

Preliminary BFA Course Descriptions

First Year.....(same for Industrial Design, Interior Design, Digital Media)

Modes of Communication I – 3 cr.

This course introduces the various skills and concepts through which students examine and investigate the visual world. Ideational, analytic and scenic drawing techniques, AutoCAD, 3D Max, Illustrator, Corel, Rhino, physical and digital modeling are all deployed in depicting the virtual and the real. Comparative strengths and weaknesses of the techniques are addressed by common design contexts and products. Critical are the processes and methodologies which transfer three-dimensional reality into two dimensional imagery, and conversely, how to transfer two dimensional imagery into the third dimension.

Modes of Representation II – 3 cr.

Continuation of Modes I. During this course students achieve sufficient competency in all the graphic mediums in the representing and analyzing of increasingly complex design products and events. Subject matter begins to be separated by the various disciplines: industrial, interior, digital, and fine arts while maintaining common core skills and goals. Basic concepts deal with composition, proportion, establishing the illusion of space, and the depiction of artifacts in real-world contexts. Special attention is given to the editing of visual information and to the strategic deployment of the various mediums in various categories of communication.

Fundamentals of Design I – 4 cr.

This course allows students to create three dimensional products intended for both the virtual or for the real world. Concepts of mass, volume, interior and exterior space, materiality, assembly of parts, joint detailing, conditions of gravity, station point viewing conditions, differentials between axonometric and perspective in initial ideational stages of thought and in final representational depictions, are introduced in the creation of artifacts. Artifacts range from the hand-held to site specific conditions. Physical modeling is stressed as the primary constituent in the creative process. The compositional elements of point, line, and planar surface are analyzed first as independent units of thought and then conjoined volumetrically in the production of three dimensional products. Technical and perceptual competencies are further developed through the use of a variety of problems derived from all the core design disciplines.

Fundamentals of Design II – 4 cr.

Continuation of Fundamentals I. This semester begins the transposition into studio of selected aspects of creative thought initially presented in the Art and Design History in

Modern Contexts lecture courses I & II. Projects are increasingly complex and specific as to their targeted audience/client. Profiling and compiling a data base of the intended audience/client will be introduced as determinates in the creative process. Projects will require the assembling of diverse materials and parts in the exploration of homogeneous and heterogeneous conditions of visual thinking. The dynamics of color interaction is introduced as a major aspect in project resolution. The inclusion of scale, sunlight, and artificial illumination as design criteria begin to modulate otherwise abstract works. Investigation of the principles of movement of objects in three dimensional space, time-based products, and digital animation become incorporated in the imaging/ideational process.

Art and Design History in Modern Context I – 3 cr.

This foundation history course surveys the principle aesthetic/political/functional themes and theories of the twentieth and twenty first century. Students will explore how various individuals have used art and design to develop products that enriched society culturally and/or that resolved particular societal needs, from clocks to billboards. The course will begin with how optics revolutionized painting , sculpture, architecture, film, literature, typography, et al, in the works of the Impressionists and Post Impressionists, through the imposition of expressionism with Fauvism , to the investigation of perception with Cubism and Futurism, culminating in the simultaneous emergence of abstraction with Synthetic Cubism, Constructivism, and De Stijl as they were aligned chronologically with depictions of the unconscious in Surrealism, by the impact of new industrial methods and the functionalist premises of Purism and the Bauhaus, and, finally, as stalked by the lingering anti-rationalist tendencies of Dada and the First World War.

Art and Design History in Modern Context II – 3 cr.

The course begins with the advent of 1930's Art Deco and the International Style as the predominating aesthetics determining the look of industrial products, magazine illustration, architecture, interiors, film, etc., aligned with the continuing presence of geometric abstraction and surrealism throughout the 1930's, 1940's and 1950's. The major portion of the semester will be spent in studying the historic events that occurred in post World War II America brought on by the explosive demand for new consumer products in architecture and industrial design. The emergence of abstract expressionism and neo-dadaism in art began a rapid proliferation of new domains: Pop Art, Optical Art, Earth Art, Color Field Painting, Art as Language, Conceptual Art, Process Art, Minimal Art, Narrative Art, Machine / Kinetic Art , Structural / Post Structural Art, Body Art, Post Modernism, Deconstructive, Appropriation Art, Performance Art, etc. Students will investigate the writings of artists and critics in learning how to describe, analyze, and interpret the cultural meaning and historical significance of the art/design product.

Second Year

Studio I – 4 cr.

The generic conditions of site and architectonic and large scale installation sculpture will form the basis of creative activity in the “abstract” for the resolution of various hypothetical projects commissioned by hypothetical clients. Site conditions will include levels, inclines, contours, composites, stable and unstable, orientation, climate, materiality etc., in the guise of table-top physical models. The architectural components will be introduced as kits of parts of varying weights, densities, rigidity/flexibility, materiality, and dimensionality. Human figures to scale will serve to indicate real-world conditions. Physical “hand-made” models from wood, cardboard, plastic, metal; digital imaging as well as ideational sketching will also be required throughout the creative process. Precision drawings utilizing AutoCAD and Rhino; perspective renderings utilizing Illustrator, 3D Max, or hand-drawn equivalent; physical and digital models; explanatory text will constitute the final requirements for each project.

Studio II – 4 cr.

The generic conditions of Studio I are replaced by real-world conditions in that each project will be located in such and such a city, at such and such street intersection, in such and such park, commissioned by such and such a client, etc. Area photographs, site maps, client documentation will be provided for each project. Students will be encouraged to visit sites whenever feasible. Unlike Studio I the requirements for final presentations for each project will now include extensive construction-type working drawings using AutoCAD and Rhino showing overall assembly system, large scale detailing of joints, plans, sections, surface materiality, color, etc. as would be needed for actual fabrication. This is addition to fully colored renderings, physical and digital models, text elaborating on the intended goals and effects of project resolution.

Principles of Structure, Construction, and Materials – 3 cr.

Introductory survey of the general structural principles and conditions governing why large scale sculpture collapses or not: ground connections; dead weight; wind sheer; integrity of joints; system stability; construction systems and assembly components and their fabrication; materials-their availability and suitability, including concrete, stone, metals, wood, carbon fibers, plastics, glass, etc.; cost of materials, weathering, permanence, etc Course includes overview of landscape- as- sculpture re: drainage, stability, contouring, vegetation, etc. Built examples of site/architectural/interactive sculpture installations will provide comprehensive study of total construction systems integration.

Case Studies in Landform and Architectural Sculpture – 3 cr.

An in-depth survey of major artists a portion of whose works fall into this category of art. The course begins with the space-light modulator of Lazlo Moholy-Nagy of the Bauhaus,

Robert Rauschenberg's alliance with Billy Kluver of Bell Labs, and the kinetic machine works of Jean Tinguely in the 1950's and 60's as initial catalysts for thought. Also to be discussed at length will be the work of Brancusi, Giacometti, Calder, Storr, Warhol, Judd, Morris, Chamberlin, Liberman, Snelson, Nevelson, di Suvero, Adams, Hejduk, Lichtenstein, Matta-Clark, Miss, Dennis, Fleishner, Acconci, Aycock, Oppenheim, Smithson, Heizer, Eisenman, Kruger, Oldenburg, Turrell, Serra, Diller/Scofidio, et al. The built and the un-built will be discussed. Certain works will be the subject of comprehensive case study. Each case will include initial competition or commission data, preliminary design proposals, final selected proposal, presentation drawings, commentary by the artist if available, fabrication documents, cost analysis, essays by critics regarding the work's artistic significance.

Digital Animation – 3 cr.

Explores ideas of time and movement through space as art strategies integral to the meaning and experience of the work. Kinetic and interactive installations are discussed. Students acquire a advanced competency in digital animation and representation.

Case Studies In Criticism – 3 cr.

The writings of the major post-fifties art critics will be studied in depth. Individuals include Greenberg, Krauss, Rose, Rosenberg, Kuspit, Fried, Danto.

Third Year

Studio III, Intermediate – 4 cr.

Projects will be increasingly complex and difficult in their resolution. This semester requires every student to propose a minimum of at least 3 to 4 substantially different proposals for each project. There will be at least one project derived from publicly advertised competitions. Special emphasis will be given to how students discuss and present their work to an audience. Digital animation of what spectators would experience when walking around the sculpture is a prerequisite in design resolution. At times, without the student being in attendance, Video- DVD will comprise the sole means of presenting each project. When the student himself/herself presents the proposal, the event will be videotaped for evaluation of communication skills.

Studio IV, Intermediate – 4 cr.

This studio brings together students from the different design disciplines of Industrial, Interior, Digital, and Architecture into a single studio to collaborate on one project in teams. Projects will be explored utilizing the skills, techniques, methods, media, and knowledge characteristic of each of their fields. The final project synthesizes all efforts into a single integrated result. Issues arising from collaboration design are analyzed and documented.

Design Elective – 3 cr.

See list.

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History Pre-Twentieth Century Art – 3 cr.

Surveys art from Rome to the end of the 19th. Century. Greater emphasis given to the Renaissance, Mannerist, Baroque, Rococo, Neo-Classical, Romantic and Art Nouveau.

History Non-Western Art – 3 cr.

Global survey, emphasis on contemporary art of selected cultures, with critical essays.

Fourth Year

Studio V, Advanced – 4 cr.

In this upper level studio, each students proposes their own landform-architectonic-interactive installation project to be resolved in either traditional, new media or hybrid combinations, either solo, in teams, or collaborations between students from the other design disciplines. Scheduling of due dates, review dates, presentation requirements, etc., will be the responsibility of the students. During this semester students consult with an faculty advisors in developing what will be their final “thesis” semester.

Studio VI, Advanced – 4 cr.

This studio is identified as a “thesis” semester in which each student produces a culminating work or works, without weekly faculty criticism. The results will be exhibited to the public at large.

Art Studio Elective – 3 cr.

See list of Rutgers course offerings.

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Free Elective – 3 cr.

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Philosophical Structure of Art – 3 cr.

Interprets art works utilizing a structuralist approach. Students will be introduced to the writings of Levi-Strauss, Saussure, and Barthes. Art works analyzed include Turner, Manet, Monet, Seurat, Gauguin, Cezanne, Picasso, Braque, Kandinsky, Duchamp, Kandinsky, Duchamp, Malevich, Brancusi, Gabo, Moore, Pollock, de Kooning, Kline, Stella, Tinguely, Smith, Oldenburg, Lichtenstein, Morris, Judd, Oppenheim, Haacke, Riley, Huebler, Levine, et al. Students will be required to analyze the works other artists by employing structuralist matrix methodology.

Contemporary Aesthetics – 3 cr.

Seminar discussing the writings of Foucault, Jameson, Derrida, Adorno

DESIGN ELECTIVES

Photography

Digital Tektonics

Exploring Color

Principles of Perception

Parametric Modeling

New Assembly Technologies

Serial Imagery

Lighting Design as Art

Industrial Product Design

Interactive Media Design

Contemporary Architecture Design

Advanced Landscape Design

RUTGERS STUDIO ELECTIVES

Painting

Sculpture

Printmaking

Stage Set Design

Video and Film

Graphics

Ceramics

Anatomical Drawing

Bookmaking

Collage