



School of Constructed Environments: **AAS Interior Design**

Principles of Interior Design

PAID 1050; CRN 1392; Section B

Spring 2019

2 Credits

Course Meeting

Tuesday 7pm-9:40pm

January 22nd – May 7th

NYC Campus, Parsons 6 East 16th, 7th Floor, room 706

Faculty

Michele Gorman

The New School | Parsons School of Constructed Environments | Part-Time Faculty | gormanm@newschool.edu
Pratt Institute | UG Architecture + Pratt Interdisciplinary Courses | Adjunct Associate Professor | gorman6@pratt.edu
ArchiteXX | CodeXX and Design Action | Coordinator + Exhibition Designer

Professor Michele Gorman is a Designer and teaches within The New School's post graduate Parsons School of Constructed Environments and is an Adjunct Associate Professor at Pratt Institute's UG School of Architecture. Based in Brooklyn, she works on collaborative projects between Architecture and Interior Design + new media that take the form of store design, public art projects, and exhibitions in the United States and abroad. Her designs use new technologies to find new relationships between content, user and site in innovative ways. Her collaborations have been in the world of big data, gaming and social justice. She collaborated with OCR on "Shakespeare Machine", a multimedia artwork for the Public Theater in New York City that has won the NYC Design Award, "And That's the Way It Is", a site specific projection on the School of Journalism at the University of Texas at Austin, and has done research into the history of lighting and sound. A recent interiors project for Target in San Francisco called Open House, designed for Local Projects, integrates the Internet of Things into a spatial narrative that challenges how we approach retail spaces in the 21st century. The project has been nominated for an Architizer Award for Store Design. Her recent project, "This is My House of Green Grass: The Raw Retrieval of the Civil War" was multimedia art piece installation within the Catacombs of Green-Wood Cemetery in Brooklyn. She has most recently received two Faculty Development grants to pursue research into Fictional Cities: The Gamification of Architecture and the impact it has on our public spaces, which will be taught as a Pratt Interdisciplinary Course course in the Spring 2019 semester and a Thesis Seminar and Studio in the Fall of 2018 and the Spring of 2019. Professor Gorman has a feminist round table lecture series called CodeXX which invites up and coming female designers to speak on their work in relationship to emerging topics in our field. Michele is dedicated to bringing diversity to the field of architecture and subverting standards that have stagnated our profession from an open and collaborative agenda. Besides sitting on the anti-discrimination committee at Pratt, she has designed an exhibition on activism in design for the feminist organization ArchiteXX, launched in the Spring of 2018, entitled "Now What?! Advocacy, Alliances and Activism in Architecture Since 1968". It launched at the Pratt School of Architecture and is currently showing in LA, then traveling to San Francisco and then Montreal/McGill University in the Fall of 2018.



Contact

contact via email or studio blog

gormanm@newschool.edu

<https://portfolio.newschool.edu/idprinciples19spring>

Accept invitation to New School Learning Portfolio blog to join. MY New School, use New School login to access "ID Principles" blog.

Course Description

This course introduces fundamental principles of interior design composition: the organization of space, circulation, scale, light, and color. Historical methods will be discussed. Course requirements include readings, discussion, analysis and studio design projects.

Open to

Associate degree in Interior Design majors; others by permission of the Interior Design program.

Co-requisite(s)

PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

Detailed Description

This course is an introduction to the principles of interior design. Students will develop an understanding of design concepts through the investigation of the components that comprise interior space – broken down into basic themes. We will break down these themes and their elements through historical and contemporary precedents within Interior Design and analyze the visual and conceptual principles guiding their deployment within the act of space making. The students will draw inspiration from these principles of Interior Design through their application to fashion, painting, sculpture and new media art, film, performance art, landscape, furniture making, and architecture, as a means of understanding that while interior design is a discipline with a distinct history and practice, it is also part of the larger realm of design.

This course is not formulaic. There is not a single correct way to design. Through the study of the principles of interior design, students are expected to begin to define their own attitudes towards design as well as to build a design methodology for their design work. Students will take an active role in class discussions of their own work as well as that of their peers.

Organized thematically, we will discuss criticality, through readings and precedents, and experimentally through making small and discrete weekly projects that explore new ways to understand: the body and its scale, grids + complex patterns that inform a decorative agenda, formal approaches and organizations, color and mood, materialist, texture and touch, light and transformation, site and analysis. We will look at artists and designers that inspire us to look at these principles in a new way. The course is intended to be experimental where risk taking between materials, form, color, and light are made. Iterating through these ideas, based on feedback from the professor, will define the creative process

We will spend the second half of the semester developing a final project that takes on a Display within the Parsons Aronson exhibition gallery. You will research an organization or movement, collect a data set related to them, and design a window, wall, floor or ceiling display within the space. You will define what it means to Participate in the display and challenge the form of the passive exhibition. You will present a concept based on a combination of studies you have done this semester and discuss it through the Principles of Interior Design used in the Concept Statement. For example, you can design a projection piece on a piece of digitally woven fabric that changes daily based on the news, or a gigantic piece of recursively subdivided foam that can be assembled as a time line and disassembled as seating based on different events. It should use new digital methods of fabrication which you will have access to within the school.



Learning Outcomes

By the successful completion of this course:

UNDERSTAND

(1) Students understand the elements and principles of design and related theories, including spatial definition and organization.

COMPETENCE

(2) Student work exhibits competence in the ability to identify the elements and principles of design and related theories in precedent examples, presented and found.

(3) Student work exhibits competence in the ability to apply the elements and principles of design and related theories throughout the project process and outcomes

(4) Student work exhibits competence in the ability to explore a range of two- and three-dimensional design solutions using a variety of media to present the interrelationship within and between the elements and principles of design and related theories.

UNDERSTANDING: The student is conversant in the language and importance of the topic in relation to interior design

COMPETENCE: The student has the ability to apply knowledge of the topic within the design process consistently, but often in a basic and routine way.

Course Outline:

Weekly Projects	Research and present project process and final outcomes
Readings and responses	Introduce topics and prepare for in class discussions
Assignments	Exercises focused on the iterative process of design, learning to look, evidence based design, and primary research

Course Schedule

WEEK 1	January 22 nd	INTRODUCTION, SYLLABUS HANDED OUT	Assignment: Archive Orientation
WEEK 2	January 29 th	A COLLECTION: ANALYSIS	Assignment: analysis on (6) 11x17 sheets
WEEK 3	February 5 th	SYNTHETIC PATTERNS	Assignment: 2D Recursive subdivision and additive grids. Laser cutting Lab orientation
WEEK 4	February 12 th	CINEMATIC TONE + COLOR + MOOD	Assignment: Cinematic Analysis and Color Montage Donghia Materials Lab Orientation
WEEK 5	February 19 th	FORM + MATERIALITY	Assignment: Aggregation of Components using a laser cut element and sourced material
WEEK 6	February 26 th	INTERIORITY <i>Administer Mid Term Evaluations</i>	Assignment: Boolean operations to explore volume and void towards interiority
WEEK 7	March 5 th	THE BODY SCALE	Assignment: Graphic Un-Standard Catalog
WEEK 8	March 12 th	LIGHT + PHENOMENA	Assignment: (6) Photographs of Light and transformation of forms Lighting Lab Orientation
WEEK 9	March 26 th	FINAL PROJECT: SITE VISIT + DISPLAY CONTENT	Assignment: Data Collection
WEEK 10	April 2 nd	FINAL PROJECT: 3 PROPOSALS SKETCHES	Assignment:

			(3) sketches and sketch models
WEEK 11	April 9 th	FINAL PROJECT: OTHOGRAPHIC DRAWINGS	Assignment: Plan, elevations, axonometric
WEEK 12	April 16 th	FINAL PROJECT: MODEL + MATERIAL STUDY	Assignment: Final model
WEEK 13	April 23 rd	FINAL PROJECT: 3D INTERIOR EXPERIENCES	Assignment: (2) experiential renderings w/ descriptions
WEEK 14	April 30 th	FINAL PROJECT: PRESENTATION	Assignment: PechaKucha-like presentation (20 slides for 20 seconds each). Concept Statement
WEEK 15	May 7 th	DAY OF REFLECTION / STUDIO CLEAN-UP	Assignment: Present reflections/ revisions/ changes based on the final presentation feedback

Final Grade Calculation:

Attendance and Participation 20%

Reading Responses 10%

Assigments 40%

Final Submittal 30%

TOTAL 100%



Assessable Tasks:

Blog Posting:

Students are required to document and post their design process and work, and share it with the rest of the studio on the blog and in class. The digital journal is a visual collection of assignments, observations, inspirations, class notes, vocabulary, questions, clippings, drawings, ideas, and preparation sketches for assignments. Students are expected to upload inspiration and process materials throughout the week, and weekly assignments each Friday morning before class, under the related category.

Readings:

Students are required to come prepared to class by having read the assigned readings. The readings will be posted on the course blog under the category "READINGS" at least one week before the reading is due. Occasionally, the reading list may be changed by the instructor; such changes will be evident in the course blog.

Class Assignments:

Each student is required to complete a weekly assignment for a minimum of 5 hours outside of class. Readings and discussions will set a frame of reference for these assignments, and they may take the form of diagrams, sketches, photographs, text/language, models, etc. All assignments listed on the schedule are due at the beginning of the following class unless noted otherwise. You will receive either additional blog posted assignments or verbal instructions from the professor about the specific parameters of the assignment. All written handouts will be posted in the course blog a week before the assignment is due under the category "PROJECTS".

Final Assignment:

Each student is required to produce one final assignment. This will give students the opportunity to explore and to study a selection of topics of their choice in more depth. All final assignments are due the last day of class, and their presentation will be in the form of a public review.

Class format: This course is based on the studio method, in which students are expected to work independently to develop their thinking and craft, under specific guidance and criticism from the professor. This course will meet once a week.

In addition to each week's project, students are expected to complete reading assignments and be prepared for class participation on the day for which the readings are assigned. Each class will begin with an introductory talk, followed by group discussion and then project presentations. All assignments are due at the beginning of the class as per the class schedule and posted to the course blog. The student is expected to present their completed work verbally in class in order to instigate an intelligent discussion about the ideas in the work. In addition to regular review of assignments, there will be a final presentation, where the students will present their work to a group of guest critics.

Perhaps the most important part of this course is peer-review. During each session, students are expected to participate in discussions, ask questions of and assist their classmates in the development of their work.

The two hour and forty minute class will be broken down between any of the following in-class activities:

- Discussion of readings to open up ideas
- Group and individual presentations and discussion of work
- Presentation of new assignment with a visual precedent or inspirational images
- A demonstration of a technique in class or at a Parsons Lab
- Work in class
- Field trips



READINGS

As assigned on weekly assignments listed on blog under "PROJECTS" under the Parsons Learning Portfolio. All readings will be provided as a pdf Dropbox link on the blog under "READINGS" and will not need to be purchased.

RESOURCES

INTERIOR DESIGN

FOUNDATIONS OF INTERIOR DESIGN, SUSAN J. SLOTKIS, 09 FEBRUARY 2017
INTIMUS Interior Design Theory Reader, Julieanna Preston and Mark Taylor
Thinking inside the box: a reader in interior design for the 21st century, John Gigli
Inside Outside, Petra Blaisse

POINT, LINE, PLANE

Kahn, Louis. "Order Is." Programs and Manifestos on 20th Century Architecture. Ulrich Conrads, ed. Cambridge: MIT Press, 1997.
Wong, Wucius. Principles of Form and Design . New York: Van Nostrand Reinhold, 1993.
Hauer, Erwin. Continua: Architectural Screens and Walls. New York, Princeton Architectural Press, 2004.

TONE, VOLUME

Wong, Wucius. Principles of Form and Design . New York: Van Nostrand Reinhold, 1993.
Hauer, Erwin. Continua: Architectural Screens and Walls. New York, Princeton Architectural Press, 2004.
Rohan, Timothy M. "Rendering the Surface: Paul Rudolph's Art and Architecture Building at Yale." Grey Room 01.

TEXTURE

Diller, Liz. "Bad Press." The Architect, Reconstructing Her Practice. Francesca Hughes, ed. Boston: MIT Press, 1996.
Wilson, Edmund. "The Old Stone House." The Portable Edmund Wilson. Lewis Dabney, ed. New York: Viking Penguin, 1983. p. 4-19.

LIGHT + SHADOW

Tanizaki, Junichiro. In Praise of Shadows. Sedgewick, ME: Leete's Island Books, 1977.
Kreiser, Constanze. "On the Loss of (Dark) Inside Space." Intimus. Mark Taylor and Julieanna Preston, ed. West Sussex, England: Wiley-Academy, 2006. P.180-183.
Elgin, Lindsay. "From One, Many." Models, 306090 11. New York: 306090 Books, 2007.

COLOR

Color, Space, and Style. Chris Grimley and Mimi Love.2007. Rockport.

Albers, Josef. *Interaction of Color* . New Haven: Yale University Press, 1963. p. 3-5, p. 62-64
McCown, James. "The Color Imperative." *Colors, Architecture in Detail*. Gloucester, MA: Rockport Publishers, 2004. p.9-12
Batchelor, David. "Chromophobia." *Intimus*. Mark Taylor and Julieanna Preston, ed. West Sussex, England: Wiley-Academy, 2006. P.31-36
Ozenfant, Amedee. "Colour and Method." *Intimus*. Mark Taylor and Julieanna Preston, ed. West Sussex, England: Wiley-Academy, 2006. P. 238-244.

FORMAL APPROACHES: PATTERN, REPETITION, BLENDING

Wong, Wucius. *Principles of Form and Design* . New York: Van Nostrand Reinhold, 1993. p. 50-98
Aranda/Lasch. *Tooling* . New York, Princeton Architectural Press, 2006.
Bulman, Luke. "Variable Density, Constant Shape." *Decoration*, 306090 10. New York: 306090 Books, 2006.
Balmond, Cecil and Eric Ellingsen. "Survival Patterns." *Models*, 306090 11. New York: 306090 Books, 2007.

ORNAMENT

Loos, Adolf. "Ornament and Crime." *Programs and Manifestos on 20th Century Architecture*. Ulrich Conrads, ed. Cambridge: MIT Press, 1997.
Bloomer, Kent. "A Critical distinction between decoration and Ornament." *Decoration*, 306090 10. New York: 306090 Books, 2006.

SCALE + PROPORTION

Eco, Umberto. "Beauty as Proportion & Harmony." *History of Beauty*
Le Corbusier, "Regulating Lines." *Towards a New Architecture*. New York: Dover, 1986. p.69-83.
Lynn, Greg. "Multiplicitous and Inorganic Bodies." *Folds, Bodies & Blobs: Collected Essays*. Books-by-architects, 1998. p. 33-61.
Reiser + Umemoto. "The Diagram," "Diagram Deployment." *Atlas of Novel Tectonics* . New York: Princeton Architectural Press, 2006.

FIELD, ORGANIZATION, DIAGRAM

Johnson, Steven. *Emergence: The Connected Lives of Ants, Brains, Cities, and Software*. New York: Scribner, 2001. P. 11-23, 73-100.
Perec, Georges. "The Apartment." *Intimus*. Mark Taylor and Julieanna Preston, ed. West Sussex, England: Wiley-Academy, 2006. P. 259-263.
Lavin, Sylvia, ed. *Crib Sheets* . Los Angeles: Monacelli Press, 2005. p. 34 -37.
Aranda/Lasch. *Tooling* . New York, Princeton Architectural Press, 2006.
Sabin, Jenny. "Body Blanket." *Models*, 306090 11. New York: 306090 Books, 2007.

ABSTRACTION + PERCEPTION

Rowe, Colin and Robert Slutsky. "Transparency: Literal and Phenomenal." *Mathematics of the Ideal Villa and other Essays*. Cambridge: MIT Press, 1997. Rowe, Colin. "Transparency: Literal and Phenomenal," *Perspecta*, Vol. 8. 1963, pp. 45-54.
Bloom, Erik. "The In-Between Gardens of Bernard Voita." *Dimension*, 306090 12. New York: 306090 Books, 2008.
Perec, Georges. *Species of Spaces and Other Pieces*. New York: Penguin Books, 1997.
Colomina, Beatriz. "The Split Wall: Domestic Voyeurism"

MATERIALS: JOINERY

Moholy-Nagy, Sibyl. *Native Genius in Anonymous Architecture in North America*. New York: Schocken Books, 1957. p.164-170.
Witte, Ron. "Solution." *Toyo Ito: Sendai Mediatheque*. Ron Witte, ed. New York: Prestel, 2002. p. 18-19.

Kieran, Stephen and James Timberlake. "Joining." Manual: The Architecture of Kieran Timberlake. New York: Princeton Architectural Press, 2002. p. 50-51.

Aranda/Lasch. Tooling . New York, Princeton Architectural Press, 2006.

Brownell, Transmaterial (2006)

MATERIALS: MEANING / EFFECT

Zago, Andrew. "Real What?" Log 5. Cynthia Davidson, ed. New York: Anyone Corporation, 2005. p. 100-104.

Lutz, Albert. "To paradise through stone: Tales and Notes on Chinese Scholars' Stones."

Herzog & DeMeuron: Natural History. Montreal: Canadian Centre for Architecture, 2005.

Steinberg, Marco. "Surface." Immaterial | Ultramaterial: Architecture, Design and Materials. Toshiko Mori, ed.

Baudrillard, Jean. "Structures of Atmosphere." Intimus. Mark Taylor and Julieanna Preston, ed. West Sussex, England: Wiley-Academy, 2006. P.37-42.

LIST OF NOTEWORTHY INTERIOR DESIGNERS:

Modern:

Eileen Gray

Charlotte Perriand

Maison du Brésil

Lilly Reich

Mies van der Rohe

Grete Lihotzky

Aino and Alvar Aalto

Ray and Charles Eames

Florence Knoll and Herbert Matter

Charlotte Perriand

Pierre Jeanneret and Le Corbusier

Contemporary:

Roman and Erwan Bouroullec

AvroKO

Phillipe Rahm

Petra Blaise

Hella Jongerius

Roman Williams

David rockwell

Olafur Eliasson

Fernando and Humberto Campana

Andres Jaque / Office for Political Innovation

INTERIOR DESIGN PERIODS:

Roman

Medieval

Renaissance

Baroque

Rococo

Neoclassical

Empire

19th century

Art Nouveau

Art Deco

Early Modern

Late Modern

Contemporary



Materials and Supplies

In addition to supplies already used in the design studio, a list of materials and supplies will be specified in each assignment handout. Students should expect to bring their laptop, a non-ruled white paper sketch pad, an architectural scale, a pen, a lead holder or mechanical pencil, and at least one portable drive to each class. Access to a digital camera is highly recommended.

During your PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D this semester you will gain basic software knowledge and access to:

3D modeling program

AutoCad

Adobe Creative Cloud (Photoshop, Illustrator, InDesign)

Microsoft Powerpoint or OpenOffice Presentation

Resources

Blick @21 East Street, NY, NY 10003. 1-212-924-4236

Labs, Shops and Studios and Donghia Materials Library

<http://resources.parsons.edu/>

Lynda.com via Parsons library

Material Connexion via Parsons Library + @the Time Life Building

Parsons Learning Portfolio

The Parsons Learning Portfolio is an ongoing, cumulative repository for each student's experience across courses, and across years. It archives individual student's processes of reflection, productive failure, skills learned, and interdisciplinary connections made, as well as final "finished" work. It can be accessed through CANVAS.

Resources

The university provides many resources to help students achieve academic and artistic excellence. These resources include:

The University (and associated) Libraries: <http://library.newschool.edu>

The University Learning Center: <http://www.newschool.edu/learning-center>

University Disabilities Service: www.newschool.edu/student-disability-services/

In keeping with the university's policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

Making Center

The Making Center is a constellation of shops, labs, and open workspaces that are situated across the New School to help students express their ideas in a variety of materials and methods. We have resources to help support woodworking, metalworking, ceramics and pottery work, photography and film, textiles, printmaking, 3D printing, manual and CNC machining, and more. A staff of technicians and student workers provide expertise and maintain the different shops and labs. Safety is a primary concern, so each area has policies for access, training, and etiquette that students and faculty should be familiar with. Many areas require specific orientations or trainings before access is granted. Detailed information

about the resources available, as well as schedules, trainings, and policies can be found at resources.parsons.edu. Faculty who are planning curriculum that makes use of specific resources should contact the Making Center in advance to coordinate.

Evaluation + Grading

Students who do not complete and submit assignments **ON TIME** and to a satisfactory standard will fail the class. It is the student's responsibility to obtain missed assignments from other classmates and make up work in time for the next class. Work that is late, if accepted by the instructor, is downgraded one full grade for each session late (including lateness). In order to receive a grade, students must complete all assignments, attend the classes as per the attendance policy, and positively participate in class discussions.

Grading is based on the student's clarity of intent, development, and technical execution. Creative risk will be rewarded. Attendance and improvement throughout the semester will count towards the student's grade. Each student will be given a midterm and final grade and review of their work.

Undergraduate

A student's final grades and GPA are calculated using a 4.0 scale. Please note that while both are listed here, the 4.0 scale does not align mathematically with the numeric scale based on percentages of 100 points.

Grading Standards

A [4.0; 96–100%]

Work of exceptional quality, which often goes beyond the stated goals of the course

A- [3.7; 91–95%]

Work of very high quality

B+ [3.3; 86–90%]

Work of high quality that indicates substantially higher than average abilities

B [3.0; 81–85%]

Very good work that satisfies the goals of the course

B- [2.7; 76–80%]

Good work

C+ [2.3; 71–75%]

Above-average work

C [2.0; 66–70%]

Average work that indicates an understanding of the course material; passable
Satisfactory completion of a course is considered to be a grade of C or higher.

C- [1.7; 61–65%]

Passing work but below good academic standing

D [1.0; 46–60%]

Below-average work that indicates a student does not fully understand the assignments;
Probation level though passing for credit

F [0.0; 0–45%]

Failure, no credit

Grade of W

The grade of W may be issued by the Office of the Registrar to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript. A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

Grade of Z

The grade of Z is issued by an instructor to a student who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from an "F," which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade.

Grades of Incomplete

The grade of I, or temporary incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only upon the student's request and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the "I" mark will be set by the instructor with the following limitations:

Undergraduate students: Work must be completed no later than the seventh week of the following fall semester for spring or summer term incompletes and no later than the seventh week of the following spring semester for fall term incompletes. Grades of "I" not revised in the prescribed time will be recorded as a final grade of "F" by the Registrar's Office.

Divisional, Program and Class Policies

- Responsibility

Students are responsible for all assignments, even if they are absent. Late assignments, failure to complete the assignments for class discussion and/or critique, and lack of preparedness for in-class discussions, presentations and/or critiques will jeopardize your successful completion of this course.

- Participation

Class participation is an essential part of class and includes: keeping up with reading, assignments, projects, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time and with work completed, and articulate the making and analysis of the work.

- Attendance

Attendance is mandatory at all scheduled classes. There is no substitute for working and participating in class. Coming to class 10 minutes after the scheduled start time is considered late, coming to class over 20 minutes late is considered as an absence; leaving early is not allowed. Being late twice will be considered one absence.

While attendance is just one aspect of active participation, absence from a significant portion of class time may prevent the successful attainment of course objectives. A significant portion of class time is generally defined as the equivalent of three weeks, or 20%, of class time. Lateness or early departure from class may be recorded as one full absence. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

Whether the course is a lecture, seminar or studio, faculty will assess each student's performance against all of the assessment criteria in determining the student's final grade.

Canvas

Use of Canvas may be an important resource for this class. Students should check it for announcements before coming to class each week.

Delays

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of thirty minutes for my arrival. In the event that I will miss class entirely, a sign will be posted at the classroom indicating your assignment for the next class meeting.

Electronic Devices

The use of electronic devices (phones, tablets, laptops, cameras, etc.) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

Academic Honesty and Integrity

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University's policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at

<http://www.newschool.edu/policies/#> Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center's website: <http://www.newschool.edu/university-learning-center/student-resources/>

The New School views "academic honesty and integrity" as the duty of every member of an academic community to claim authorship for his or her own work and only for that work, and to recognize the contributions of others accurately and completely. This obligation is fundamental to the integrity of intellectual debate, and creative and academic pursuits. Academic honesty and integrity 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 faculty members and other students). Academic dishonesty results from infractions of this "accurate use". The standards of academic honesty and integrity, and citation of sources, apply to all forms of academic work, including submissions of drafts of final papers or projects. All members of the University community are expected to conduct themselves in accord with the standards of academic honesty and integrity. Please see the complete policy in the Parsons Catalog.

Intellectual Property Rights: <http://www.newschool.edu/policies/#>

SCE Studio Etiquette Policy

Shared space requires respect for one another. As a community, our faculty, students, and staff work together to create a safe, welcoming, and productive environment. It is SCE Studio Etiquette to leave our spaces cleaner than we found them. To accomplish this, faculty lead by example by managing each class session and students uphold it by day-to-day participation in maintaining the studio in general and organizing their workplace in particular. Routine activities inside and outside of class:

Each course should reserve approximately ten minutes at the close of each class or critique to tidy-up as a group. Faculty should note participation and factor into grading (as class participation, or citizenship)

Outside of class, creative activity often generates a good mess resulting from energized investigations, but it also necessitates bringing spaces back to order.

Workspace and furniture should be returned to a clean usable state after a short period of use.

At the end of each semester, everyone participates in sorting reusable materials to be moved to the Green Supply Center.

We expect design processes practices to include organization, considered arrangement of materials and projects, as well as storage throughout one's work-cycle. How we work defines our work. If you are unclear how to leave things, please reach out to your peers for support and refer to posted guidelines. These are our studios, our classrooms, our offices, our school – a locale we learn in and from which outside visitors learn. Please contribute to the productive creative culture at SCE by being mindful of the environment where we all work.

Faculty Bio

<http://www.newschool.edu/parsons/faculty-bios/>

Appendix

Assignment briefs must be attached at the end of the syllabus that is submitted to academic leadership. This section is to be completed by faculty.