

FALL 2013:
COURSE DESCRIPTIONS

PARSONS

THE NEW SCHOOL FOR DESIGN

SCHOOL OF ART, MEDIA & TECHNOLOGY

SCHOOL-WIDE OFFERINGS

PSAM 5550 COLLAB

Collaboration Studios are a unique type of studio course, pairing teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons, which are listed under the Applied Research title and count towards the Collab distribution requirement.

CR: 3

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students; others by permission.

CRN 4621 Collab: Fly on the Wall

This will continue AMT's groundbreaking interaction with China. Parsons students and faculty will work with students and faculty at Tongji University in Shanghai to design and build experimental art and design installations that will be monitored from halfway around the world. We will install sensors, controllers, and robots within laboratory research environments in New York and Shanghai. OpenFrameworks, as well as other relevant technologies, will be used in this project. Each installation will include video, audio, and possibly a squirt gun. We will investigate the nature of distance communication and cross-cultural collaboration. What are the rules? What do we define as successful interaction? Are we achieving a reasonable understanding? New York installations will occur in Parsons 12FL (6E16) Lab, and will be controlled by the Tongji team (from China). In China, installations will live in Tongji's vast new interactive experimental media facility, and will be controlled by Parsons students (from New York). The installations will be managed via a web interface, which we will design and implement in the course. No prior programming or physical computing skills are necessary—instructional workshops will be part of the course. Areas of interest: distance communications, web design, new media art, robotics, physical computing, and programming. People who are too serious need not apply: this studio is for people who want to have fun. Seriously. There will be the possibility of travel to Shanghai at the close of the course (January 2014).

CRN 4622 Collab: AMNH Science Lab

American Museum of Natural History (AMNH) currently has two drop-in spaces for informal science learning: the Discovery Room and the Sackler Lab. These two spaces are filled with specimens for non-digital activities designed mainly with a single user in mind. The museum is currently exploring a third space with Parsons AMT, a Science Visualization Lab, that would explicitly bring in pedagogy related to Connected Learning, Learning by Design practices, and Maker culture. This course is responsible for producing highly polished prototypes to be installed in the museum. Parsons students will be divided into working groups and guided by Parsons faculties. They will work intensively with AMNH youth and educators, scientists, and game designers to build this lab of the future together.

CRN 4623 Collab: University Center

In the context of The New School's newly constructed LEED-Gold University Center, students will draw upon social science analysis and design to study the complexities of the indoor environment and reveal the ways human behavior impacts the sustainability of a building. Students will work in interdisciplinary teams to design, construct and install within the building objects, environments and services that provoke more sustainable behaviors and attitudes – and in turn policies and practices – that better align operations with intended performance. These interventions will draw from an exploration of social and behavioral psychology, architecture, art, design, engineering and technology throughout the semester. Prototypes will be evaluated based on their capacity to: expose assumptions about our personal influence as building occupants, unveil invisible systems, mitigate environmental impacts and, in some cases, yield a return on investment.

CRN 4624 Collab: Met Michelangelo 2.0

Students in this course will collaborate with the Metropolitan Museum of Art on an installation by new-media artist Reid Farrington, and R. Eric Bowers, Director of Creative Technology at Havas Worldwide New York. Mr. Farrington has been commissioned by the Met to create a work based on 'The Young Archer,' a Michelangelo sculpture that was found in NYC. Students will work on and off site to design and program interactive platforms combining media, gaming technologies, and physical objects to realize multi-media storytelling and educational content about 'The Archer' for the museum-going public at America's most prestigious cultural institution. Students' work will be part of the final installation at the Met, Summer 2014. Due to the nature of the work, both at Havas and The Met, there will be some flexibility with the class meeting time. This course is especially for passionate students with advanced skills in one or more of the following: creative coding, physical computing, video production, UI design, and industrial design. Interested students who may have scheduling problems can write directly to Parsons Faculty, Ethan D. Silverman.

CRN 4625 Collab: Accessibility in Art Museums

In partnership with The Metropolitan Museum of Art, this class will explore how assistive technologies can enhance the museum experience for visitors with disabilities. Students will learn from active museum-goers with physical, sensory, or cognitive limitations, who will share the challenges they face as they engage with the Met's collection and communicate with other visitors. Museum staff will share their current efforts toward accessibility in support of the mission of The Metropolitan Museum of Art, which is to stimulate appreciation for, and to advance knowledge of the world's artistic heritage, to the widest audience possible. Students will then work closely with the Met and active museum-goers to develop and build experimental open-source projects that address those challenges, and serve that mission. Experts from the assistive technology industry will visit at points throughout the course, sharing cutting-edge tools and current thinking about best practices for accessibility.

Students will be encouraged to think beyond current practice, imagining a museum of the future where all visitors are enabled to actively engage with and connect to art in their own lives. During development, students will have the opportunity to test their work in the museum space, and consult with museum staff. At the conclusion of the semester, final projects will be presented to a range of museum staff and volunteer visitors for evaluation and conversation.

CRN 4626 Collab: Photo Requests from Solitary

In this collaborative course, students will be working to complete a cultural and artistic project with people held in solitary confinement in New York State. The course will work with existing coalitions and organizations to use this project to bring attention to the harm of long-term isolation and work for policy change in New York. Photo Requests from Solitary is a project where we invite men and women, many who have been incarcerated in isolation for years, to request a photograph of anything in the world, real or imagined. We will give people in solitary a chance to see something they want to see, used to see, or may never see. The class will then be tasked with finding contemporary artists and photographers to fulfill these requests, printing and sending the photographs, and setting up exhibition and outreach opportunities to publicize the photos, the project and the issue. Course participants will be interviewing advocates about this issue in New York, collaborating with attorneys and grassroots organizers, communicating with family members, and setting up infrastructures for our work flow, communication with artists and exhibitions. This course will work directly with the human rights organization that launched the project in Illinois called Tamms Year Ten, focused on Tamms supermax in southern Illinois; Solitary Watch, a national solitary confinement watchdog organization, and the National Religious Campaign Against Torture, a partner in bringing a new iteration of this project to New York State.

CRN 5935 Collab: MAN TRANSFORMS | 45 SYMBOLS

The world— as we know it — cannot be understood without letters. They allow an asynchronous discussion of philosophical ideas, detailed documentation of our history and clear definitions in the context of trade and commerce. Beyond that, letters, words and text also found their meaningful place in the artistic context. The fusion of writing and design: typography. One milestone in the history of typography is the Disc of Phaistos. Even though its purpose is still discussed it is considered to be an early — if not the first — document of movable type printing. The clay-impressed notation is assumed to be a textual representation and comprises 45 unique and recurrent symbols. The project MAN TRANSFORMS | 45 SYMBOLS investigates the symbiosis of lettering/typography and identity within this multiplicity of signs, symbols and characters. Participants will create new sets of symbols depending on their cultural background/identity but based on the first typographic system, the Disc of Phaistos. In a second step they will define ways to exhibit them through print, sculpture, motion graphics, interactive media, handcraft, etc.

CRN 6912 Collab: Collaborative Futures

Though collectivism and collaboration are certainly not new to fine art or political resistance movements, the practice has evolved significantly with the growth of networked culture, appearing to broaden and underscore Marshall McLuhan's prophetic statement from 1967, "Teamwork succeeds private effort." This course will investigate a range of practices and aesthetics that contribute to structures of collaboration, how they have been affected by economic, political, technological and artistic phenomena, and the impact they have had on culture. To consider the future of collaboration, we will begin by looking at the history and methodologies of other practitioners that have looked into that future. Students will meet with a range of groups who produce together, from anarchist collectives, community

cooperatives, artist collectives, hacker spaces and commercial design start-ups, to consider how structures of organization, decision making and power affect collective creative practice. Working with the support of diverse range of mentoring groups, students will produce projects that experiment and test the process of collaboration and collective action. In the first half of the semester, students will investigate new collaborative formats each week via site visits and advising sessions with members of a non-profit space (Flux Factory), a start-up website (CollabFinder), an activist group (AORTA), a writing collective (Collaborative Futures), a cooperative film company (Meerkcat), and a volunteer run theater space (WOW). In the second half of the semester, students will utilize these collaborative methods to collaboratively design working methods and self-directed portfolio projects.

PSAM 5600 CURRENTS

These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. Consult the pre-registration course guides for listings of specific topics.

CR: 3

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CRN 5693 Currents: Designing for Social Change

Graphic Designers can play an important role in helping communities to address complex social problems. In this course, students will consider the designer's role in society through various personal and group projects that will require their direct engagement with members of their community. Students will immerse themselves in each project as part of a process that will help them to understand their audience and how design can be used to influence behaviors to produce positive outcomes. Readings from designers, activists, artists, social entrepreneurs and the textbook, *Designing for Social Change*, will introduce students to the philosophical underpinnings of this topic and the essential engagement strategies that can help their projects succeed. Students will also be challenged to think like entrepreneurs as they consider the feasibility of their initiatives and will emerge from this course with a toolbox of problem-solving strategies that will energize their future collaborations and will prepare them as design leaders who can make an impact in their communities.

CRN 4629 Currents: BioArt

The idea that we can engineer and manipulate life itself is not that farfetched these days. In the past few years many artists have begun to tinker with science and biology: the living world. This course provides a conceptual overview of artwork in the BioArt genre through hands-on instruction in specific techniques and tools for creative production at the intersection of art, biology, and technology. The first half of the semester will cover important artists and practitioners, while engaging students in experiments and lab work relevant to each artists' practice. During the second half of the semester, students will work to realize an individual student BioArt project under the supervision of a scientific mentor in an appropriate or related field. The Genspace NYC bio-tech laboratory in Brooklyn NY will be offered as a facility to provide students with professional tools and scientific oversight for students to realize their projects.