

School of Design Strategies
Foundation Program / Department of Core Studies
Spring Semester, 2012
Laboratory 2
Thursdays 9.00am-2.40pm

Instructors	CRN	location	contact information
Norene Leddy (L)	CRN 2424	2 W 13th room 602	leddyn@newschool.edu
Liz Slagus (K)	CRN 2423	2 W 13th room 602	slaguse@newschool.edu

*To reach us outside of class, please email. If we have not responded within 24 hours, *resend it*.

Class blog: <http://labs12.blogspot.com>

Bios

Liz Slagus is a freelance consultant for various US organizations and universities regarding art and technology education, public programming and community engagement. In 2009, Slagus was honored with the Creative Fellowship for Art & Technology with the State Library of Queensland, focused on the public programming and outreach strategy for a new digital culture centre in Brisbane. During 2008, she produced the youth participation component of the 01SJ 2008 biennial in San Jose, CA, and co-curated "1800 Frames" for City Without Walls in Newark, NJ, which began an on-going curatorial collaboration with Norene Leddy. Between 1999-2009, Slagus developed and managed Eyebeam's Education programs, addressing socially relevant topics via new and digital literacies, teaching and learning experiments, and participatory practice. During this time, she co-produced numerous multi-media projects with her students, developed programs for national film festivals, and taught new media art courses for the University of Connecticut and the University of Rochester. As Director of Education and Public Programming for Eyebeam, Liz co-curated several large-scale exhibitions and oversaw the public events and professional development series offered by the organization. Liz has organized and spoken on several panels regarding art and technology education, and holds a Bachelor's Degree in Art History and Anthropology from Bucknell University and a Master's Degree in Visual Arts Administration from New York University.

Norene Leddy's work examines how technology is used in relationship to marginalized populations. Projects include working with sex workers, inner-city girls, LGBTQ youth, and others to explore ways that high and low technology can be used for protection and self expression, from the latest in GPS and mobile software to simple DIY kits. In addition to drawing, video, sculpture and installation; related performances and workshops are frequently part of her artistic practice. Her work has been shown internationally at venues including Eyebeam (New York), Henie Onstad Kunstsenter (Norway), and Sarai Media Lab (India). She has been the recipient of numerous grants, awards and residencies including a Fulbright Fellowship, two Eyebeam residencies, and funding from NYSCA, Bronx Council for the Arts, and the Experimental Television Center. In September Leddy was nominated for a 2011 World Technology award. Leddy earned her B.F.A. from Boston University in 1994 and a M.F.A. from Parsons The New School for Design in 2000, where she is now a Part-time Assistant Professor. In 2008, Leddy started an ongoing curatorial collaboration with Liz Slagus. Together they have curated exhibitions for City Without Walls, Kean University, and Gallery Aferro among others.

Course Description

Laboratory, n < Lat. *Laborare*, to labor > **3**. A place for practice, observation, or testing

Laboratory immerses first year students in the study of contemporary art and design practices, methodologies, and culture through: reading, writing, discussions, lectures, studio work, and experience-based research. Lab is a space in which skills and processes from the other foundation courses are integrated with research and practice focused on specific concepts and issues.

Themes in the Spring semester build on work from the first semester, Lab 1, positioning art and design practice within larger social, economic, or cultural contexts. The thematic framework established in Laboratory 2 is intended to broaden students' understanding of the study of art and design as applied disciplines that are fundamentally engaged with society and culture.

Laboratory 2 creates opportunities for students to experience and understand the dynamics of working in teams, creates opportunities for them to formulate and articulate problems and to turn these into structured plans of action. This course, taught by faculty from all of the departments at Parsons, exposes students to the breadth of studies in the art and design fields, and the relationships, commonalities and differences among the disciplinary approaches in the School.

Get Involved!

In Laboratory 02: GET INVOLVED students engage with individuals and/or communities, creating an impact through art and design. With this specific partnership, Laboratory students will be working with Gallery Aferro, a non-profit arts organization in Newark. Gallery Aferro runs an eight-week program in the spring called *Identity Blueprint*, which serves high school age young women in the Newark community. The program is structured around workshops and studio visits, and culminates in an exhibition at the gallery. Parsons students will be assisting with all aspects of the program by collaborating with the Gallery Directors and high school program participants to design print and web materials for marketing, recruitment and documentation; develop and facilitate specific design-related workshops; and design and install the final exhibition.

Specific assignments/deliverables:

Early/all-class assignments (January-March)

Students will have the choice of two assignments/design challenges:

1. For the web

Students will be asked to design Tumblr themes (with icons easily translatable to print) to supplement the existing *Identity Blueprint* website for on-going easily updateable course documentation and communication with young participants and their schools and families.

2. For print

Students will be asked to create templates for artist handouts for the *Identity Blueprint* course, which can be used to distribute information about the artists currently in focus for the course and for future programs. The handouts will be included in the catalog for the exhibition.

Final projects: (to coincide with the *Identity Blueprint* class: 3/3-5/10)

Web design team: Co-redesign of the *Identity Blueprint* blog, which will include video documentation and interviews of and with the *Identity Blueprint* participants.

Print design team: Co-design of skills handouts and exhibition catalogue with and for the young *Identity Blueprint* participants (including the incorporation of student drawings and journal entries).

Workshop/exhibition design team: Collaboratively design and assist with the facilitation of *Identity Blueprint* orientation exercises and 1st session portrait-making lesson. Collaboratively design and install the exhibition of *Identity Blueprint* with the young participants (including the development of collaborative curatorial/artist statement).

Final Project Presentation:

Crit/Installation at Gallery Aferro- 5/5

Participation in Parsons Festival- 5/10

*The *Identity Blueprint* workshop culminates in an exhibition that will travel to the Newark Museum (confirmed, date TBD) and possibly other venues. Parsons students will be credited for their work at every venue.

Learning Objectives

By the completion of this course students should be able to demonstrate, at an introductory level:

1. Developing and Presenting Arguments

- 1.1- the ability to articulate design arguments that are analytical and innovative;
- 1.2 - the versatility to express a position, perspective or point of view;
- 1.3 - an understanding of effective communication skills whether in written, oral or digital formats.

2. Positioning / Systemic Thinking

- 2.1 - an understanding of issues, ideas and proposals as elements within larger systems.
- 2.2 - an understanding and consideration of context when framing one's work

3. Research Methods, Observation

- 3.1- the ability to strategically select and deploy research techniques and methodologies, such as using resources (empirical, historical, or anecdotal data available on the internet, in magazines, newspapers, or books)
- 3.2 - a practice of engaging in experienced-based field-work, interviews and observations to inform the development of a project.

4. Critique and Analysis

- 4.1 – the ability to interpret and critique research findings.
- 4.2 – the versatility to develop responsible, engaged and informed critique.
- 4.2 – the ability to define one's own system(s) of analysis/critique.

5. Engage in Service Work

- 5.1 – an understanding of the logistical issues involved in working with outside organizations;
- 5.2 – the versatility to develop strategic, critical thinking and writing skills to support the process of working with outside organizations, including proposal writing and volunteering.

6. Design for Community

- 6.1 - an understanding of a specific community, constituent or user group;
- 6.2 - an ability to engage with and design for a specific community based on research
- 6.3 - an understanding of how one's work affects a community

7. Become a Steward

- 7.1 - an ability to use art and design tools to advocate for the particular needs of a community or set of individuals.
- 7.2 - an understanding of the life-cycle of stewardship;
- 7.3. - the capacity to imagine models for ongoing systems of advocacy and participation

Course Schedule

Phase 1: Re-Orient and Engage: Situating One's Self in the Larger Realm

week 1	1/26	Orientation/meeting with Gallery Aferro Directors/begin work on early assignments/discussion and presentation of similar community-based program promotion work
week 2	2/02	Work on early assignments, critique and presentation of early assignments

week 3	2/09	Review of readings and preparation for next assignments: Focus on program development as it relates to design. Students divide into teams: web, print, workshop/exhibition
week 4	2/16	Develop final project ideas: plan, goals, timeline, budget Meetings with individual teams Class presentation/discussion of project plans
week 5	2/23	11:30am-1pm faculty meeting-TBA Finalize project plans Develop final projects Prep for first trip to Gallery Aferro in Newark
week 6	3/01	Class will take place on 3/3 at Gallery Aferro (first <i>Identity Blueprint</i> session)
week 7	3/08	Develop final projects (some students on-site at Gallery Aferro)
	3/15	SPRING BREAK

Phase 2: Engage: Self and Other/Self as Other

week 8	3/22	Develop final projects (some students on-site at Gallery Aferro) Reports from the field
week 9	3/29	Develop final projects (some students on-site at Gallery Aferro) Reports from the field Team methods evaluation Class presentation/discussion of work in progress
week 10	4/05	1pm-2:40pm Lab-wide lecture, Alternative Approaches to Design Develop final projects (some students on-site at Gallery Aferro) Reports from the field Team methods evaluation Class presentation/discussion of work in progress
week 11	4/12	Develop final projects (some students on-site at Gallery Aferro) Reports from the field
week 12	4/19	11:30am-1pm faculty meeting-TBA Develop final projects (some students on-site at Gallery Aferro) Reports from the field
week 13	4/26	Develop final projects (some students on-site at Gallery Aferro) Reports from the field Team methods evaluation Class presentation/discussion of work in progress
week 14	5/03	Class will take place on 5/05 at Gallery Aferro. Phase 2 Critique-Class will take place at Gallery Aferro (Group critique of <i>Identity Blueprint</i> participant work and Parsons student work, finalization of exhibition statement)
week 15	5/10	LAB-WIDE PRESENTATIONS/Participation in Parsons Festival (includes <i>Identity Blueprint</i> participants)

Materials/Tools:

- Your five senses
- Sketchbook (bring to every class)
- Writing and drawing media (bring to every class)
- Clever adaptation and re-use of existing materials, including 2 West 13th St. 4th floor Green Space
- Be prepared to contribute up to \$100 on materials and supplies as necessary
- Be prepared to use some print credits
- Be prepared to pay for travel expenses for 3-4 trips to Newark:
PATH train (one-way \$2.00 fare) from 14th St./6th Ave. to Newark Penn Station. Students can walk 6 blocks to the gallery, or take the bus #34-towards Bloomfield, NJ (one-way \$1.50 fare). Bus stop is directly across the street from Gallery Aferro. You will also need to bring or buy lunch.
- Be prepared to pay for field trips and museum fees

Sketchbook:

The Sketchbook is a repository for written and visual ideas that brings together the information from all the Foundation studio courses. It is a place to develop ideas, gather written and visual research, collect observations, record inspiration, collate class notes and vocabulary terms, and identify the commonalities and differences among the Foundation courses.

The Sketchbook is an in-class tool as well as a daily companion. It is a working method that should help you discover a personal process and enhance the development of your visual language. The Sketchbook should be a collection of information that expands your education beyond what you learn in class to include what you learn and observe in your daily life. The Sketchbook is fundamental to the development of critical and visual thinking and should be integral to presentations for critique (or photocopies of its pages). It should include but not be limited to the following:

- visual and written materials: daily inspiration, thoughts, ideas, notes, handouts, etc.
- personal observations: both written notes and drawn sketches
- idea sketches: rough sketches to brainstorm and formulate ideas for class work
- preparatory sketches for projects: drawing practice to support the development of finished compositions
- studio course assignments, handouts, objectives, etc.: resources and materials to refer to in support of course work
- research notes and reference images
- notes from class lectures
- ongoing glossary of terms (terminology): to identify and discover the commonalities and differences in each of the visual disciplines

The Sketchbook will be used during class. It may be reviewed in class-wide critiques or during individual mid-term evaluation meetings with your studio instructors. **In Lab the sketchbook will act as a record of individual contributions to the collaborative process.**

Resources

Readings

Badanes, B., Bell, B., Feldam, R. Fisher, T., Palloni, S., Peterson, J., and Wakeford, K. and Swenson, K, (2008) *Expanding Architecture: Designing as Activism*. New York: Metropolitan Books.

Bell, B. (2003) *Good Deeds, Good Design: Community Service Through Architecture*. New York: Princeton Architectural Press.

De Bruyne, Paul and Gielen, Pascal, eds. (2011) *Community Art: The Politics of Trespassing*. Amsterdam: Valiz/Antennae Series.

Lurie, D. and Wodiczko, K. (1988) Homeless Vehicle Project. October, vol. 47. Cambridge: The MIT Press.

Smith C.E. (2007) Design for the Other 90%. New York: Assouline Publishing Inc.

Rudy, A (2008) Urban Transformation. Berkeley: Ruby Press.

Turbian, K. A (1996) Manual for Writers of Term Papers and Dissertations. 6th ed. Chicago: University of Chicago Press

Video/Audio

Dave Eggers: Once Upon a Wish (24 mins)

http://www.ted.com/talks/lang/en/dave_eggers_makes_his_ted_prize_wish_once_upon_a_school.html

Artists as Agents of social Change: Video of panel at Swarthmore College (60 mins)

<http://www.youtube.com/watch?v=oBjjskl9mI>

Artists as agents of Social Change: America Now and Here (1hr 35 mins)

<http://www.wbez.org/story/artists-agents-social-change-america-now-and-here-94629>

Web Resources, Libraries, and Archives for film and video:

- New York University, Bobst Library, Avery Fischer Media Center, 2nd floor: <http://library.nyu.edu/> (Film and Videos available for viewing at the center.)
- Parsons Adam and Sophie Gimbel Library: <http://library.newschool.edu/gimbel>
- Anthology Film Archives: www.anthologyfilmarchives.org
- Film Forum: www.filmforum.com
- Electronic Arts Intermix: www.eai.org and www.artincontext.org
- Franklin Furnace: www.franklinfurnace.org
- Paper Tiger TV: www.papertiger.org
- Ubu Films: http://www.modernfeed.com/show/UBU_FILMS/
- You tube: www.youtube.com
- Newsreel films: www.newsreel.org

Department and Class Policies

Student Responsibilities

1. Treat class time as an opportunity.
2. Arrive to class on time, with all materials, ready to work steadily throughout the session.
3. Be prepared with all your required materials for every class.
4. Complete all assignments on time.
5. Participate in all class discussions and critiques.
6. Confront difficulties in your work in the spirit of learning, creative exploration and personal growth.
7. Ask for help from your instructors when needed.
8. Respect your fellow students at all times.
9. Disruptive behavior is not tolerated.
10. You are responsible for cleaning up after yourself at the end of each class.
11. No radios, players, walkmans, beepers or cellular phones are allowed in class.
12. NO SMOKING ANYWHERE IN THE BUILDING.

The New School statement on Academic Integrity and Honesty

Academic honesty, the duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely, is fundamental to the integrity of intellectual debate and creative and academic pursuits.

All members of the University community are expected to conduct themselves in accord with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for writing papers, presenting and performing their work, taking examinations, and doing research. Instructors are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the legal and ethical restrictions placed upon creative work and about the consequences of dishonesty in the professional world. At Parsons, all students are required to sign an Academic Integrity Statement declaring that they understand and agree to comply with this policy.

(From the University Policies Governing Student Conduct) “Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). The standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essay theses, dissertations, computer work, art and design work, oral presentations and other projects).

The standards also include responsibility for meeting the requirements of particular courses of study.

The New School recognizes that the different nature of work across the divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of the New School and institutions of higher education in general.”

Please refer to the Parsons Student Handbook for the entire policy statement.

Attendance Policy

Class attendance is mandatory. There is no substitute for working and participating in class. The attendance policy applies to everyone. There are no exceptions. If a student fails a class due to attendance, he/she is no longer permitted to attend the class. Absences will impact your grade (see Grading). Students must return to class promptly after breaks. Undo tardiness following a given break will result in an absence. Leaving the class before it is over will be considered an absence.

Absences

Classes meeting 1 time per week: 3 absences are grounds for failure. 2 absences are grounds for a single grade letter drop (i.e. A to a B).

Tardiness

Two (2) tardies will be counted as one absence.

Class begins on the hour sharp. The door to the classroom will be closed at that time. Anyone walking in after the door has closed (class has started) will be marked late. 5 minutes is considered tardy. Over 20 minutes is considered as an absence.

The following may be counted as tardy:

- Coming to class without the required materials
- Sleeping in class
- Being asked to leave class because of disruptive behavior.
- Doing other course work in class.

Academic Warning

Students who do not complete and submit assignments on time and to a satisfactory standard will fail this class. It is a student's responsibility to obtain missed assignment sheets from other classmates and make-up the work in time for the next class.

Evaluation and Grading

A. Course Expectations

In order to receive a grade for this course, students must actively participate in classroom discussions and critiques, and complete all the assigned projects, including mid-term & final projects.

Expectations for each assignment will be clearly defined; they will be printed in handouts and discussed in each class.

Individual assignments will be evaluated on the following basis:

- if the project fulfills the requirements and objectives of the assignment
- if the student demonstrates initiative and inventiveness in the exploration
- if the student has improved from previous work
- if the project is carefully considered and consistently developed

Assignments must be completed on time and included in class discussion & critique. Late assignments will be penalized. Consideration will be given to how much a student's work has developed and how well that development demonstrates an understanding of the concepts of the course.

B. Mid-semester Evaluations

Mid-semester evaluations are issued to help students improve performance and make progress. Although a grade may not be given, the comments will indicate your standing on an average - below or above scale.

C. Grading

Your grade is determined by your performance in following :

Participation (includes critique, reading & discussion): 10%

Collaboration and team work: 30%

Evidence of research and process: 30%

Quality of Production: 30%

Grade Descriptions: (from Parsons Student Handbook & Core Studies Faculty Handbook)

A	4.0	WORK OF EXCEPTIONAL QUALITY. 95-100% These are projects that go above and beyond the expectations and requirements described in the assignment. They demonstrate substantial effort and achievement in the areas of critical thinking, technique and presentation.
A-	3.7	WORK OF HIGH QUALITY. 90-94%
B+	3.3	WORK OF HIGH QUALITY, HIGHER THAN AVERAGE ABILITIES 86-89%
B	3.0	VERY GOOD WORK THAT SATISFIES GOALS OF COURSE. 83-85% The "B/B+" student offers a clear and convincing structure to a visual endeavor that is more complex and unique than a project at the average level. The creator's point of view and point of the project are merged successfully and organized fairly consistently throughout the project. Although minor structural problems may be present in the assignment, they do not hinder the overall outcome.
B-	2.7	GOOD WORK. 80-82%
C+	2.3	AVERAGE WORK, AVG. UNDERSTANDING OF COURSE MATERIAL. 76-79%

- C 2.0 ADEQUATE WORK; PASSABLE. 73-75%
The student demonstrates some success in engaging with the assignment. The project will show that the creator can identify and work with key ideas and examples found in reference material. Typical of a "C" project is that the original problem or assignment once approached, does not move forward. Projects may also have organizational, technical weaknesses.
- C- 1.7 PASSING WORK BUT BELOW GOOD ACADEMIC STANDING. 70-72%
- D 1.0 BELOW AVERAGE WORK; DOES NOT FULLY UNDERSTAND THE ASSIGNMENTS. 60-69%
Although this is passable work, the project only answers the minimum requirements of the assignment. The projects shows very little effort, is incomplete, late or incorrect in its approach. The outcome shows a lack of understanding and commitment on the part of the creator.
- F 0 FAILURE, NO CREDIT. 0-59%