual thinking as it applies to the field of communication is explored, with an emphasis on creative problem-solving.

The primary focus of this course will be to develop your personal sensibilities regarding the field of illustration and how these sensibilities can best be applied. In addition to focusing on conceptual growth and technique, we will also address issues of professional practice, including portfolio development, markets, contracts, copyright, freelance business practices, self-promotion techniques, production requirements and ethical guidelines.

Credits: 3.0
Prerequisite(s): DS211

## DS311: Illustration IV

**Illustration IV** expands on the skills learned in Illustration I-III while stressing the importance of the professional working process. In Illustration IV, you will refine individual approaches to problem solving and visualization and bridge the gap between student and professional illustration.

Emphasis is put on conceptual and critical approach to the visualization process. A continuous exploration of media and techniques will strengthen and individualize your formal skills.

A continuous goal of this course is to refine your personal sensibilities regarding the field on illustration and determine how these sensibilities can best be applied. The aim is not to acquire standard styles but to find areas of interest and media forms that best complement your idiosyncratic conceptual and formal handwriting.

The course will again integrate image and text within a design context to promote a comprehensive understanding of the role of the illustrator, the art director, and the designer. You are required to think beyond the content and aesthetics of an image and consider the formal and conceptual context of its application.

Projects in class will mimic the diversity of the profession and require you to develop flexibility and sensitivity to the needs of a particular client. Issues of professional practice will be addressed, including portfolio development, markets, contracts, copyright, freelance business practices, self-promotion techniques, production requirements, and ethical guidelines.

Credits: 3.0
Prerequisite(s): DS310

## DS320: IAD III: Retail/Showroom Design

**IAD III: Retail/Showroom Design** will serve as an introduction to design within the scope of commercial-retail space and showroom planning. Students will study and learn from published materials and visits to local examples of the particular type of project that they will be called upon to design. The course is designed to build your knowledge of retail design through projects that embrace unique and different strategies for approaching design within a consumer-based business. To the extent possible, we will establish and work within a specified set of circumstances. You will be dealing with learning about real world conditions directly through discussions with your instructors as well as others who routinely confront such issues. The projects, themselves, may not all have the potential to be built but the location of the projects, the clients, or the clientele will all be as real as circumstances permit.

In recent years junior level IA+D students enrolled in this course have undertaken sponsored projects with external clients such as the Harley-Davidson Motor Company and Kohler Company. These relationships have been instrumental in our ability to place graduating students in design positions at these companies. This semester we are in the process of once again exploring relationships with both Harley-Davidson and Interior Systems Incorporated to undertake sponsored projects. Additional information regarding the specifics of these projects will be forthcoming.

Credits: 3.0
Prerequisite(s): DS221

## DS321: IAD IV: Collaborative Exhibit Design/Build

The Collaborative Design-Build Studio is a comprehensive interior design studio in which students are granted the opportunity to work on a community-based project with local design professionals under the guidance and direction of IA+D faculty. The students work alongside practicing designers through all phases of the design process, schematic to construction documents, and then a group of select students are offered internships during the summer to participate in bidding and construction observation. IA+D faculty take on the role of facilitators ensuring that effective communication takes place between the team of design professionals and the team of student designers, and also providing the students with readings and exercises to guide them through the design process. Further, the design-build framework creates an opportunity for the students to learn about basic construction methods and to review code compliance and ADA requirements with the professional team. This comprehensive, real-world scenario prepares the Junior IA+D student for the challenges of summer internships/employment and the interdisciplinary nature of professional practice.

## DS322: IAD Drawing/CAD III: Advanced REVIT

This course serves as a follow-up to the earlier Interior Architecture + Design Computer Drawing courses. Students are asked to further develop their understanding and ability relative to the programs introduced in earlier courses and, at the same time, to develop proficiency in newly introduced software and modeling, rendering, and post-production techniques. Predominantly, this course seeks to provide students with the necessary skill set to work in a professional design firm in a digital manner.

This course will explore the use of the computer as a tool in producing high-quality presentation materials, including floor plans, elevations, 3D models, and Renderings. This course will focus on learning three dimensional drawing, by studying both traditional and digital illustration techniques, using computer software, hand drawings, and other tools. Students will become proficient in modeling and rendering techniques using the following programs: Google Sketchup, Autodesk Revit, and Autocad. In addition, students will interface with Adobe Photoshop and Adobe Illustrator, for support and conversion purposes. An important aspect of this class is the one-on-one instruction to be given to students as they continue to develop computer modeling and design skills.

This course is organized into two parts. In the first part (Weeks 1-7) we will review Google Sketchup modeling techniques and introduce Autodesk Revit. This includes Revit interfaces, walls, components, 3D views and cameras, sheets, lighting and renderings. The second and final phase (Weeks 7-15) will emphasize more advanced Revit techniques, Photoshop post production and file transfer between programs. This includes but is not limited to shared files, links, existing materials, entourage, textures and file output.

Credits: 1.5
Prerequisite(s): DS223

## DS323: IAD Drawing/CAD IV: 3D MAX

This course serves as a follow-up to the Interior Architecture + Design Computer Drawing III course. Students will be instructed in the use of Autodesk 3dsmax Design for computer based rendering in both Architecture and Interior Design projects.

The course will explore the use of the computer as a tool in producing high-quality 3D models and renderings of building projects. Students will be asked to produce three dimensional computer models and images. This course will focus on learning three dimensional modeling and illustration techniques, using Autodesk 3DSMAX software and other tools. Daily lectures and labs will work in conjunction with lab assignments and reading assignments each week. Students will also interface with Revit, AutoCAD, SketchUp, 3DSMAX, and Photoshop for support and conversion purposes.

This course is organized into three parts. In the first part (Weeks 1 - 4) will introduce the interface and tools. The second phase (Weeks 5 – 9) will cover rendering techniques using lighting and textures. The third phase (Weeks 10 – 16) will include advanced rendering, and the development and production of the final class project.

Credits: 1.5
Prerequisite(s): DS322

## DS324: IAD Systems III: Electrical Lighting & Fixtures

This course introduces students to architectural lighting. A practical guide through the basics of lighting language including the what's, why's, how's, of lighting techniques, terms and definitions, illustration, inspiration, physiology, health, luminaire performance, selection and specification gives students the basis of correct thinking about lighting and how it plays an essential role in the development of technical communication of ideas in architecture at a professional level.

This course will explore the students to every classical lighting technique and enable them to become keen critics of lighting in existing spaces with a knowledge of language descriptors enabling them to correctly identify the good, bad, and ugly and misuse of lighting and lighting technology in architectural spaces. The ability to be an effective critic using language prepares students for an eventual "seat at the table" allowing them to progress professionally much faster than those without the ability to communicate lighting ideas as a design team collaborator.

Credits: 1.5
Prerequisite(s): DS225

## DS325: IAD Systems IV: Wall Types & Building (Interior)

Wall Types and Building Systems introduces students to the standard components, materials and wall types of architecture and interior design. Students investigate a range of building systems including various foundation types, floor systems, interior and exterior wall types, roof systems and basic mechanical and electrical systems. As part of their course assignments, they analyze existing architectural details, create diagrams and draw examples on site, thereby learning about methods of construction and how chosen details relate to larger systems within the given building. Students then use this knowledge to design and detail architectural components of their own making, that are related to projects they have designed in the IA+D studio courses.

## DS326: IAD Theory/Practice: Architectural History & Analysis

**Architecture History & Analysis** is a course where students learn about architecture and interior design through extended site visits to iconic local and regional buildings. Field work includes lessons in how to see, measure, draw and diagram architectural spaces at a variety of scales while learning about materials, construction methods and architectural history.

This hands-on course will introduce students to the fundamentals of architecture and interior design through direct personal experience, on-site dialogue and careful observation. Each week students will visit iconic buildings and interiors in and around Milwaukee and southeastern Wisconsin where they will document key spaces through measured drawings and diagrams. They will learn the fundamentals of architectural terminology and interior design principles by directly experiencing, analyzing, interpreting and recording significant spaces, features, components, materials, systems and contexts. The analytical tools, diagramming skills and spatial understanding acquired in this course will directly benefit the students' ability to conceptualize and develop more complex programs and unique structures during senior thesis the following year. While it's primarily a course about field work and coming into contact with real materials and structures, it is also an introduction to the history and theory of American architecture from the 17th century to the present, and therefore, a good compliment to Built America and other MIAD art and architectural history courses.

Credits:
Prerequisite(s): DS227

### DS327: IAD Theory/Practice: Contemporary Theory & Practice

Contemporary History and Theory looks behind the curtain of professional design practice. During field trips to local design firms, and in dialogue with select architects and designers, the students investigate how creative firms do their work today, what methods drive their design processes, what concepts and themes are revealed by their architectural works and interior designs, and how those concepts and themes reflect broader cultural conditions. Select readings and lectures are accompanied by fieldtrips to iconic local buildings of the 20th and 21st century located in the Milwaukee and Chicago areas. Special attention is given to the dialectical pairs operative within much of the discourse of 20th century architecture and interior design: for example, Neo-Classical vs. International Style; Machine Age vs. Organic; Modern vs. Post-Modern. Discussion groups analyze these "isms" of design history, and relate them to themes, "styles" and methodologies within current professional practice.

The course will include targeted research into the contemporary issues that are especially relevant to the selection of a senior thesis topic and that provide a solid foundation for thesis research and analysis.

### DS330: Computer Studio III

An introduction and expansion of the web design process, tools and workflow for creating and building professional modern websites. Focus will be on the learning of HTML5, CSS3 and an introduction to Javascript/jQuery served with a side order of PHP. Also included will be keyword phrase exploration, search engine optimization (SEO) and set-up of Google Analytics and Google Webmaster tools to make your site findable. We will also explore creating design solutions that consider the user interface and user experience (UX/UI) and how your website will appear on mobile and desktop devices.

Computer Studio III is the perfect introduction for web site development for MIAD designers because it's being taught by a designer. Assuming you're reasonably confident with some Adobe design products, and enjoy browsing the web, you'll find this a designer to designer introduction to the world of building web pages. From HTML to CSS then to Javascript and finally PHP, you'll be introduced to the basics of building a site, hosting it, and maintaining it – and you'll be learning it the right way from the start. All projects will start with the target audience of the site in mind. We'll then design the site's mood and it's navigation. From there we'll code it and get the site online. We'll also talk about Adobe Dreamweaver, content management systems (CMS) like Wordpress, responsive web design, graceful degradation and progressive enhancement, search engine optimization and adding social media feeds, youtube videos and Google maps to your site.

Credits: 3.0
Prerequisite(s): DS231

### DS331: Advanced Computer Studio

In **Advanced Computer Studio**, uilding upon the web-standards based skills derived from DS330 Computer Studio III, students will begin to explore the possibilities and opportunities of driving design through the intentional use of interactivity and behaviors. Adobe Flash is introduced as one of the many interactive options for creating custom online applications and presentations. Students will learn to drive their designs and interactive experiences through the introduction and utilization of ActionScript 3.0. Beginning with tween-based animations and ending with code-based animations, students will be able to create lean user experiences that will hand off alternate content when Adobe Flash is not supported.

Moving forward with alternative interactive options that are supported on today's most popular mobile devices; an introduction to HTML5 and Canvas are also explored. Students are given the opportunity to design, develop and compare between the advantages and drawbacks of Adobe Flash, JQuery and the emergence of HTML5.

An introduction to video editing and video based motion graphics are introduced through the use of the Final Cut Pro suite from Apple. Kinetic design experiences are explored and created through the utilization of these tools for deployment across today's most utilized media channels.

Students will also explore the effects that interactive design has on website and social media marketing analytics.

Credits: 3.0
Prerequisite(s): DS330

### DS340: Industrial Design III

**Industrial Design III** builds upon the development of design process with attention to the refinement of design skills through efficient research, analysis, problem-solving and project development. Emphasis is placed on the student's ability to recognize and comprehend the responsibility of the designer to society at large.

This course will address client-focused projects emphasizing design processes typical of industrial design as practiced professionally. The first project involves the breakdown, analysis and redesign of a product or a tool that contains mechanical components. The second project involves the analysis and redesign of an electronic consumer product. Students will identify and demonstrate a clear understanding of visual brand language by creating multiple form languages. One of these two projects may be a collaborative project with industry.

Both of these projects will place emphasis on industrial design students' ability to be innovative and creative. The project that stresses a breakdown and analysis will demonstrate the worldwide nature of product manufacturing. This product will be disassembled with students during the first few class meetings and the instructor will point out the various shipping, outsourcing, materials, engineering and manufacturing capacities manifested by the product.

The project that addresses consumer electronics will require careful analysis and its documentation. This analysis will include a study of materials, form, function, use, scale, and user interface and user experience. The project will then culminate in a design that incorporates the traditional design process of sketches, form refinement, digital drafting, sketch models, final appearance model, and photo-documented booklet, suitable for client presentation and/or inclusion in a portfolio.

Credits: 3.0
Prerequisite(s): DS251

### DS341: Industrial Design IV

**Industrial Design IV** continues to build upon the design process through design research, design thinking, analysis, problem solving and refinement of design skills with emphasis placed on the student's ability to recognize and comprehend the responsibility of the designer to society at large.

The goal of Industrial Design IV is furthering the education of ID students through interaction with outside entities. Students are expected to work individually or in teams to provide ideas and concepts to problems presented by collaborative entities or individuals outside of MIAD.

Credits: 3.0
Prerequisite(s): DS340

### DS342: Materials & Methods III

**Materials & Methods** III focuses on the processes used in industry for manufacturing consumer products. Building upon Materials & Methods I and II, students will in a comprehensive manner explore the characteristics, properties and appropriate use of materials for mass production of products made with thermoplastics and thermoset plastics and ferrous and non-ferrous metals.

This course involves a more academic approach to the study of materials and methods typical of manufacturing. This approach is oriented towards the study of common processes, their limits, and characteristics. Attention will be given to how materials are specified, how materials and methods of manufacture have common interfaces and how specific materials are linked to specific processes. To achieve the above, students will study materials and manufacturing methods from the class textbook, have access to the CES Edupack software, will view DVDs on materials and processes, and will attend field trips to off-campus sites to observe the manufacturing processes studied in the classroom.

Credits: 3.0
Prerequisite(s): DS241

### DS344: Computer Applications for Industrial Design I

**Computer Applications for Industrial Design I** is a first-semester junior course, which introduces the basic conventions and understandings of computer-aided drafting (CAD) and computer-aided industrial design (CAID). Emphasis is given to developing the potential of computers as engineering and technical illustration drawing tools, as well as the Cartesian Coordinate System as it applies to three-dimensional wire frame models.

Computer Applications for Industrial Design I draws from the student's previous experience with technical descriptions of products or systems in their studies of perspective, orthographic drawing, rendering, the industrial design studio course work The elements and principles of control line drawing and computer- aided engineering drawing will be covered in depth using Solidworks.

Additionally, course work will be devoted to the essential components of wire frame drawing and three- dimensional solid modeling principles and surface development within the Cartesian Coordinate System.

Credits: 3.0
Prerequisite(s): DS250 & DS252

### DS345: Computer Applications for Industrial Design II

**Computer Applications for Industrial Design II** is a Second-semester Solidworks course, which expands on the basic conventions and understandings of computer-aided drafting (CAD) and computer-aided industrial design (CAID). Emphasis is given to developing the potential of computers as engineering and technical illustration drawing tools, as well as the Cartesian Coordinate System as it applies to three-dimensional wire frame models.

Computer Applications for Industrial Design II draws from the student's previous experience with technical descriptions of products or systems in their studies of perspective, orthographic drawing, rendering, the industrial design studio course work. The elements and principles of control line drawing and computer-aided engineering drawing will be covered in depth using Solidworks

Additionally, course work will be devoted to the essential components of wire frame drawing and three-dimensional solid modeling principles and surface development within the Cartesian Coordinate System.

Credits: 3.0
Prerequisite(s): DS344

### DS352: Visualization Techniques II

In **Visualization Techniques II**, drawing skills presented in Visual Techniques I are developed further. Students will review perspective, shadow, rendering techniques and reflection theories. Attention is given to the accurate depiction of various materials and surfaces in a variety of media during the first semester.

This is the fourth course in a series of courses designed to develop the student's ability to draw concepts and ideas in a professional studio environment. Students are instructed in specific techniques used to describe complex forms, surfaces and designs. This course addresses advanced techniques and skills applied to more challenging visual problems. Demonstrations will be made of different rendering media in class; including markers, pastels, colored pencils and opaque watercolors. Different types of surface media will be explored such as: bond, Canson, vellum, crescent board and newsprint.

Credits: 3.0
Prerequisite(s): DS252

## DS359: Human Factors

This course covers human factors, anthropometry and ergonomics. Emphasis is given to the interaction between consumer products, environments and their users (including the elderly and individuals with disabilities). For this course students are provided with a source of anthropometric data relevant to the nature of the design problems most frequently encountered in their future professional practice.

Ergonomics/human factors is a multi-disciplinary design science involving the gathering of information on people's physical capabilities for the purpose of designing products, medical equipment, workplaces, furniture, automobiles, motorcycles, etc. In the United States the military and aerospace industries were the first to use human factors principles in their designs. Today most branches of industry have understood that well-designed consumer products, equipment and workplaces improve productivity, safety and increase user satisfaction.

The terms ergonomics (from the Greek ERGO or work) and human factors are often used synonymously. Both describe the interaction between the user and the task or activities to be performed and both are concerned with trying to reduce unnecessary stress in the workplace and home or office environments.

Ergonomics has traditionally focused on how work affects people including their physiological responses from physically demanding work to environmental stressors such as heat, noise, illumination and visual monitoring tasks. In contrast, human factors as practiced in the United States focuses on people's behavior as they interact with consumer products, workplaces, on human size and strength. The emphasis of human factors is often on designs that reduce potential for human error such as on consumer products, interface design, medical equipment, furniture, automobile dashboards, aircraft cockpits, etc.

Credits: 3.0
Prerequisite(s): DS344

## DS400: Communication Design IV

Students enrolled in **Communication Design IV** will address the issue of cross media content delivery. They will assess the similarities and differences in approach when information migrates from one medium to another. They will work col- laboratively and develop an effective problem solving meth- odology. Periodically they will analyze each other's work so that they may gain critical insight from the investigations of their peers and will work to develop a thesis proposal that will be implemented in the spring term.

Credits: 3.0
Prerequisite(s): DS330

## DS401: Communication Design Thesis

In **Communication Design Thesis** students will develop a major, self-defined, design investigation based in either the theory or practice of communication design. They will be challenged to independently guide their projects through a process that leads to results in which the message for the intended audience is clear. That process will require research, an understanding of professional practice, independent thinking, collaboration and risk taking. Students will take responsibility for their learning by identifying their own problem solving methodology. The discovery process will be documented and assessed in a final project/process document.

The Communication Design Senior Project is approached through a continuous, year-long experience with the fall semester focused on research, sketching and preliminary design and the spring semester focused on final designs, exhibit design and presentation.

Thesis is a self-defined project framed as an investigation. Students formulate a question and complete research that encompasses a substantive understanding of related topics, competitor analysis solutions, and target audience. Students identify a unique, innovative, research-based, theoretical or applied solution to the investigation. Solutions emerge from the design process rather than a preconceived result. Outside input plays a vital role through brainstorming sessions, questions posed, collaboration, and evaluation. Students present their work at pivotal points throughout the year which concludes with final presentations of their final project that is on review at the collaborative senior show.

*Fall Semester (DS401)* Students begin with discovery of a thesis topic of investigation through directed writing. Once a topic is established, students will collect primary and secondary research on the problem, competitors and target audience, and present their findings to the class. Once research has been exhausted, students develop appropriate design solutions through identifying the design components and continuing the design process through the creation of concepts, sketches, and drafts.

Credits: 3.0
Prerequisite(s): Senior standing in Communication Design

## DS402: Communication Design Thesis

In **Communication Design Thesis** students will develop a major, self-defined, design investigation based in either the theory or practice of communication design. They will be challenged to independently guide their projects through a process that leads to results in which the message for the intended audience is clear. That process will require research, an understanding of professional practice, independent thinking, collaboration and risk taking. Students will take responsibility for their learning by identifying their own problem solving methodology. The discovery process will be documented and assessed in a final project/process document.

The Communication Design Senior Project is approached through a continuous, year-long experience with the fall semester focused on research, sketching and preliminary design and the spring semester focused on final designs, exhibit design and presentation.

Thesis is a self-defined project framed as an investigation. Students formulate a question and complete research that encompasses a substantive understanding of related topics, competitor analysis solutions, and target audience. Students identify a unique, innovative, research-based, theoretical or applied solution to the investigation. Solutions emerge from the design process rather than a preconceived result. Outside input plays a vital role through brainstorming sessions, questions posed, collaboration, and evaluation. Students present their work at pivotal points throughout the year which concludes with final presentations of their final project that is on review at the collaborative senior show.

*Spring Semester (DS402)* Students will revise and complete their investigation solution and then design an exhibit space that engages gallery viewers and reveals the results of their investigation. The space will be assigned by a college committee and the ways it can be used will be determined by the committee. There will be limits on the use of college equipment, sound, and installation space. Students will document and reflect upon their design process in
a process book that illuminates the path from topic of investigation to concept and realization.
It will include a written explanation of the exploration and assess its success.

Credits: 3.0
Prerequisite(s): DS401

## DS405: Professional Portfolio/Practice

**Professional Portfolio / Practice** gives each student an opportunity to assemble her/his work from both school and professional practice experiences into a professional presentation format for review by prospective employers, clients, or graduate school admissions committees.

This course is a culmination of study in communication design at MIAD. It is an opportunity to assemble a body of work that represents the student's understanding, approach and practice of the chosen discipline. A study of anticipated career paths, their expectations and the transition from student to working professional will be explored. The class will help to finesse presentation skills and methods, address employment opportunities and approaches to finding them utilizing current technologies and avenues. Presentations by practicing professionals and recent graduates will be a part of this course offering. Studio projects and exercises will include assignments involving various typographic explorations and studies, improvements and revisions to existing work and, the creation of new work. The class will end with each student finalizing work to be included in a professional portfolio review with contacts from local agencies and design firms.

Credits: 3.0
Prerequisite(s): DS400

## DS410: Professional Practice for Illustrators

**Professional Practice for Illustrators** is presented to those students exhibiting a solid understanding of technical skills, creative attitude and high motivation. The primary goal of this course is to prepare students to enter the field of illustration by providing them with the tools and information to begin to build a freelance client base.

Credits: 3.0
Prerequisite(s): DS311

## DS411: Illustration Thesis

**Illustration Thesis** is the final course of study in the Illustration program at MIAD. Each student is required to submit a written proposal and timeline for an Illustration Thesis project reflecting the primary interests and career goals of the illustrator. The thesis proposal will encompass a specific project utilizing the student's skills and knowledge with the intention of fully exploring the student's abilities within a specific field of illustration. Course work and assignments will focus on the execution and completion of the thesis project and a portfolio of the student's illustrations for professional presentation and final review at the Senior Exhibition. Participation in the Senior Exhibition is required.

Coursework will emphasize the student's facility for research, comprehension, understanding, and execution of visual communication between the artist, client, and the prospective audience. Supplementary coursework shall include production of promotional materials with attention to both content and style. Professionalism is an essential component of the course and students are required to attend and be prepared for all scheduled meetings and critiques. Students are also required to be actively involved in the overall preparation of the general MIAD thesis exhibition, e.g. lighting crew, painting crew, signage, gallery monitoring, etc.
Students are required to submit digital documentation of their thesis project by the end of the semester.

Credits: 3.0
Prerequisite(s): DS410 & DS412

### DS412: Illustration Seminar I

This course offers an overview of the illustration field. Each semester consists of a series of seminars presented by practicing professionals representing a cross-section of the field. Specific deadlines, one- on- one interaction and an evaluation of performance by outside professionals prepare the student for entry into the illustration field.

Credits: 3.0
Prerequisite(s): DS311

### DS413: Illustration Seminar II

This course offers an overview of the illustration field. Each semester consists of a series of seminars presented by practicing professionals representing a cross-section of the field. Specific deadlines, one- on- one interaction and an evaluation of performance by outside professionals prepare the student for entry into the illustration field.

Credits: 3.0
Prerequisite(s): DS410 & DS412

### DS420: IAD Thesis: Schematic Design

**IA+D Thesis** is a design-intensive course of study with an emphasis on research, personal inquiry and creative expression. The course permits each student to choose a specific topic or building type based on their personal area of interest. The objective is to define and elaborate on a specific problem or concept within that area of interest by developing a series of drawings, diagrams, models and computer renderings which ultimately manifest a clear design solution or part. This process is by nature rigorous and demanding with significant episodes of self-discovery. The resulting work, and the Spring Gallery Night Exhibition, are intended to serve as the artistic culmination of the graduating senior's three year Interior Architecture + Design experience.

The *IA+D Green Studio* is a real world, client sponsored project executed as a team with outside professionals and consultants. The objective of the green studio is to design, document and present a community-based project. As such, students are expected to maintain a high level of engagement, team integrity and professionalism. The course focuses on green design, and therefore emphasizes collaboration over individual expression, constructive dialogue with the client/community over personal inspiration, and the "Three E's" of Ecology, Efficiency and social Equity over personal expression and/or ambition.

Ultimately, these two working methods, personal expression and team collaboration, are designed to co- exist and interrelate providing the student with a strong foundation for long-term personal development and a real world introduction to professional practice.

Credits: 3.0
Prerequisite(s): DS321

### DS421: IAD Thesis: Design Development & Presentation

The **Interior Architecture + Design Thesis Presentation** provides the student with an opportunity to develop, in final model and drawing form as well as full-scale mockups, the design of the public exhibition and presentation of his/her thesis project.

Credits: 3.0
Prerequisite(s): DS420

### DS422: IAD Drawing/CAD V: Advanced 3D Rendering

**Advanced 3D Rendering** serves as a follow-up to the earlier Interior Architecture + Design Computer Drawing courses. Students are asked to further develop their understanding and ability relative to the programs introduced in earlier courses and, at the same time, to develop proficiency in newly introduced software and modeling, rendering, and post-production techniques – all in support of their senior year thesis presentations.

This course will explore the use of the computer as a tool in producing high-quality presentation materials, including hand drawings, 3D models, and Renderings. This course will focus on learning three dimensional drawing, by studying both traditional and digital illustration techniques, using computer software, hand drawings, and other tools. Students will become proficient in modeling and rendering techniques using the following programs: Google Sketchup, Autodesk Revit, and Rhinoceros. In addition, students will interface with Adobe Photoshop, AutoCad, and Adobe Illustrator, for support and conversion purposes. An important aspect of this class is the one-on-one instruction to be given to students as they continue to develop their thesis work and presentations – this allows learning to be focused on the individual's needs.

Credits: 1.5
Prerequisite(s): DS323

### DS423: IAD Drawing/CAD VI: Architectural Graphics & E-Portfolio

**Architectural Graphics and E-Portfolio** gives each student the opportunity to assemble his/her best work from school and professional practice into a compact, presentable format for review by prospective employers or graduate school admission committees.

The Interior Architecture + Design program requires graduating seniors to compile a comprehensive portfolio to serve as a record of their experience from the time that they enter into the IA+D Area, including appropriate documentation of their coursework at MIAD as well as work done in internship and other professionally-related experiences. This document will serve as a record of the student's experiences, as evidence of understanding gained and ability displayed, and as such, as the most important tool in that student's effort to attract the best possible position in a design office or entry into a graduate school of their choosing upon graduation from MIAD.

In addition, students will work with the software of their choosing to produce high-quality renderings for the Senior Thesis Show in April. This portion of the course is largely self-directed; each student is responsible for determining the best approach to rendering based on his or her individual project. Because each student's project presents unique modeling and rendering challenges, students are responsible for coming to class ready to meet individually to discuss their progress as well as specific questions or issues regarding their project.

Credits: 1.5
Prerequisite(s): DS422

### DS424: IAD Systems V: Context and Codes in the Built Environment

**Codes and Contexts within the Built Environment** is a senior level course in the IA+D Systems Sequence. This course is an independent, content driven course that serves as a supplement to the IA+D Senior Thesis. The senior IA+D student's independently selected Senior Thesis will serve as a vehicle for many of the exercises assigned for this course. Primary areas of inquiry will include:

- review and application of building codes, and
- study and analysis of both the natural as well as the built context.

Codes and Contexts within the Built Environment will introduce the student to both the legal context (codes) and the physical context (both natural as well as built) within which architecture and interior design must develop. The legal context is described in part through restrictive building codes and zoning ordinances that address life safety and quality of life issues. The physical context for an architectural or interior design project addresses both environmental as well as cultural forces affecting the design. The legal, environmental, and cultural forces at play in any design scenario, while clearly limiting one's design response, also serve to liberate a designer's thinking by serving to provide a clear design direction.

Credits: 1.5
Prerequisite(s): DS325

### DS425: IAD Systems VI: Acoustics, Structures & Building Systems

Structures, Acoustics and Building Systems introduces students to the relationship between structure, sound, materiality and building systems. In the first half of the course, students learn how to draw structural axonometric diagrams, thereby examining the basic components of various structural systems. Readings and discussion topics include: soils; footings and foundations; building types and construction materials; live and dead loads; lateral forces; trusses and roof membranes; and connections/joints. Mechanical, electrical and plumbing systems are also reviewed, and students explore their interrelationship with building structure and interior design components. In the second half of the course, students examine basic acoustical concepts. Lectures highlight issues of sound isolation vs. sound transmission; analysis of various room shapes; appropriate application of wall types, interior cladding materials and ceiling treatments, among other topics. The main goal of the course is to help students become aware of the issues that architects and interior designers face when communicating their design intent with structural engineers, sound consultants and MEP contractors.

### DS426: IAD Theory/Practice: Sustainable Materials & Green Design

The IA+D Green Studio focuses on how to respond as a team to the real-world demands, requirements and contingencies of a client-sponsored, environmentally responsible project. The course methodology emphasizes the use of green materials and technologies from the start, requiring that students employ "whole systems thinking" and "design for climate" with appropriate solar orientation, passive energy strategies, natural ventilation, non-toxic materials, efficient fixtures and other green techniques in mind. While aesthetics are important, program development, spatial organization, construction methods, efficient energy systems and building envelope performance are the foremost emphasis of this studio. Understanding LEED guidelines, the Living Building Challenge and other green building standards is an integral part of the process.

### DS427: IAD Theory/Practice: Design Details & Working Drawings

Details and Working Drawings has two interrelated goals: 1) an introduction to the standard construction document process and its graphic methods; and 2) an in-depth investigation of green design details and construction techniques as seen through the lens of the USGBC's LEED rating system. Students learn the basic order, logic, graphic conventions and terminology that comprise a typical construction document set. They visit local buildings, examine different types of drawings related to different parts of the building and learn the conventions used by various teams (civil and structural engineers, MEP, landscape, etc.) involved in producing the typical drawing set. The process of LEED certification is used to build the students knowledge of sustainable site planning, green materials and construction techniques, energy efficient building systems and water use. Students learn how to draw various sections through the building envelope, how to design appropriate interior details, and how to navigate the basic LEED certification process.

### DS440: Industrial Design V

In **Industrial Design V** students will identify specific design needs or projects that become the basis for their design activities either in team or individual projects. Attention is given to all phases of the design process in advanced product design and to further develop their communication skills by presenting to visiting professionals.

Whenever possible students will work in teams when they participate in a collaborative project and/or a national student design competition endorsed by Industrial Designers Society of America (IDSA), such as the International Housewares Association (IHA), the International Design Excellence Awards (IDEA) or others. Participation and placing in a design competition is an excellent benchmarking tool for the students versus others as well as a means to facilitate their entry in the profession.

Credits: 3.0
Prerequisite(s): DS341

### DS441: Industrial Design VI: Senior Project

This is the final course in the Industrial Design studio sequence. Students will undertake a 12-week final project that provides opportunities to develop and document advanced skills in problem solving and technical areas. Students will also concentrate on completing their design portfolio.

Credits: 3.0
Prerequisite(s): DS440

## DS442: Industrial Design Professional Practice

**Professional Practice** is a first-semester senior level course that introduces the basic concept of business practices of industrial design. Through various materials, handouts and presentations by faculty or outside professionals, the students gain an understanding of their future profession's business practices.

Industrial Design Professional Practice covers the following subject areas:
• The Code of Ethics and Standards of professional conduct and practices set by IDSA
• Consulting office versus corporate office practices
• Basic contracts for industrial design
• How to conduct an entry level job search
• How to interview as an entry level industrial designer
• Development of an entry-level designer's Curriculum Vitae (résumé)
• Development of an entry-level portfolio and of a portfolio teaser
• Development of a business proposal and industrial design specific correspondence • Development of multi-phase budget
• Intellectual property protection: copyright, trademark, patent and design patent laws • Application methods and legal procedures for intellectual property protection

Credits: 3.0
Prerequisite(s): DS341

## DS451: Display & Exhibition Design

**Display & Exhibition Design** focuses primarily on trade shows and point-of-purchase systems. Emphasis is given to practical applications and budgeting.

The focus of this course is to give students a working awareness of exhibit design and exhibit systems, of display design, and POP (Point of Purchase) design processes. The application of design skills in this industry can offer graduates many opportunities. Exposure to the language, materials, technique, and pace of these disciplines through a number of projects in this course is expected to enhance the student's portfolio. One of these projects will be to design a display using the same information that is given to professional designers.

Credits: 3.0
Prerequisite(s): DS440

## F100: Observational Drawing

In **Observational Drawing** the student is introduced to the visual language of drawing. How the parts of the drawing relate to each other and to the composition as a whole are explored. Each student strives to develop perceptual and representational skills. The student will primarily use black-and-white media, though color and digital experiences will also be introduced. The course places emphasis on depicting the human form in space using nude models and also places emphasis on depicting objects and on articulating space.

Observational Drawing is a course in which the student develops drawing and composition skills. While experimentation and imaginative probing are honest and expected aspects of the process, the main thrust of the course is analytical seeing and drawing with a range of media. Formal elements such as line, value, space, proportion and composition are employed for both representational and expressive purposes. The student begins to develop personal "voice" from the act of drawing, mark-making and composing. This exploration is designed to help the student use the language with purpose. The course encourages the transfer of the processes and knowledge in their work, in other foundations courses, and at the advanced levels.

Credits: 3.0
Prerequisite(s): None

## F110: Visual & Color Dynamics

**Visual & Color Dynamics** is a problem-solving course in which the student investigates the dynamic visual forces involved in composing on a two-dimensional plane. Students explore the interrelationships of composition, process, perception, and intention. Color and light are also explored as a visual phenomenon, as a perceptual occurrence, as pigment with specific mixing properties, and as an element with powerful expressive and symbolic potential. Time, the fourth dimension, is investigated through problems dealing with simultaneity and sequentiality. The range of tools includes traditional materials/mediums and digital imaging. The course broadens the student's skill level in idea development, research strategies, and technique through the exploration of the visual language in both a historical and contemporary context. Approximately one-half of the semester is spent working in a digital environment.

Visual & Color Dynamics examines the visual dynamics that influence and determine the impact of two- dimensional work. The problems assigned encourage inventive thinking through the implementation of a variety of ideation strategies. The theory and application of formal issues test the expressive potential of the visual language. This exploration is designed to help the student use the language with purpose, and with an understanding of the historical and contemporary context. It encourages the transfer of the processes and knowledge in the student's work, in other foundations courses, and at the advanced levels.

The additional application of color theories to studio problems allows the student to investigate the physical, perceptual, psychological, expressive, and organizational properties of color. The student will investigate both subtractive models and additive models of color. In increasingly complex problems, the student will also be introduced to time as a visual issue.

Credits: 3.0
Prerequisite(s): None

## F113/F115: Image & Drawing Concepts / Spatial Concepts

### F113: Image & Drawing Concepts

In Image & Drawing Concepts, students further enhance the drawing and compositional skills that they began to develop in F100 and F110. The focus of the course is the investigation of visual language as they explore different ways to create images. Issues in sequence, seriality and time are examined. A variety of media is used as a way of broadening the understanding of drawing and image making.

As a continuation of the first semester 2D courses, Image & Drawing Concepts allows the student to explore multiple ways to create images. This is accomplished through the investigation of a variety of concepts, processes, and materials that include experimental use of media/methods. Traditional boundaries between drawing and other disciplines will be blurred. The contextual and expressive use of color is an integral component of the course. The course strives to make drawing and other image making relevant to real world applications in the contemporary design and fine art realms.

Credits: 3.0
Prerequisite(s): F110 and F100 (or advanced placement)

### F115: Spatial Concepts

In **Spatial Concepts** the student continues three-dimensional visual experiences and investigation in the interaction of forms in space. Idea development, research strategies, and material techniques are advanced through hands on experiments, projects, and in-depth discussions. The projects are designed to allow the student to engage in various design and fine art processes and critically examine the effectiveness of presentation.

Spatial Concepts is an exploratory studio class that develops an informed understanding of three- dimensional form. The course presents a progressive study in the terminology, principles, techniques, and materials used in the development and interaction of three-dimensional forms. It is the objective of the course to develop within each student a deeper understanding of the terms and principles defining the context of form and a proficiency in the application of those elements to the creation of three-dimensional form. It encourages the transfer of the processes and knowledge in the student's work, in other foundations courses, and at the advanced levels.

Credits: 3.0
Prerequisite(s): F130

## F120: Research, Practice and Methods

In **Research, Practice, and Methods (R.P.M.)** students investigate strategies for effective communication. Each course emphasizes process and creative problem solving – appropriately using subject matter and a variety of media as a means of examining conceptual goals. Students engage in critical inquiry and conduct in-depth research to promote the development of their own studio practice within a historical, cultural, and personal context. The student chooses selectives from a variety of offerings. 3 credits each. (May be repeated with change in topic for total of 6 credits.)

R.P.M. selectives deal with concepts fundamental to many disciplines. These courses focus on a specific theme or issue to contextualize the student's learning and promote a deeper understanding of one's personal creative process. Students actively engage in various research practices to develop critical thinking and nurture their commitment to communicating ideas in a substantive way. Form and media explored in R.P.M. courses vary depending on the Selective the student chooses.

Credits: 3.0
Prerequisite(s): None

## F130: Space, Forms & Materials

**Space, Form & Materials** is comprised of three-dimensional visual experiences and investigation in the interaction of forms in space. The course broadens the student's skill level in idea development, research strategies, and material technique through hands-on experiments, projects, and in-depth discussions. The course projects employ a variety of materials and media and emphasize the exploration of the visual language in both a historical and contemporary context. Within the course, students receive an orientation to MIAD's 3D lab, including instruction in the proper and safe use of hand tools and power equipment.

The course presents a progressive study in the terminology, principles, techniques, and materials in three-dimensional thinking. The projects assigned encourage inventive thinking through the implementation of a variety of ideation strategies. The theory and application of three dimensional design issues test the expressive and communicative potential of the visual language. This exploration is designed to help the student use the visual language with purpose and with an understanding of the historical and contemporary context. It encourages the transfer of the processes and knowledge in the student's work, in other foundations courses, and at the advanced levels.

Credits: 3.0
Prerequisite(s): None

## F140: Understanding the Visual I

In **Understanding the Visual I**, students will explore topics that are fundamental in all areas of art and design. Students will develop skills in research, presentation, critique and discussion that will foster critical thinking. Through initiating an historical and contemporary context for art and design, students will develop the ability to formulate arguments and defend positions relevant to today's culture.

In Understanding the Visual I, students will consider the meanings of images and objects in their contemporary culture. Presentation skills will be developed through which students will be able to separate opinions from positions, and discover ways to defend specific selections and attending positions.

Credits: 1.5
Prerequisite(s): None

### F141: Understanding the Visual II

We live in an increasingly visual culture: what we see shapes how we think, and what we think shapes how we see. **Understanding the Visual II** will focus on how all images and objects comprise our visual culture, and how everything in visual culture is encoded with meaning, not only in its creation, but also from the context in which a viewer experiences it. Students will develop an understanding of how contemporary culture constructs, understands, and uses images and objects through an examination of contemporary art and design.

As an introductory exploration of contemporary visual culture, this course will prepare students to contextualize and apply critical standards to any image or object they encounter, including an examination of their own work through the development of a digital portfolio. Students will explore how visual culture is constantly changing and use this awareness as an opportunity to discuss their lives as creators and the future of art and design. They will also learn how to engage in critique as an example of a deeper mode of inquiry about their own work and the work of others.

Credits: 1.5
Prerequisite(s): F140

### F199: Intro to Advanced Study

**Introduction to Advanced Study** offers a unique and broad-based exposure in advanced-level art and design disciplines offered at MIAD. The philosophy behind Introduction to Advanced Study is to invite students to explore problem solving and ways of working within the majors. Students will be actively engaged in making as a mode of inquiry and will gain experience in both the conceptual basis for the disciplines as well as the practical processes of the disciplines studied. Faculty will offer a variety of course structures and themes.

Credits: 3.0
Prerequisite(s): F100, F110 & F130

### HU121: Human Thought and Action

**Human Thought and Action** introduces multiple ideas, disciplines, and forms of making meaning. It serves as an introduction to humanist inquiry, focusing on critical thinking, the analysis of ideas, formulating questions, and the interconnectedness of knowledge and the various disciplines.
The philosophical, historical, theological, psychological, and sociological narratives created by humans form the structure of our lives. Human Thought and Action investigates the human meaning-making impulse and the articulation of human ideas and experiences through various disciplines.

HU121 is an interdisciplinary inquiry into human thought, action and reaction. In this course, teachers and students will examine the way that humanist knowledge and processes have influenced humankind's perception of self through millennia. As a prerequisite for the upper-level humanities courses, HU121 focuses on significant forms of knowledge and ontological questions. Students will be challenged to reflect upon and discuss definitions of group problem-solving activities, "community," cultural literacy, and the importance of human action and witness to a culture.
Through study of specific texts, students will explore the way that humans have borne witness to their experiences and sought to find meaning in them in various ways. Students will explore different views on the human experience through familiar activities – close reading of primary and secondary texts, class discussions, inquiry journals and take-home essays and transactional writing, participation in public events in the MIAD community, field trips, and on-site research.

Credits: 3.0
Prerequisite(s): WR111 or WR120

### HU340/360 Topics in Cultural Studies

**Topic in Cultural Studies** offers students a range of topics in the interdisciplinary study of cultural phenomena in various societies. Courses may draw on or combine the methods and perspectives of an array of disciplines, including literary theory, media theory, film/video studies, cultural anthropology, history, philosophy, political economy, communication, sociology, social theory, psychology, museum studies, art history, and the history, philosophy or sociology of science. Experience in the topic is broadened through intensive reading, writing, research and oral assignments. As an advanced-level course, HU360 is designed with the understanding that the coursework will feature interpretation, analysis, and critical method rather than mere assimilation and recall of factual material. Each student will be expected to engage actively with course materials and methods and contribute regularly to class discussions and/or oral collaborative efforts—such as focus groups and panel discussions—that relate to course material.

Credits: 3.0
Prerequisite(s): HU121 and WR200

## HU380: Service Learning

**Service Learning** is an interdisciplinary course with a service-learning component and is designed as the synthesis of a student's four-year humanities and social science experience. In HU380 students will study a topic in-depth (i.e., cities, families, borders, aging, food) and be presented with many opportunities for interdisciplinary investigation. Through intensive reading, writing, research and oral assignments, students will analyze an issue in order to evaluate how social groups function and work towards resolution. Topics will be dealt with through scholarly and community investigations that may include sociology, psychology, anthropology, economics, political science, and history.

In HU380 students will have the opportunity to examine a social issue in depth, from a variety of perspectives. The coursework will focus on the historical and philosophical background of a given topic, as well as helping students to learn how to assess a variety of approaches to social systems through an examination of the nature of service in the community.

In the study of the social sciences, we examine patterns in our personal lives, the communities we live in, and a larger global context in order to see how they are connected. Through the in-depth study of a particular topic (i.e., food, cities, family, rivers, borders, aging), students will be able to analyze an issue in order to evaluate how social groups understand and work towards resolution. HU380 includes a service- learning component that is connected to the topic being studied. This will take place in the larger community, and it will allow students to examine the information they are learning through thinking and acting in a multicultural context.

Credits: 4
Prerequisite(s): HS121 and WR200 + Junior Standing

## NSP200: Singularity + Multiplicity

This course will examine the evolution of art from the perspective of making, using art history and theory to motivate inquiry into how art gestures are affected by past, present and future contexts. The seminal 1936 Walter Benjamin essay "The Work of Art in the Age of Mechanical Reproduction" will provide an informative and illuminating backdrop to studio project prompts, class discussions and further readings and research. We will explore how meanings are encoded in authentic, unique objects and events, and how representations of those objects and events are decoded in different contexts. Students will experiment with old and new technologies, and investigate how tools define, limit and expand creative possibilities. Through critique, students will learn how artistic intent and the dynamic of multiple viewpoints, via an audience, ultimately produce shared meaning.

Credits: 3.0
Prerequisite(s): F113/115 (all foundations studio)

## NSP206: Studio Principles

This course provides students with the foundational knowledge and skills within a specific area or discipline of focus. Emphasis on tools, materials, techniques and formal visual principles structure a sequence of assignments and exercises. Students will engage in a process of creation, construction and experimentation. Awareness of traditional and contemporary precedents promotes development of skills, personal vision and distinct expression. Through analysis and critique of their own and each other's work, the class will establish the language of analytic and intuitive problem-solving.

Each *NEW STUDIO PRACTICE* area will offer two non-sequential sections of introductory **Studio Principles Selectives** courses every year. Each course is an entry- point into the area of concentration (i. e., one course area will not be a prerequisite for the other).

Our intention is to offer one **Studio Principles Selectives** course in each area (Drawing, Painting, Printmaking, Photo/Video, Sculpture) every semester. However, Fall offerings will be different from Spring offerings.

Credits: 3.0
Prerequisite(s): F113/115 (all foundations studio)

## NSP207: Studio Principles

This course provides students with the foundational knowledge and skills within a specific area or discipline of focus. Emphasis on tools, materials, techniques and formal visual principles structure a sequence of assignments and exercises. Students will engage in a process of creation, construction and experimentation. Awareness of traditional and contemporary precedents promotes development of skills, personal vision and distinct expression. Through analysis and critique of their own and each other's work, the class will establish the language of analytic and intuitive problem-solving.

Each *NEW STUDIO PRACTICE* area will offer two non-sequential sections of introductory **Studio Principles Selectives** courses every year. Each course is an entry- point into the area of concentration (i. e., one course area will not be a prerequisite for the other).

Our intention is to offer one **Studio Principles Selectives** course in each area (Drawing, Painting, Printmaking, Photo/Video, Sculpture) every semester. However, Fall offerings will be different from Spring offerings.

Credits: 3.0
Prerequisite(s): F113/115 (all foundations studio)

## NSP220: Approaches to Making

Sections of this course are intended to delve deeply into how a specific subject or mode has been addressed by artists over time. Each thematic subsection will address manifestations of these subjects (see examples below) in multiple media, in subsequent eras, and towards different purposes, studied in the context of students' continuing engagement with their individuated studio practices. All subsections are meant to be expansive in approach, and to consider all modes and media as represented in historical and current art as equally valid subjects of inquiry and examples for studio practice. Instructors will lead research into the chosen subject areas and prompt students with studio projects designed for direct, hands-on exploration of thematic subjects. Students will employ media familiar to them, and be encouraged to experiment with new media, to expand their artistic exploration and to build manual and oral/written vocabulary for operating within a multidisciplinary environment.

**Examples of Thematic/Subject sections of Approaches to Making**
Chairs and Faculty are encouraged to develop **Approaches to Making** courses that will cover key areas in artistic exploration, and to manage course offerings to ensure a well-rounded foundation for students:
• The Figure
• Representation
• Abstraction
• Appropriation
• Narrative

Credits: 3.0
Prerequisite(s): F113/115 (all foundations studio)

## NSP221: Approaches to Making

Sections of this course are intended to delve deeply into how a specific subject or mode has been addressed by artists over time. Each thematic subsection will address manifestations of these subjects (see examples below) in multiple media, in subsequent eras, and towards different purposes, studied in the context of students' continuing engagement with their individuated studio practices. All subsections are meant to be expansive in approach, and to consider all modes and media as represented in historical and current art as equally valid subjects of inquiry and examples for studio practice. Instructors will lead research into the chosen subject areas and prompt students with studio projects designed for direct, hands-on exploration of thematic subjects. Students will employ media familiar to them, and be encouraged to experiment with new media, to expand their artistic exploration and to build manual and oral/written vocabulary for operating within a multidisciplinary environment.

**Examples of Thematic/Subject sections of Approaches to Making**
Chairs and Faculty are encouraged to develop **Approaches to Making** courses that will cover key areas in artistic exploration, and to manage course offerings to ensure a well-rounded foundation for students:
• The Figure
• Representation
• Abstraction
• Appropriation
• Narrative

Credits: 3.0
Prerequisite(s): NSP200 & NSP290

## NSP290: Sophomore Seminar

This course provides an overview of the **NEW STUDIO PRACTICE** curriculum and the scope of Fine Art practice. It is a forum for navigating individual courses of study by introducing and using skills that are relevant throughout one's education. Coordinated with individual academic advising, growing confidence in goal setting will begin the preparation for professional practices. Learning how to conduct and assess effective research; develop project proposals; write artists statements; refine digital skills in representing artwork; organize a quality e-Portfolio and organize a path of inquiry are among the essential hands-on experiences. Art world issues such as copyright, safe studio practices and critique models that are pertinent at this level of study will be covered. Field trips, guest speakers, and visiting artists will impart significant perspectives on the art world beyond the classroom.

Credits: 1.5
Prerequisite(s): F113/115 (all foundations studio)

## NSP300: Integration + Intersection I

The thriving world of contemporary art presents students with an array of choices in media, form, concept and approach. The aim of this course is to explore and understand this condition of multidisciplinarity through research, hands-on experimentation in focused studio projects, and critique. In the first semester of this two-part course, we will introduce methods of exploring a student's specific ideas, interests and goals in studio projects, class discussions and critiques. Students will be encouraged to cross discipline and media boundaries, exploring ways to bring theory and practice together in experimental and innovative forms. Students will draw from their current inventory of material approaches and build further upon them with contributions from the instructor, with a focus on developing and articulating meaningful connections between concept, process and product.

Credits: 3.0
Prerequisite(s): NSP200

## NSP301: Integration + Intersection II

This second part of this two-semester course continues student inquiry into artmaking within an interdisciplinary environment. This class encourages students to blend disciplines and media, towards an understanding of how conceptual intent and tangible forms intersect in meaningful and innovative ways. Students will expand their current inventory of material and conceptual approaches and build further upon them with contributions from the instructor, with a focus on making and articulating meaningful connections between concept, process and product. In class, we will learn to apply critical standards to diverse media beyond one's own work through discussions and critiques. As a whole, "Integration and Intersection" focuses on understanding the interrelationship between conceptual skills and tangible artistic expression.

Credits: 3.0
Prerequisite(s): NSP300

## NSP306: Open Studio I

This course is an introduction to self-directed learning designed to further one's growth as an artist. Individual artistic investigations will center on self-determined modes of making. Students may choose to concentrate on one discipline or they may work across several disciplines. That choice will be guided by the instructor and by advanced student mentors in the class. Guidance will also be offered as the student defines broad themes for artistic inquiry. Successful self-determined inquiry requires the students to reflect on the trajectory of their work and it further requires them to nurture a dialog with their work.

Artistic inquiry will be guided through readings, critiques, visits to exhibitions and through frequent consultation with the instructor and with other students. Development of an ePortfolio provides further opportunities for reflection on the student's artistic evolution and it provides a convenient means for sharing work beyond the class.

Because this course focuses on studio practice, students are expected to be working during class. Gathering materials, doing Internet research, texting, etc., should be done outside of class. To the extent possible, class time will be devoted to studio work and to critique, but expect to start every class with a discussion. Discussions provide an opportunity to explore common ideas, to seek advice, to share discoveries and to provide support for the class community.

Credits: 3.0
Prerequisite(s): Relevant Principles Course

## NSP307: Open Studio II

This course allows students to refine their personal artistic inquiry by building on their Open Studio experience. Through the rigorous self-examination stemming from critique, by further committing to a disciplined work ethic, by a willingness to experiment and by refining a sense of their place in artistic practice, students will begin creating work in their own voices. Students will also gain experience in supporting their artistic community by serving as mentors for Open Studio students. By the end of Open Studio II, students will be well positioned to engage with challenging, self-defined artistic inquiry.

Artistic inquiry will be guided through readings, critiques, visits to exhibitions and through frequent consultation with the instructor and with other students. Development of an ePortfolio provides further opportunities for reflection on the student's artistic evolution and it provides a convenient means for sharing work beyond the class.

Because this course focuses on studio practice, students are expected to be working during class. Gathering materials, doing Internet research, texting, etc., should be done outside of class. To the extent possible, class time will be devoted to studio work and to critique, but expect to start every class with a discussion. Discussions provide an opportunity to explore common ideas, to seek advice, to share discoveries and to provide support for the class community.

Credits: 3.0
Prerequisite(s): NSP306

## NSP320: Contemporary Critical Theory

This course examines visual art through contemporary cultural theory, rather than art history and aesthetics. Art exists in relation to the political, and operates as and within language. Through the viewpoint of art makers, we examine theories of representation and modes of interpretation. Readings and works examined define art as symbolic articulations of sociality and subjectivity. In-class projects and discussion; articulate positions supported by argument without resorting to opinion.

Key issues include formal, contextual, and conceptual developments and are discussed in relation to socioeconomic, intellectual, political, and cultural contexts. Emphasis is placed on theoretical and critical issues. The study of contemporary cultural theory is a study into the formation of the contemporary subject - ourselves – as well as the study of how we come to know and see art.

Credits: 3.0
Prerequisite(s): WR200 & NSP200

## NSP391: Junior Seminar

This course prepares students to enter into the community of artists. Continuing to build and refine the ePortfolio as a self-driven pedagogical tool, students will review and deepen their path of inquiry. Learning to further define one's goals and make well-considered choices in courses, internships, community service and/or exhibitions while beginning to build a resumé are pertinent to preparing for the senior year. Defining what constitutes your studio practice, advancing your research strategies, developing time management and budget skills to support that practice are essential components examined through interviewing professional artists. An understanding of how to keep abreast of current issues in your field will be fostered. Field trips, guest speakers, and visiting artists will impart significant perspectives on the art world beyond the classroom.

Credits: 1.5
Prerequisite(s): NSP290 & NSP306

## NSP400: Standpoints + Circumstances

This course is a dynamic combination of studio work and critical inquiry into the meanings embedded within and around artworks. This course will demonstrate the importance of understanding one's position within the world of creative production, and in the larger social context, to understand generation and interpretation of meanings. Through critique, we will examine how individual viewpoints, and interpretations of the viewpoints of others, are shaped by contexts. As students develop their studio practices, they will be asked to explore available interpretations of their work and the work of others, and to bring these interpretations to bear through exhibition. Venues for artistic and creative production will be explored, to empower students to see themselves as generators of culture, and members of communities responsible for their own artistic sustenance.

In this course, students will explore their deep motivations for making art. They will learn how their cultural context informs their ideas and shapes interpretation. Projects will be approached as generators of individuated meaning within larger contexts of meaning, and critiques will examine various "reads" on their work from different viewpoints. Through gaining an understanding of audience and interpretation, students will learn to use meaning as a tool to achieve artistic aims, alongside other inherent qualities of aesthetics, form and approach.

Credits: 3.0
Prerequisite(s): Senior standing & NSP301

## NSP440: Multidisciplinary Thesis I

This course provides for the resolution of critical, technical and philosophical skills essential for establishing a successful practice as an artist, or as a basis for continued post-baccalaureate study. Each student is required to demonstrate appropriate competence within an individually described program of study. This program will evidence competence: artistic, cultural and scholastic; culminating in a required thesis exhibition.

A self-directed studio component forms the backbone of this course, which is taught in concert with Senior New Studio Practices Seminar. At the beginning of this yearlong undertaking, the student, in consultation with the instructor, will define a starting point for the thesis project. Through this project, students will form an extensive body of work. The direction of the student's project will be tested through rigorous examination of the artwork produced. New directions or productive tangents may be identified and pursued as the semester progresses. Students expand their ideas, and experiment within the studio practice while being open to ambiguity and discovery. Through the repeated process of researching, making and critiquing, students develop and refine a cohesive body of work for presentation during the final thesis exhibition in the second semester. This work represents personal vision and is presented professionally. The experience of this public presentation of work serves to inform an overall concept of the artist's continuous process from initial idea to execution and reception. Final assessment of the student's thesis takes the form of a panel meeting within the exhibition space.

Credits: 3.0
Prerequisite(s): Senior standing, NSP301, NSP307

## NSP441: Multidisciplinary Thesis II

This course provides for the resolution of critical, technical and philosophical skills essential for establishing a successful practice as an artist, or as a basis for continued post-baccalaureate study. Each student is required to demonstrate appropriate competence within an individually described program of study. This program will evidence competence: artistic, cultural and scholastic; culminating in a required thesis exhibition.

A self-directed studio component forms the backbone of this course, which is taught in concert with Senior New Studio Practices Seminar. At the beginning of this yearlong undertaking, the student, in consultation with the instructor, will define a starting point for the thesis project. Through this project, students will form an extensive body of work. The direction of the student's project will be tested through rigorous examination of the artwork produced. New directions or productive tangents may be identified and pursued as the semester progresses. Students expand their ideas, and experiment within the studio practice while being open to ambiguity and discovery. Through the repeated process of researching, making and critiquing, students develop and refine a cohesive body of work for presentation during the final thesis exhibition in the second semester. This work represents personal vision and is presented professionally. The experience of this public presentation of work serves to inform an overall concept of the artist's continuous process from initial idea to execution and reception. Final assessment of the student's thesis takes the form of a panel meeting within the exhibition space.

Credits: 3.0
Prerequisite(s): NSP440 & NSP490

## NSP490: Senior Seminar

This course is a forum for addressing and engaging post-MIAD possibilities and issues including graduate school, community opportunities, business concerns self- presentation, and other matters important to Fine Arts students who are about to graduate. Taught in concert with Multidisciplinary Thesis, it is also a forum for students to discuss and determine Senior Show preparations and to properly prepare to present themselves to the greater public. Expanding upon e-Portfolios, students assemble a professional artist packet and an appropriate web presence. Application of learned principles and skills via hands-on experiences allows students to take the first steps toward a professional practice as a fine artist upon graduation.

Because we shape and are shaped by the context of our time, culture and experience, the Seminar/Thesis combined experience will examine contemporary art issues through multiple opportunities: field trips, visiting artists, readings, films, lectures, discussions and exercises to impart significant perspectives on the art world beyond the classroom. Thesis will focus on a primary studio practice, while Seminar rounds out the student's skills with applied professional practices and exposure to established professionals working in the creative fields.

Credits: 1.5
Prerequisite(s): Senior with Thesis

## NSP491: Senior Seminar

This course is a forum for addressing and engaging post-MIAD possibilities and issues including graduate school, community opportunities, business concerns self- presentation, and other matters important to Fine Arts students who are about to graduate. Taught in concert with Multidisciplinary Thesis, it is also a forum for students to discuss and determine Senior Show preparations and to properly prepare to present themselves to the greater public. Expanding upon e-Portfolios, students assemble a professional artist packet and an appropriate web presence. Application of learned principles and skills via hands-on experiences allows students to take the first steps toward a professional practice as a fine artist upon graduation.

Because we shape and are shaped by the context of our time, culture and experience, the Seminar/Thesis combined experience will examine contemporary art issues through multiple opportunities: field trips, visiting artists, readings, films, lectures, discussions and exercises to impart significant perspectives on the art world beyond the classroom. Thesis will focus on a primary studio practice, while Seminar rounds out the student's skills with applied professional practices and exposure to established professionals working in the creative fields.

Credits: 3.0
Prerequisite(s): NSP440 & NSP490

## SC220: Patterns in Nature

**The Introduction to Natural Sciences** is a sophomore level course required of all students for graduation. In this course students will study the nature of the scientific method and examine basic biological, ecological and environmental concepts. These examinations are broadened through intensive reading, writing, research and oral assignments.

In SC220 students will study the nature of the scientific method and examine significant biological concepts. SC220 will explore science and natural world themes in order to:
1. Understand science as a way of questioning, testing, and explaining the world;
2. Science and technology as a reciprocal relationship that evolves through time;
3. Enable students to make educated decisions regarding biological and environmental issues;
4. Enable students to function as responsible citizens of the world.

This course is designed with the understanding that coursework will feature interpretation, analysis and critical thinking rather than the mere assimilation and recall of factual material. Each student will be expected to engage actively with course materials.

Credits: 3.0
Prerequisite(s): none

## SC320/350/321: Natural Science Elective

**SC320 Topics in Natural Sciences** description should be updated to reflect our current course offering:

SC320 is an advanced-level course that examines one of the many fields of Natural Sciences. Topics in Natural Science will rotate on a semester basis.  Students will study the nature of scientific inquiry, the methods, theories, discoveries, technology, and language important to the specific field of science of their choosing. As part of the course, students will also conduct an independent inquiry utilizing the basis of scientific inquiry and research.

As an advanced course, SC320 builds upon skills and knowledge acquired in SC220. It is designed with the understanding that the coursework will focus on interpretation, analysis and critical method rather than on mere assimilation and recall of factual material. Students will examine a field of natural science through readings and lecture material from a variety of sources and from a range of scientific and critical opinion. The material and assignments will vary depending upon the field of natural sciences taught. This course can be retaken with change in topic for a 6 credits maximum.

Credits: 3.0
Prerequisite(s): SC220

**SC321: Topics in Natural Sciences – Field Experiences**

As an advanced course, SC321 builds upon skills and knowledge acquired in SC220. It is designed with the understanding that the coursework will focus on interpretation, analysis and critical method rather than on mere assimilation and recall of factual material. Students will first examine the field of natural science through readings and lecture material from a variety of sources and from a range of scientific and critical opinion.  Students will apply in the field the theoretical knowledge gained by a literature review, with direct inquiry and hands-on activities and investigations. This course relies heavily on field work, direct inquiry and self-directed independent research culminating with a peer-reviewed oral examination.  Note: The field component of this course  i9 days, located at offsite from MIAD.

Prerequisites: SC220 or equivalent and permission of the instructors.

Credits: 3.0
Prerequisite(s): SC220

## WR120: The Word and the World

**The World and the Word** course is an introduction to academic writing at the college level. Students will engage in an intensive practice of critical reading, thinking and writing through the examination of a variety of topics and genre in a collaborative atmosphere. Students will create a written self-assessment at the end of the semester.

In this course, students will use writing as a means by which to improve their ability to read meaningfully and to understand the profound connection between oral and written language and the world in which they live. Four parts of the writing and learning process are stressed: reading, writing, speaking and listening.

Students will read and write about subjects both academic and non-academic, and explore the various ways writers engage their audiences in particular contexts. In doing so, they will learn to see and evaluate their own rhetorical choices in a range of writing situations. Through the course of the semester, students write often and in many forms: in journals, online, formally and informally. Further, they will practice all steps of the writing process, including researching a topic, assessing the context and audience of a particular assignment, and developing early drafts into refined essays.

Speaking and listening are just as fundamental as reading and writing to the student-centered activities that form the core of this course. Students will practice articulating their ideas in class discussion and attending closely to those of their peers, further developing their own perspectives. Through workshops and writing groups, students will analyze one another's writing and practice revision and editing. Students also participate in small group work, collaborative writing, conferences, and research. These activities stress how writing can be practiced in communities as well as on one's own; they will demonstrate that writing, like learning, is simultaneously solitary and social, private and public.

Credits: 3.0
Prerequisite(s): None

## WR200: Critical and Creative Forms

**Critical and Creative Forms** is an intermediate-level writing course that focuses on writing as a creative and critical form. Students will explore the formal qualities of a variety of "texts," including visual and online texts, and expand their experience of writing analytically and creatively. It is an intensification of the processes introduced in WR120 with further emphasis on visual as well as verbal rhetorics and critical thinking.

In WR200, students will develop their ability to read and assess communication in various forms and genres, to write analytical and critical essays, to perform increasingly sophisticated research, and to experiment with communicative form themselves. WR200 focuses on the theme of "environments," examining the idea or condition of "environment" through a variety of possible progressive lenses, including ecological, natural, cultural, sacred or built environments.

WR200 emphasizes writing-in-process and students are challenged to take progressively more individual responsibility for all phases of the process, from journaling to the composing of final manuscripts. Students will be expected to identify, research and articulate points of view with increasing sophistication and ease in order to engage in critical conversations. Students participate in writing workshops, writing groups, small group discussions and collaborative writing as well as complete individual writing assignments. Throughout, students will be required to demonstrate evolving critical judgment and self- reflection. Self-directed research and working proficiently with primary and secondary sources is also emphasized through assignments highlighting the research process and the creation of an annotated bibliography.

Credits: 3.0
Prerequisite(s): WR120 or WR111

## WR300: The Creative Professional in Context

In **The Creative Professional in Context**, students explore the process of constructing a professional, public identity through written and verbal communication about their work in Fine Art and/or Design. They refine their skills in writing, speaking, and listening, and use writing as a means to examine the conceptual, critical, philosophical, and historical foundations of their emerging creative work within the broader contexts of their chosen fields and of visual culture broadly conceived.

In this course students learn to use writing as a means of effectively communicating ideas and information about their emerging professional identities. To these ends, students will write, edit and revise often; engage in self-directed research; analyze different rhetorical situations within the professional sphere; and refine their professional selves through both oral and written assignments. Instructors in WR300 employ frequent use of writing workshops and writing groups as well as individual writing assignments. Because the course is conducted in seminar fashion, students are expected to assume considerable responsibility for course materials and processes.

WR300 emphasizes the composition of polished, substantive written work, including description of studio work and processes, critical analysis of art/design texts, reflective writing, and communication with colleagues and peers. Assignments foster the development of a professional identity by engaging students in critical reading and discussion of key texts in visual culture and their major field, and identifying personal, cultural, and professional influences and connections that impact the student's work. The course work will culminate in the creation of a substantive document representing a professional self, conceived in relation to these critical contexts.

Credits: 3.0
Prerequisite(s): WR200

## WR400: Senior Writing Seminar

**Senior Writing Seminar** is an intensive capstone writing course run as a seminar examining the making of meaning through narrative; specifically, exploring forms of Life Writing. Students will study the various forms of "life writing" including: autobiography, memoir, new journalism and creative nonfiction. Through weekly written explorations, students will explore and practice the different forms that the genre of "life writing" may take. Within the context of a growing public popularity of autobiographical writing and memoirs, students will explore possible social, political and rhetorical purposes for writing from life and will compose a final, capstone life writing project individually as means for practicing this form of writing.

WR 400 is a capstone writing course that introduces students to emerging hybrid and intermodal forms of personal writing and causes them to analyze the contexts within which it is occurring. Through formal and informal written exercises, students will explore the capacity of language to help shape and give meaning and form to personal experiences, influences, individuals, achievements or landscapes. This writing should provide a reflective springboard for looking backward or for facing the future and determining larger contexts and meanings for experiences. It should also cause students to continue to develop more sophisticated skills as writers.

The *nature and form* of the writing that students produce will be various –individual writers will complete intensely reflective responses to readings and to one another's writing. In an effort to identify past memories and influences, material choices and intentions, important events and people, composing short and long pieces about those issues and individuals.

Credits: 3.0
Prerequisite(s): WR300 & Senior standing