



Academic Year 2024-25

Critical Thinking and Writing

ARTB-651, Sec. F01

Digital Art & Design Department

Course Description:

Critical Thinking and Writing about the Arts prepares the student in developing the skills necessary to communicate her/his aesthetic concepts in a formal written paper. The ability to concretely state one's views in a clear and concise manner is an asset when analyzing the complexity of one's subjective realm. Assignments include exercises that focus on critical thinking, appropriate vocabulary, meaning, definitions, clarity and objective perspective.

Instructor's Information

Instructor: Lon Kaufmann

Office Location: Online

Telephone: 440-840-2371

Website: www.KaufmannDesign.com

E-mail: Lkaufman@nyit.edu

Office hours: Online Zoom meetings by appt.

Course Information

Term: Spring 2024 *Date:* (1/22/24 - 5/18/24)

Course number and section: ARTH-651, F01 *Credits:* 3

Meeting times: Asynchronous online and synchronous sessions on Zoom as scheduled. Common meeting times will be arranged with students for 3-4 synchronous Zoom sessions.

Official section meeting times: online

Canvas Classrooms: <https://nyit.instructure.com/courses/25651>

Prerequisites: No pre-requisites

NYIT Fall calendar: https://www.nyit.edu/registrar/academic_calendar

Required Texts (Available here:

<https://nyit.textbookx.com/institutional/index.php?action=browse#books/4051927/>)

The Elements of Style, William Strunk, E.B. White

Suggested Text Resource

The Art of Writing About Art, 2nd, S. Hudson, N. Noonan, Cengage, 2015.

ISBN-13: 978-1-285-44258-7

Text Resources Selected for Critical Review

Students will select three (3) books to review from a list provided on the last page of this syllabus. These books should be available from the NYIT library as either hard copy for checkout, or as e-books accessible online. Contact the Art and Architecture Librarians for exact details.

Course Goals and Introduction

This course will focus on the expressive skills of clear and concise written communication, and the content of critical methodologies for creative activity in art and design. Writing clearly lays the foundation for thinking clearly and the imagination of design solutions. This course will use a collaborative approach to the evaluation of the design methodologies of the premier designers and artists. There will be three cycles when students will review and critique selected books. These reviews will be posted and discussed in the Discussion Forum. During this process student will select and record the rules, guidelines, and methodologies that best fit their field of design. Each student will integrate these into a personal, composite 'Design Thinking' methodology. In the final term paper this custom methodology will be described and then applied to a specific design project.

Student Learning Outcomes and Methods of Assessment

Upon successful completion of this course, students will be able to:

1. Discuss and research design concepts and theories which influence the creation, performance, and reception of art and design.
2. Identify and apply ethical concepts to traditional and contemporary art and design.
3. Demonstrate a global perspective on the study of art and design by reading and reviewing the methodologies used in different historical and contemporary settings.
4. Describe and analyze art and design from an interdisciplinary perspective.
5. Conduct basic research of primary and secondary documents, via digital, visual, and literary means, thereby demonstrating literacy in those media.
6. Demonstrate sharpened oral and written skills, and an ability to communicate clearly, concisely, accurately through writing, speaking and visual representations appropriate for various topics and audiences.
7. Write and think critically about the ways in which art, design, philosophy, and literature influence each other and society.

Methods of Assessment

1. Participation in forum discussions between students. The topics posted for discussion will be book reviews, a collaborative group project, and a term paper.
2. Three book reviews from a selected list, each being 2-3 pages in length.
3. A project consisting of several exercises will take the student through a process of applying a Design Thinking methodology to a provided 'problem'. These individual exercises and the final submission are listed in the 'Grading Formula'.
4. A 'Design Thinking' term paper that builds from the collective book reviews of various Design methodologies. Each student will keep a journal of notes from all discussed book reviews. These will represent their personal best collection of 'rules and guidelines' which will be integrated as their own personal design method. These collected rules and guidelines will then be applied to a current, or anticipated, design project in their field of study.

Description of Assignments

The graded activities for the course include, three book reviews, design workshop exercises, Discussion Forum questions, and a 5-page term paper.

Book Reviews

Critical Thinking for the historian is about being articulate in how one thinks as evidenced by how well one writes. Critical thinking for the designer adds an additional ingredient to the analytical critique allowed to a theorist, which is synthesis. The dynamic play between analysis and synthesis is critical for the designer as a functional product should result.

The first book we examine is Elements of Style by Strunk and White. It's a classic respected for its rules and guidelines which instruct a writer in the clear and concise economy of words. These guidelines also provide a model for creating clear and spare guidelines that define 'Design Thinking'.

Students will select and review three books from a provided reading list. The reviews should identify each designer's definitions and concept of 'Design Thinking'. Students will identify and articulate the rules, guidelines, and methods, recommended by each designer. The reviews will be posted, discussed, and graded. While reviewing the three books, students should record in a journal, the key points which they consider are most applicable to 'Design Thinking' in their field of design activity. In the final 5-page term paper your preferred combination of these rules and guidelines should be described, and then applied to a current or hypothetical design project.

Discussion Forums

Your participation will be evaluated from your posts and document uploads in the Discussion Forums. The activity or assignment for each Discussion Forum will be described in the syllabus 'Schedule of Dates and Topic', and detailed in a weekly Discussion Forum module page. Your responses should be posted in the 'Reply' window and the conversation will create a thread with 'staircase' indents. To upload a document, use the 'Submit' button at the top of the page, or 'Insert/Document/Upload document' in the Reply text window.

If there is a Discussion Forum scheduled for the week you must post a response to the question or upload the required document by mid-week, Thurs., 11:59 pm(EST). Your classmates will reply to your post with a comment or question of clarification. After you've posted your initial response to the week's questions, use 'reply' to comment on at least two (2) of your fellow classmates' posts. Use 1 or 2 paragraphs and a minimum of 150-200 characters. Your response should further the discussion by asking for additional information, or, by presenting an alternate opinion. One response to a classmate MUST be in the form of a question that seeks to further the conversation.

Post your follow-up comments or questions by 11:59 pm Saturday at the latest. This will allow your classmates a minimum of one day to respond before the end-of-week on Sunday pm. If a question is posed to you by Friday night, you should answer it before the end of the 'class-week'. The rubric used for grading discussion posts is listed under 'Rubric for Discussion Forum Evaluation'.

‘Stanford Design Thinking Workshops’

Students enrolled in this course are studying the fields of graphic design, animation, and 3D design. This project’s exercises include both the theoretical and practical explorations of methods for ‘Design Thinking’ promoted at the Stanford University School of Design. These methods outline the stages of problem-solving that result in a final design solution. For example, one stage that is included in their method is that of establishing empathy with the client(s). An initial process of investigative discussion allows the designer to personally experience the client(s) problem.

A series of exercises in the ‘Stanford Design Thinking Workshop’ will explore a ‘Design Thinking’ procedure that requires this conscious effort to empathize with a client. **After practicing this method with classmates, each student will repeat the exercise with someone outside of class. A record of that interaction, along with sketches and simple 3D models will be presented in week #10 for discussion.** These exercises will meet in four (4) Zoom sessions, including two with the instructor. Students will be polled to discover all available free periods during the week. If a common meeting time is not available, the student partners must use the ‘Justin Ferrell. Design Thinking...’ video to guide them through the exercises. Students should make it a priority to attend all sessions. More details will be provided in the assignment section.

Research Paper: Design Thinking

Critical thinking for the designer is both analytic and synthetic. It’s uniquely different from Critical Theory as used in literary or historical research. It’s commonly called ‘Design Thinking’. This course will use a collective book review approach to analyze classic design texts, and extract the essential advice regarding methods of ‘Design Thinking’. Students will learn from both their own book reviews, and from the reviews posted by classmates in the Discussion Forum. This class is made up of student-designers with various study paths such as graphic design, animation, and 3D design. The ideal combination of design methods may vary slightly between these specializations. They will, however, all share a common core of concerns and steps in the Design process.

From the beginning of the semester each student should be looking forward to their final term paper on ‘Design Thinking’ for their field of design. This paper should describe a personal Design process that combines the best ‘rules and guidelines’ extracted from the collective book reviews. It should include, a.) A list of rules and guidelines similar in format to the Elements of Style, and then, b.) A systematic series of steps, 1,2,3, for brainstorming and synthesizing a design solution for problems in their design field, and c.) The application of these design steps to a specific design project defined by a client. The ‘design need’ to be solved can be one which the student has worked on in the past, is currently working on, or is a hypothetical one imagined in their future.

When book reviews are shared, during the three Forum Discussions, key concepts can be extracted from your classmate’s reviews. This will multiply the benefits of your collective research and can be integrated into your final, custom-created, Design Thinking methodology. Students will submit a first draft of their paper in week #12. After receiving feedback from the instructor, the final version will be submitted in week #16.

***New Attendance Policy - SoAD Dean's Attendance & Punctuality Policy**

The Department of Digital Arts and Design is integrated into the School of Architecture and Design. The Dean of the SoAD has detailed the expectations for students which are now applied to the DAD. The complete addendum is included at the end of this syllabus. The new guidelines for student attendance and withdrawal requests are summarized there.

Punctuality and attendance are indisputable requirements for academic and professional success. Being prepared, arriving on time and full participation in planned and registered classes are baseline academic and legal requirements in the contracted agreement between students, NYIT and the SoAD. The commitment to education and professional preparation mirror real world standards, expectations and professionalism.

The SoAD attendance policy requires students to attend all scheduled classes and arrive fully prepared fifteen minutes before classes begin as classes begin promptly, not fifteen minutes after. Any student with two absences will receive a written warning from the faculty member who is will inform the chair's office. A copy will be submitted by the chair to the Dean and filed in the student's record. Upon the third absence the student will be notified by the faculty member and in writing by the chair's office that they are strongly recommended to withdraw from the class to avoid failing which would compromise the student's GPA.

Medical or personal emergency excused absences require prior notification of any/all missed classes to the faculty member.

Attendance Policy for Asynchronous Online Courses

Because 95% of the ARTB-651 online class meetings will be asynchronous, the matter of attendance must be factored in a non-traditional way. A.) Student attendance at our 4 previously arranged real-time Zoom Workshops is required. Every effort will be made to find a common free time for all students. If unable to attend due to course conflicts, please notify the instructor before the session.

B.) Your timely participation in the weekly Discussion Forum, will be considered as representing your 'virtual attendance'. The following expectations will be used to calculate Forum absences. An 'absence' in an asynchronous online course will be considered as no posting activity in the Discussion Forum for two weeks. This means if no post has been made by the second Monday after a weekly Discussion Forum, there is one absence.

Withdrawal Policy

To withdraw from a course, complete a 'Withdrawal From Course' form and send it to your instructor. The instructor will submit the form to the Office of the Registrar. No withdrawals are allowed during the final exam period. Withdrawal from a course will result in the W grade. It is strongly recommended that you check with the Office of Financial Aid, Office of the Bursar, or Office of International Education prior to withdrawal from a course. Your financial aid may be reduced or canceled. Your immigration status may also be affected.

Academic Integrity and Plagiarism Policies

Each student enrolled in a course at NYIT agrees that, by taking such course, he or she consents to the submission of all required papers for textual similarity review to any commercial service engaged by NYIT to detect plagiarism. Each student also agrees that all papers submitted to any such service may be included as source documents in the service's database, solely for the purpose of detecting plagiarism of such papers.

Plagiarism is the appropriation of all or part of someone else's works (such as but not limited to writing, coding, programs, images, etc.) and offering it as one's own. Cheating is using false pretenses, tricks, devices, artifices or deception to obtain credit on an examination or in a college course. If a faculty member determines that a student has committed academic dishonesty by plagiarism, cheating or in any other manner, the faculty has the academic right to, 1) fail the student for the paper, assignment, project and/or exam, and/or, 2) fail the student for the course and/or, 3) bring the student up on disciplinary charges, pursuant to Article VI, Academic Conduct Proceedings, of the Student Code of Conduct. The complete Academic Integrity Policy may be found on various NYIT Web pages, including:

http://www.nyit.edu/about/administration/academic_affairs/academics/resources_faculty.html

Grading Formula

Point Values Given to Course Activities and Projects

Discussion Forum: (10 x 40 pts each)	400 pts.
Book Reviews (3 x 100 pts. each)	300 pts.
Stanford D.T. Workshop (3 x 50pts)	150 pts.
Stanford D.T. Workshop - Final presentation	100 pts.
Design Thinking Research Paper	<u>200 pts.</u>
Total	1150 pts.

The averaged percentage of points earned will be translated to a final letter grade; of A, B, C, D, or F using the NYIT % letter grade scale.

Rubric for Discussion Forum Evaluation

Students' contributions in the Discussion Forum are evaluated on the completion of the basic requirements. Their posted comments, or uploaded documents, should be followed by at least two questions or comments about the posts by classmates. The Discussion Forum assignments serve as an alternate to the traditional classroom discussions. It's an important part of the online classroom activities so timely participation is required. For full credit please post your initial response to the week's topic by Wednesday, 11:59pm. The earlier you post your initial response, the more opportunity you provide your classmates to give you valuable feedback and have a discussion.

Rubric Chart for Discussion Post Evaluation						v1.09
Criteria	No Post	Not There Yet	Developing	Satisfactory	Outstanding	
Content	0 Points No Posts made.	10 Points Posted information is off-topic, factually incorrect, or irrelevant to discussion. Late, does not meet mid-week deadline for an initial response.	15 Points Posts a response to question that shows only basic preparation. All aspects of the assigned question were not answered, or, repeats a post. Little evidence of reading the course texts. Meets mid-week deadline for an initial response.	20 Points All aspects of the question are considered but lacks a full development of ideas. Information is factually correct and does show evidence of reading the assigned texts. Meets mid-week deadline for an initial response.	25 Points Post is fully developed and offers an extended response to all aspects of the question. Points are factually correct and make a substantive contribution to the discussion. Meets mid-week deadline for initial response.	
Responses	0 Points No Posts made.	2 Points Posts, but without timely comments to classmates or the instructor. Does not meet mid-week deadline for an initial response.	3 Points Posts an initial response but only one comment or question to a classmate or the instructor's comment. Meets mid-week deadline for response.	4 Points Posts an initial response and two comments/questions to classmates. Meets mid-week deadline for an initial response.	5 Points Demonstrates reflection on and analysis of at least two classmates' posts and provides follow-posts. Aids meaningful discussion by building on previous posts. Meets mid-week deadline for an initial response.	
Reference Support	0 Points No posts made.	2 Points No references to the textbook or to supplementary readings, video, or relevant personal experience.	3 Points Mentions personal experience to support opinion but without reference to any course material or personal research.	4 Points Includes at least one supporting reference to course material and includes relevant personal experience to support opinion.	5 Points Posts more than one reference to course material (e.g., readings, videos, etc.) and a personal experience or research to support the post.	
Clarity & Grammar	0 Points No Posts made.	2 Points Posts only short, disorganized, and/or rude content with multiple errors, and even inappropriate.	3 Points Communicates in a courteous manner with few errors in clarity or grammar. Only a few minor errors that may hinder comprehension.	4 Points Contributes valuable information to discussion with minor errors in clarity or grammar which might hinder comprehension.	5 Points All points made in the discussion are clear and concise. They're free of grammatical and spelling errors. All references are formatted clearly.	

Schedule of Dates and Topics			
Date	Topic	Reading/Video	Activity
Week 1: 1/22	<u>Course Introduction;</u> Critical Thinking = Design Thinking (D.T.)	<u>Elements of Style</u> , Introduction, Ch. 3 & 5	BUY Textbook: <u>Elements</u> . This is also online in the NYIT Library archives. Discussion Forum: Post your Personal Introduction, and ASAP-Post your free time periods during the week when we can meet for the D.T. workshops.
Week 2: 1/29	<u>Secrets of Design Thinking</u> <u>Note:</u> Through the semester record various methods for 'Design Thinking' that are relevant to your design field. You will incorporate these into your term paper with the topic: <u>Design Thinking for XYZ</u> (your Design area)'	Videos: The Best Kept Secret, by Deanna McDonagh Select & Read your <u>Book #1</u>	Discussion Forum: Post your summary and reaction to the video: ' <u>The Best Kept Secret, Ted Talk</u> ' by Deanna McDonagh Book Review: Select <u>one</u> book from the first list on the last page of the syllabus, ' <u>1.) Group #1 General Design Theory</u> '. Post your review of Book #1 in week #6.
Week 3: 2/5	Critical Writing & ' <u>The Elements of Style</u> '	<u>The Elements of Style</u> , William Strunk, E.B. White	Discussion Forum: Post your summary of the primary points in ' <u>Elements of Style</u> ' and compare with your classmates opinions.
Week 4: 2/12	<u>Introduction to 'Design Thinking with Justin Ferrell of the Stanford D-School</u> Zoom Workshop #1 Meets	Video: ' D. T. Thinking with Justin Ferrell of the Stanford D-School ' Read: <u>Justin Ferrell- Intro-to-Design Thinking.pdf</u>	Stanford D.T. Workshop- 1 Student Teams meet with the Instructor on Zoom to discuss the video, and the first D.T. Workshop Exercise

Week 5: 2/19	<u>Design Thinking with Justin Ferrell of the Stanford D-School</u> Zoom Workshop #2 Meets	Read: Justin Ferrell-Intro-to-Design-Thinking.pdf	Stanford D.T. Workshop- 2 Student Teams meet on Zoom to continue D.T. Workshop Exercises guided by the video and 'J.F. Intro.pdf' worksheets.
Week 6: 2/26	<u>Discussion on Book Review #1</u>	Book Review #1	Discussion Forum: Post Book Review #1 , Include responses to questions in the syllabus. Compare & contrast to other's reviews.
Week 7: 3/4	<u>Stanford D.T. Workshop - 3</u> Zoom Workshop #3 Meets	Select Book #2	Stanford D.T. Workshop- 3 Student Teams meet on Zoom to complete the D.T. Workshop Exercises guided by the video and 'Justin F.-Intro to..pdf' worksheets. Book Review: Select a <u>second</u> book from the Group #2 Lists (a, b, c) and post a review <u>in week #11</u>
Week 8: 3/11	<u>Apply Design Thinking in Your Work</u>	Video: ' <u>Apply Design Thinking in Your Work</u> '	Discussion Forum: Post a Summary of main points and your reaction to video: ' <u>Apply Design Thinking...</u> '
Week 9: 3/18	SPRING BREAK NO CLASS March 16-March 24		
Week 10: 3/25	<u>Stanford D.T. Workshop Final Presentation</u>		Stanford D.T. Workshop- 4 , Students <u>present</u> complete D.T. Workshop research in Discussion Forum. Post photos, sketches, and explain your D.T. processes
Week 11: 4/1	<u>Discussion over Book Review #2</u>	Book Review #2 Select book #3 for Review	Discussion Forum: Book Review #2 Respond to questions in the syllabus. Compare & contrast to others reviews. Book Review: Select a <u>third</u> book from any list 1-3 in the syllabus. Post a review for <u>Book #3</u> in week #15 for discussion

Week 12: 4/8	<u>Submit First Draft of Term Paper</u> *Using an Outline for First Draft of Term Paper	Read: pp.62-66 and ch. 6 in 'Writing Research Papers', in, <u>The Art of Writing About Art</u>	Submit to Instructor: First Draft of Term Paper for Feedback
Week 13: 4/15	<u>Design Thinking within Corporate Constraints</u>	Video: ' Stanford Webinar-Design Thinking=Method Not Magic '.	Discussion Forum: Post summary and reaction to the video: ' <u>D.T. = Method Not Magic</u> ' Feedback on 1st Draft Term Paper
Week 14: 4/22	<u>Designing Your Life</u>	Video: ' 5 Steps to Designing the Life You Want ', Bill Burnett TEDxStanford .	Discussion Forum: Post summary and reaction to the video: ' <u>Designing Your Life, How to Build a Well-Lived, Joyful Life</u> '
Week 15: 4/29	<u>Discussion over Book Review #3</u>	Book Review #3	Discussion Forum: Post Book Review of your Book #3 , include response to questions. Compare & contrast with other reviews.
Week 16: 5/6	<u>Last Class Week</u>		Discussion Forum: Term Paper: Submit Final version by Tuesday, 5/9 for Discussion, Q&A in Week #16
Week 17: 5/13-18	<u>FINAL EXAM WEEK</u>		No Final Exam v.1-11924

Documents for the Stanford Design Thinking Workshop

[JustinFerrell-Intro-to-Design-Thinking.pdf](#), Justin Ferrell
[DSchool bootleg_deck_2018_final.pdf](#), Hasso Platner

Selected Books to be Reviewed for Design Thinking

This pool of selected books will be used for the book review exercises. All of these should be available through the NYIT library. Many are hard copy versions in the stacks at one of the NYIT libraries. Contact the library branch location, and make an appointment for in-person access before visiting. Others are online as e-books. Use the online library search to find the status and location of books you're interested in. A list with links to online e-books is located here:

<https://libguides.nyit.edu/architecture/CourseGuides#s-lg-box-wrapper-30302386>

For book review #1 select one book from the Group #1 General Design Theory list. Notify the instructor of your selection in the Discussion Forum.

For book review #2 please select a book listed under your field of study in 2a-2c.

For book review #3, select a book from any list.

1.) Group #1 General Design Theory (e = e-book in Libguides, stk = physical copy in library stacks)

The Art of Innovation: Lessons in Creativity from IDEO, America's Leading Design Firm, by Tom Kelley, e, stk

Change by Design, Revised and Updated: How Design Thinking Transforms Organizations and Inspires Innovation, Tim Brown (General Theory and Use of DT) stk

Creative Confidence: Unleashing the Creative Potential Within Us All, Tom Kelley, e

The Design Method, The: A Philosophy and Process for Functional Visual Communication, Eric Karjalouto (VG) stk

Design for How People Think: Using Brain Science to Build Better Products 1st Ed., John Whalen (General) e

Design Is Storytelling, Ellen Lupton (An 'explosion of Ideas'.) stk

Design Thinking: Understanding How Designers Think and Work, Nigel Cross, stk

The Design Thinking Toolbox: A Guide to Mastering the Most Popular and Valuable Innovation Methods 1st ed., by M. Lewrick, P. Link, L. Leifer, stk

Graphic Design Thinking: Beyond Brainstorming, by Ellen Lupton (VG for a general understanding of Design Thinking) e

HBR's 10 Must Reads on Design Thinking, Tim Brown

A Whole New Mind : Why Right-Brainers Will Rule the Future, Daniel Pink ('The Degree for the Future is the MFA') e

2.) Specialized Design Fields

2a.) Graphic Design

Design Literacy: Understanding Graphic Design, Steven Heller, e

Don't Make Me Think, Revisited: A Commonsense Approach to Web Usability, Steve Krug e, stk

Graphic Design Thinking: Beyond Brainstorming, by Ellen Lupton, **e**

How to Think Like a Great Graphic Designer, Debbie Millman, **e**

Inspiration and Process in Design, Paul Rand

Paul Rand: A Designer's Art, Paul Rand, **stk**

79 Short Essays on Design, Michael Bierut, **e**

2b.) Games/Animation

Creativity, Inc.: Overcoming the Unseen Forces That Stand in the Way of True Inspiration, Ed Catmull. (president of PIXAR) **stk**

Critical Gaming: Interactive History and Virtual Heritage, Professor Erik Champion, **e**

Reality Is Broken: Why Games Make Us Better and How They Can Change the World, Jane McGonigal, **stk**

From Barbie to Mortal Kombat : Gender and Computer Games, Justine Cassell, Henry Jenkins, **e**

Simulation and its Discontents, Sherry Turkle (Simulation and Visualization), **stk**

2c.) 3D-Product Design

Alone Together: Why We Expect More from Technology and Less from Each Other. by Sherry Turkle. (Effects of Technology on Human Interaction; AI, Robotics) **e, stk**

Emotional Design: Why We Love (or Hate) Everyday Things, Donald Norman, **stk**

The Design of Everyday Things, Donald Norman, **e**

3.) Videos:

'Design Thinking Workshop with Justin Ferrel of Stanford D School', <https://youtu.be/Z4gAugRGpeY>

'Stanford Webinar-Design Thinking=Method Not Magic', <https://youtu.be/vSuK2C89yjA>

'Stanford Webinar-Apply Design Thinking in Your Work', <https://youtu.be/U499U4TcyY8>

'5 Steps to Designing the Life You Want', Bill Burnett TEDxStanford. <https://youtu.be/SemHh0n19LA>

'Speed up Innovation with Design Thinking', Guido Stompff, <https://youtu.be/ZBxZC9I6xyk>

'Best Kept Secret-Design Thinking: Deanna McDonagh', <https://youtu.be/8ccN-LmYNWQ>



Academic Year 2024-25

For Future Reading

Art as Experience, John Dewey.

Mute Poetry, Speaking Pictures, Barkan, Leonard. Princeton UP: 2013.

The Pleasure of the Text, Barth, Roland. Trans. Richard Miller. Hill and Wang, New York: 1975.

Camera Lucida: Reflections on Photography. Hill and Wang, 1982.

National Culture and the New Global System . Buell, Frederick. Baltimore: Johns Hopkins UP, 1994.

The Truth in Painting, Derrida, Jacques. University of Chicago Press, 1987.

Power/Knowledge: Selected Interviews and Other Writings, 1972-1977. Foucault, Michel. Pantheon Books, 1980.

Art and Illusion: A Study in the Psychology of Pictorial Representation. Gombrich, E. H. Princeton, 1969.

Digital Image Processing, Gonzalez, Rafael C. and Richard E. Woods. 3rd edition. Prentice Hall, 2007.

Art in Theory 1900 - 2000: An Anthology of Changing Ideas, Harrison, Charles and Paul Wood, editors. Wiley-Blackwell, 2002.

Modern Artists on Art. Herbert, Robert (Editor). Englewood Cliffs, New Jersey: 1964.

Language of Postmodern Architecture. Jencks, Charles. The New York, 1981.

Feeling and Form. Langer, S. K. New York: Charles Scribner and Sons, 1953.

Postmodernism--Local Effects, Global Flows: Local Effects, Global Flows (S U N Y Series in Postmodern Culture, Leitch, Vincent. SUNY Press, 1996.

From Head to Hand: Art & the Manual, Levy Strauss, David. Oxford University Press, 2010.

The Time of the Sign: A Semiotic Interpretation of Modern Culture, MacCannel, Dean and Juliet, Bloomington: Indiana UP, 1982.

Iconology: Image, Text, Ideology, Mitchell, W. J. T., Chicago, 1986.



Academic Year 2024-25

The Use and Abuse of History, Nietzsche, Friedrich. . Trans. Adrian Collins. Bobbs-Merrill Publishing, 1957.

Studies in Iconology, Panofsky, Erwin, Westview Press, 1972.

Meaning in the Visual Arts. U of Chicago Press, 1983.

The Future of the Image, Ranciere, Jacques. . Verso, 2009.

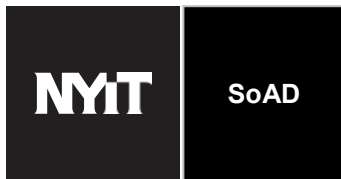
Experiencing Architecture, Rasmussen, Steen Eiler.. Cambridge, Massachusetts, 1959.

On Beauty and Being Just, Scarry, Elaine. Princeton University Press, 1999.

Complexity and Contradiction in Architecture, Venturi, Robert. New York, 1977.

Phototruth Or Photofiction?: Ethics and Media Imagery in the Digital Age, Wheeler, Thomas. Lawrence Erlbaum Publisher, 2002.

=====



Spring 2024 - ADDENDUM to the SYLLABUS

Grading Criteria

Because the studio is recognized as the setting for discourse and the exchange of ideas and approaches, an important rule will be given to the active/ proactive participation to that, in determining the final evaluation of each student. Your professor is under no obligation to review your work if there is no indication that the work has advanced since the previous meeting, and if this happens often, it will affect the final grade. The work of the team and the individual one is evaluated in class, during desk critics, pin-ups, interim and final reviews, as a whole and through a series of specific related assignments; however, you are graded individually on your final results, process and progress, contribution to the group effort if applicable, and quality and development of your overall individual work.

Two main components contribute to the final evaluation:

Process- coherent development of the idea along the entire semester through the open discussions,

and especially the two (2) main reviews; intensity of effort and motivation; consistency of the involvement with the conversations with faculty, classmates and with the project itself; ability to clarify and to respond critically and creatively to issues and potentialities discovered.

Product- quality, clarity and strength of the work towards the final book portfolio, including the final design solution and the complete final presentation.

Methods of grading will include:

Evaluation of the required material produced;

Evaluation of the level of engagement and collaboration with the overall class;

Ability, originality and coherence in formulating, developing and communicating design topic and process;

Ability in understanding and developing appropriated skills and creative methodologies;

Evaluation of the process of theoretical/professional growth

The work will be evaluated in “A” range (“superior”, innovative idea, intellectual coherence); “B” range (“very good”, increasing mastery in both technical and intellectual skills); “C” range (“average”, sufficient competency, adequate to meet minimum course requirements).

Course Requirements & Grading Criteria

- Regular attendance to class (3 unexcused absences could result in an F if no prompt action or effort is taken in coordination with the faculty)
- Timely completion of all projects and assignments
- Work completed with the highest standards of criticality, quality and craft

Grading standards:

A = sustained level of superior performance demonstrated in all areas of Course Requirements

B = consistent level of performance that is above average in a majority of the Course Requirements

C = performance that is generally average and Course Requirements are achieved

D = below average performance and achievement of the Course Requirements

F = accomplishment of the Course Requirements is not sufficient to receive a passing grad

Evaluation

Grades will consider the originality and appropriateness of the idea, the project's completeness, the quality of presentation, and the effort put into the submission. Process throughout the duration of the project will be considered as an intrinsic part of the product, and in such a way that grades will (heavily) reflect process. Both content and presentation are crucial to the evaluation of the design proposals. Evaluation of contents is based on the general quality, clarity, and development of the design, as well as how the student deals with the specific issues being emphasized by each new project. Evaluation of presentation will consider the quality, precision, and craft of the presentation, as well as the effectiveness and clarity of it - this includes also the verbal presentation of your work. Thus, neither merely completing all the presentation requirements, nor merely having a good idea, will be enough to achieve a good grade. Curiosity and inquiry, ability to respond to criticism, ability to generate and criticize your own ideas, responsibility, and work ethic all play a crucial role in this evaluation.

Please consider that your active/proactive participation in your classes in a collegial and respectful collaboration with your faculty and classmates is also a crucial factor that will contribute to your final evaluation.

You may expect to receive a grade following each project. Possibly, at the discretion of each critic, grades may or may not be received at other “milestones” in the semester as well (or for other individual reasons). In addition to the following generic guideline, your critic may outline other specific criteria and/or expectations regarding grading. A more detailed list of available grades is below:

A	4.0 Superior
A-	3.7 Excellent
B+	3.3 Very good
B	3.0 Good
B-	2.7 Competent
C+	2.3 Fair
C	2.0 Satisfactory or Average
C-	1.7 Marginal
D	1.0 Unsatisfactory
F	0.0 Failure
I	Incomplete. Approval course instructor, Department Director/Chair and SoAD Assistant Dean. See NYIT+ SoAD rules and regulations regarding grades at:
P	Passing/Fail Option Grade it's a neutral grade that doesn't change the student's GPA (students will be informed promptly about details and procedures to receive this grade if applicable during the current semester)

NYIT Policies and Useful Links

Students must adhere to all Institution-wide (NYIT) policies listed in the Bulletin under “Community Standards” and which include policies on attendance, academic integrity, plagiarism, computer, and network use.

Students who require special accommodations for disabilities must refer to our Accessibility Services at:

https://www.nyit.edu/campus_life/accessibility_services

Please refer to the link below for NYIT complete list of Policies & Guidelines:

<https://www.nyit.edu/policies>

Please refer to the link below for NYIT Academic Policies:

https://catalog.nyit.edu/policies_and_rules/academic_policies

For more information about NYIT “Student Service HUB,” please see link below

https://www.nyit.edu/student_resources/student_service_hub_welcome

For more information about NYIT “Counseling and Wellness” please see the link below

https://www.nyit.edu/campus_life/counseling_wellness

Please refer also to the link below for NYIT Accommodation Policy for Students with Disabilities:

https://www.nyit.edu/policies/accommodation_policy_for_students_with_disabilities_us_campuses

For more information about NYIT “Tutoring Service” please see the link below

https://www.nyit.edu/student_resources/tutoring

For more information about NYIT “Manage Your Classes,” please see link below

https://www.nyit.edu/registrar/manage_your_classes

SoAD Dean’s Attendance & Punctuality Policy

Punctuality and attendance are indisputable requirements for academic and professional success. Being prepared, arriving on time and full participation in planned and registered classes are base line academic and legal requirements in the contracted agreement between students, NYIT and the SoAD. The commitment to education and professional preparation mirror real world standards, expectations and professionalism. The SoAD attendance policy requires students to attend all scheduled classes and arrive fully prepared and on time (fifteen minutes before classes, not fifteen minutes late). Any student with two absences will receive a **first written warning letter** (within 3 days of the absence) from the Chair’s Office Admin who will be informed timely from the faculty member involved. A copy will be submitted by deposited in the Chair’s Office and eventually shared with the Dean if necessary. Upon the third absence the student will be notified by the faculty member and in **writing through a second warning letter** by the chair’s office that they are strongly recommended to **withdraw** from the class avoiding failing which would compromise the GPA for the student. Prompt actions will be taken and coordinated as need among student, faculty and Chair’s office. A copy of the withdrawal letter will be timely shared with the Dean and filed in the student’s record. This procedure for monitoring absences will commence upon a student’s official registration in the class.

Medical or personal emergency and excused absences require notification of any/all missed classes to the faculty member and coordination in making up for these. An official signed and authorized letter from the doctor or proxy must be submitted to the faculty member upon the students return to class and submitted to the Chair’s Office for archiving in the student file and record, also shared with the Dean’s Office as needed. Attendance is required at the exact hour of registered classes, however a grace period of 15 minutes prior to official roll call and attendance recording could be also offered. Each 15-minute increment of tardiness is recorded and cumulatively applied and calculated for the duration of the semester. If a student arrives one hour late this constitutes an official absence. Absences are integrated as an important contributor for the final grading rubrics and evaluations.

Attendance: Group participation within the studio is critical. Learning occurs within an environment where students, faculty, teaching assistants and guests all contribute with consistency. Attendance and lateness is recorded, as is the timely submission of assigned work. It is expected that your studio time will not be uninterrupted by medical appointments or employment related issues.

- Two unexcused absences may result in a substantial lowering of your grade.
- School of Architecture + Design (SoAD) policy recommends your withdrawing from the course once you have accumulated three unexcused absences. Your professor is the final arbiter of whether an absence may be excused.
- Arriving to studio more than 15 minutes late, or arriving without required studio materials, will be counted as an unexcused absence. Please take precautions regarding your commute and predictable traffic and public transportation problems.

Quizzes that are missed, regardless of reason, cannot be made up. Only in extreme and documented circumstances may an Exam be taken after the scheduled exam time. Students are responsible for collecting all notes, assignments, and other information from missed class time.

Withdrawal from a Class

A withdrawal from a class means dropping a class during the withdrawal period. Refer to the Academic Calendar (https://www.nyit.edu/registrar/academic_calendar) for the withdrawal period dates. No withdrawals allowed during the final exam period. Please be aware of the following consequences of withdrawing from a class:

You may have financial liability

Your financial aid may be reduced or canceled

Your immigration status may be affected

Your transcript will have a W grade (it does not affect the GPA)

Your path to graduation may be delayed

Your education cost may increase

It is strongly recommended that you check with your advisor, Office of the Bursar, Office of Financial Aid, and/or Office of International Education prior to withdrawal.

To withdraw from a class, complete a Withdrawal from Course form

at: (https://www.nyit.edu/files/registrar/REGISTRAR_Forms_WithdrawalFromCourse.pdf) and send to your instructor. The instructor will submit the form to the Office of the Registrar. Forms are not accepted when submitted by the student.

If you stop attending the class without submitting the Withdrawal from Course form, your instructor may assign a grade of UW (unofficial withdrawal). An unofficial withdrawal has the same consequences as the official withdrawal.

For more information about NYIT “Grade & Transcripts,” please see the link below

https://www.nyit.edu/registrar/transcripts_grades

INC -Incomplete Grade Policy

Incomplete grades can only be authorized by both the program Chair/Director & the SoAD Assistant Dean or Dean. Incomplete grade requests must be submitted by faculty for approval from the SoAD administrative leadership team within the last 4 weeks of the semester. Faculty are reminded that the "I" is restricted to cases in which the student has satisfactorily completed a substantial part of the coursework and has experienced circumstances that prohibit successful completion of course requirements. No credit will be given until the outstanding course requirements are completed satisfactorily within the given deadline, no longer than a reasonable time before the beginning of the following semester and a passing grade received.

Faculty will provide students and the department Chair/Director with a list of requirements, schedule of completion and grading expectations. When a final grade is received that final grade will be preceded with an I, e.g., IA or IB+

For more details about Incomplete Grade Policy see the link below:

https://catalog.nyit.edu/policies_and_rules/academic_policies#Incomplete

STUDIO CULTURE POLICY- Learning and Studio Culture:

School of Architecture

The National Architectural Accrediting Board (NAAB) asks that all schools of architecture have a written policy that describes the culture of the design studio and the expectations of students and faculty involved in studio-based education. This policy should be based on the fundamental values of optimism, respect, sharing, engagement, and innovation between and among the members of its faculty, student body, administration and staff. The design studio in the architecture programs is at the core of a student’s educational experience in the SoAD at NYIT. The SoAD design studio at NYIT is shaped by the three guiding principles of creativity, community, and commitment, incorporating all of the fundamental and positive values of a studio-based education.

For more details about Studio Culture Policy see link below:

https://www.nyit.edu/architecture/studio_culture_statement

The NYIT School of Architecture and Design strives to provide a positive and supportive environment that encourages the fundamental values of optimism, respect, diversity, health-related time management, collaboration, engagement, and innovation among its faculty, students, administration, and staff. The school encourages students and faculty to uphold these values as the guiding principles of professional conduct throughout their educational and professional careers. The foundation of academic work is intellectual integrity, academic freedom, credibility and trust. The basis of this is the School of Architecture and Design Studio Culture Policy.

Architecture and Design is a field of study that requires tremendous passion and dedication. Professors expect a great deal, the workload can be daunting, and the range of skills and abilities one is expected to acquire is immense. The experience can be extremely rewarding—even life changing—but it can also be stressful.

Studio classes can be particularly demanding, and the [National Architectural Accrediting Board \(NAAB\)](#) now mandates that all accredited schools of architecture draft a Studio Culture Policy Statement. To quote directly from its website:

*“The school is expected to demonstrate a positive and respectful learning environment through the encouragement of the **fundamental values of optimism, respect, sharing, engagement, and innovation between and among the members of its faculty, student body, administration, and staff.** The school should encourage students and faculty to appreciate these values as guiding principles of professional conduct throughout their careers.”*

Here in the School of Architecture and Design, we honor everything stated above. However, we will place special emphasis on diversity, safety, accountability, and excellence.

Diversity

Diversity is the cornerstone of the NYIT studio experience. We value reasoned judgment and creative self-expression, as well as differences in ideas and opinions and how crucial these are to foster creativity. Students and faculty are expected to treat one another with respect and dignity. Discrimination or prejudicial behavior on the basis of race, ethnicity, sex, beliefs or economic background is absolutely unacceptable.

Safety

Personal safety is vital. The stealing or effacement of property that is not one’s own may serve as grounds for dismissal or suspension from NYIT. Studio workloads will never be so great as to prevent students from carrying out their responsibilities to other classes. Students and faculty can expect that studio spaces and facilities, from bathrooms to computer rooms, will be sanitary and reasonably maintained and they can also play a crucial role towards this end acting responsibly and respectfully. Flagrant littering or disrespect of school property will not be tolerated.

Accountability

Professors will clearly outline their expectations in a syllabus handed out at the beginning of the semester. If asked, they will also offer informal grade evaluations to students during the semester. Students are encouraged to participate in faculty committee discussions and deliberations. The faculty and administration are particularly welcoming of involvement and input from the [NYIT chapter of the American Institute of Architecture Students \(AIAS\) and National Organization of Minority Architecture Students \(NOMAS\)](#).

Excellence

NYIT prides itself on the teaching and research skills of its faculty and the intellectual and technical abilities of its students. To this end, students can expect that instructors will be dedicated, responsible, and competent; conversely, professors can expect that students will appear for classes

in a timely fashion, complete assignments when they are due, and simply do the best work they can whenever they can.

The NYIT School of Architecture and Design Studio Culture Policy is a document that evolves with time. Some values are universal, respect for others' opinions, for instance, while others will grow and change. Bearing this in mind, we encourage continued input from students and faculty in improving this document.

SoAD ACADEMIC CODE OF CONDUCT

Student Behavior

- Every student shall comply with the instructions and directions of the faculty, NYIT SoAD staff, or security guards who are acting in the performance of their duties.
- No student shall use abusive or disrespectful language or behavior with fellow students, members of the faculty, members of the NYiT and SoAD staff, or security guards.
- No student shall intentionally or recklessly endanger or threaten the mental or physical health or well-being of any member of the NYiT, SoAD community or any visitor to the campus.
- Each 'host' student is responsible for the actions and behavior of each guest and is subject to disciplinary proceedings in the event of any policy infractions. Guests are to fully comply with the NYiT Code of Conduct as well as all other NYiT policies and regulations.
- Students must carry college identification at all times while on campus and shall produce identification for inspection if so instructed by faculty or college staff members including members of the security staff.
- Drinking alcoholic beverages or storing alcoholic beverages on any part of the NYiT campus is prohibited.

Student Use of NYIT Facilities

The SoAD provides and supports a safe, healthy and respectful learning environment, in which there is a zero-tolerance policy for acts of vandalism to and on school property, or to the work produced by students and faculty. The SoAD promotes a collegial and respectful dialogue among all the members of our community.

Personal items and furniture that are not property of the school are not permitted on the SoAD campuses. Tampering with or moving school property without prior authorization by the NYiT + SoAD administrative teams, represent a violation of building, fire, health and safety codes. Unauthorized items will be promptly removed by NYiT Security. The student(s) found responsible for these types of violations will be subject to disciplinary actions.

- No student shall intentionally damage or steal NYiT property or the personal property of fellow students or members of the NYiT Community.
- No student shall enter any building, office, laboratory, room or any area of the college where he/she is not authorized.
- Each student shall comply with the posted facility hours and promptly vacate the facility at closing times or when instructed to do so by Security. Conversation or negotiation regarding instructions to vacate the building is not permitted.
- Each student shall be personally responsible for maintaining the orderliness and cleanliness of their work station. Model and drawing debris, food related trash, and discarded personal possessions shall be deposited in the building trash receptacles. The studio environment shall be left in a clean and orderly state at the end of

Academic Year 2024-25

- each day. All student work shall be cleared from the building at the conclusion of the semester unless it has been selected for retention in the archive or for display in the SoAD Gallery and Exhibitions Spaces. Materials abandoned by students shall be promptly disposed of.
- Students are not permitted to sleep overnight in any part of the building. The storage of personal and/or bedding materials in the building is not permitted. The security staff has the expressed permission to confiscate and dispose of bedding materials whenever found in violation of the Code of *Conduct*.
- Student cooking within any facility of NYIT is prohibited.
- Showering or bathing in the restroom facilities is prohibited.
- Students shall comply with the restrictions, guidelines, and requirements provided by the Director of Environmental Health and Safety at NYIT, representing the federal, state and municipal regulations governing the use of Education Hall, the EGGC, 16 West 61st Street LL1 studio and classroom facilities.
- As per NYIT's policies, smoking in any facility of the NYIT is prohibited. Students shall not litter exterior areas of the building with smoking debris.
- As per NYIT's policies, the possession and use of illegal chemical or organic substances and firearms on the NYIT campus are prohibited.
- Animals are not permitted on the SoAD campuses.

In addition to the Studio Culture Policy, NYIT offers a diverse range of support mechanisms for its diverse student body and has developed a series of contracts, policies and constitutions to insure that all members of the NYIT community understand these principles; these documents are reassessed and updated on an ongoing basis and are available at www.nyit.edu/policies

Academic Integrity Policy

A learning community can only be maintained if its members believe that their work is judged fairly and that they will not be put at a disadvantage because of another member's dishonesty. For these reasons, it is essential that all members of the NYIT community understand our shared standards of academic honesty. More than just a series of regulations, the Academic Integrity Policy serves as a guide for students and faculty for understanding these standards and their importance to NYIT.

See more info and details about NYIT Academic Integrity Policy including relevant issues such as Plagiarism, Cheating, Unauthorized Collaborations, Misrepresentation, etc. at: https://www.nyit.edu/policies/academic_integrity_policy_us_campuses

Student Handbook: The Student Handbook provides information about all aspects of NYIT to assist students. The student handbook was last revised in September 2023. https://www.nyit.edu/policies/collection/student_handbook_us_edition

STUDENT RESPONSIBILITIES

- adequate and functioning personal laptop during the academic year
- updated required software to fulfill course assignments during the semester
- knowledge of the required digital platforms (Zoom, Canvas, Miro', etc, as per faculty suggestion) to participate

Academic Year 2024-25

- to all classes and meetings remotely
- working camera and microphone to actively participate and perform within Hybrid Remote Instruction (HRI) classes
- camera and digital sketch board if required
- material for study models (paper, museum board, chipboard, etc., scissors, tape, glue, etc.)
- proper use of FabLab and PlotShop services

It is responsibility of each student to follow the faculty requests to upload material and assignments, sign for attendances and so on in the required platforms (Canvas) and to proactively participate to the class following the same criteria of the in-person classes in terms of absences. This will be also considered as part of the evaluation process.

Please follow instructions and procedures regarding Campus Access, Academics, Health-Safety & Wellbeing, Vaccination Policy, Cleaning and Disinfection, Feeling Sick or Exposed to COVID-19 as specified at the link below about “New York Tech Returns”

https://www.nyit.edu/covid/new_york_tech_returns

IN-PERSON CLASSROOM STUDENT POLICY

We all share responsibility for the health and safety of all in a classroom environment. Please refer to info and roles indicated at the link below:

https://www.nyit.edu/covid/new_york_tech_returns

1. Each student is responsible to leave his/her desk empty and clean after using it during class time or for any additional work needed. Desks are going to be shared among classes and students from different academic years, and any object or material left on table would be trashed if room if this space is needed to allow the following class to take place appropriately
2. Please use any available space on shelves located in proximity of your section within the studio space to store your material or work, and be wise in bringing away with you any valuable or important item. Storage space is at a minimum so students and faculty are reminded that only required in studio tools, materials and midterm models can be stored on shelves. Other items must be put in lockers or taken home. Over 260 students and faculty will be sharing the EGGC 502 space. Over 120 students and faculty will be sharing the EGGC 1013 space. We work together as a community to sustain the optimal studio culture etiquettes, respect and considerations of each other’s space, work, and personal well-being.

HRI (ZOOM) CLASS STUDENT POLICY

1. Video must be activated for the duration of the class. Screen off = Not present/absent.
2. Position camera properly – laptop and student should be located in an isolated private quiet space:
 - a. Sit to allow head to waist to fit on screen
 - b. Do not block the light source
 - c. Make sure there is no strong light behind you
 - d. Sit in front of, facing, the light source, or sit next to the light source
3. Close or minimize all other running applications (apps)
4. Live-stream from a tidy space or use a fake background
5. Remove distractions

Academic Year 2024-25

- a. No eating (there will be 2 short breaks)
 - b. No pets
 - c. No non NYIT student or person should be present
6. Ask questions in the Group Chat during lectures
7. Unmute microphone for all discussions other than during the lecture
8. Mute microphone when you are not talking
9. Dress Code - (Dress as you would inside the physical campus + classroom – no pajamas, etc.)
10. No outside accessories (sunglasses, hoods, hats etc.)
11. Turn off notifications

****ARTIFICIAL INTELLIGENCE (AI) SOAD GUIDELINES AND POLICIES****

AI based Image generation models: The most recent development of AI powered image generation has revolutionized our understanding of image making in relation to language. For architects and designers, this can be considered as a step into a limitless imaginative content that can assist us with the development of our design ideas and aspirations at a much faster rate and with endless variations. AI powered image generation is a quick way to visualize, experiment and examine a variety of ideas and concepts. Implementing policies regarding the use of AI image generation models is important to ensure ethical, responsible, and educational use of this technology.

Here are several policies that must be considered in order to ensure a proper use of the tool:

1. Ethical Guidelines: The use of AI image generation must be transparent, well documented and well communicated following coordinators and professor's approval.
2. Data Usage Policy: Collecting data must meet the guidelines of the course to what is appropriate to the research or studio project and must be cited with the name of the author of the work.
3. Informed Consent: You must inform your professor if you are planning to use AI image generating platforms and to what capacity. It is advised that AI tools are used as an inspiration that informs the research of your project rather than a final product for your final submission. The use of AI image generating must be supplemental and not final. It should only inspire the possible exploration paths.
4. Transparency and Attribution: Agenda must be clear on how and why the use of AI is incorporated and it must be discussed with the professors prior to adding it to your research.
5. Validation and Verification: AI image generating results must be thoroughly and critically assessed to determine its value and relevance to the architectural research prior to incorporating it in the class. Students are asked to critically and skeptically examine the AI generating image in collaboration with the professor in order to determine its value to the research.
6. Accessibility: AI generated content must be accessible to all students to ensure a culture of inclusion and fairness across all research and all projects.
7. Intellectual Property Rights: Since AI generated content is not only prompt based but also image

based, students must declare the use of words and images that belong to other authors. Any content that influences or inspires your prompt must be declared especially if it belongs to a particular style, historical era or another author's work.

8. Responsible Experimentation: Students are encouraged to explore new ideas responsibly based on the ethical protocols set forth by the school.
9. Monitoring and Compliance: Compliance with these protocols is mandatory and any violation of these protocols must be reported to the faculty, coordinators and the chair's office.
10. Feedback Mechanism: AI exploration must be examined based on a feedback mechanism between students and faculty.
11. Regular Review: Professor must review AI generated content critically and periodically to ensure its relevance to the research.
12. Collaboration with Experts: Collaboration is encouraged between faculty and students through tutorials and workshops with experts in the field to make sure an effective and critical use of the tool.

FACILITIES, USE OF SPACE: FABLAB, PLOT SHOP AND TECHNOLOGY

In-Person and Hybrid Remote Instruction course modalities will be operative all Spring term.

All NYIT- SoAD Fabrication facilities are inclusive, welcoming spaces where we want for all our students and faculty to feel comfortable seeking help and advice. Our goal is to provide knowledge and skills to thrive in a constantly evolving and technologically sophisticated field of practice. Most importantly, our SoAD FabLab is to be understood as an extension of the design studio as compared to a line of production for students.

Please be sure to consider the following instruction:

- You must treat FabLab staff and student employees with respect at all times. Anything otherwise will not be tolerated.
- All students must go through mandatory FabLab training, sign waiver, and display sticker to use the woodshop.

All students must watch and understand all the training videos on the FabLab website prior to submitting jobs or using digital fabrication equipment. Please find the useful information in the video at the link: https://www.nyit.edu/architecture/fabrication_labs

- Larger groups or studio-wide required usage of machines or tools must be communicated and coordinated in advance with FabLab director and supervisors. Communication is key!
- As the Fablab and its capabilities grow along with the SoAD, inevitable time constraints and delays when submitting digital files will arise. There is no substitute for proper time management, i.e. please plan ahead, give yourself and the FabLab realistic time expectations.

Academic Year 2024-25

- Safety is the number one goal! If you don't know something, please ask! Our specialized and dedicated personnel is here to help.

All info and details about the **schedule and references regarding our SoAD FabLab and PlotShop** are listed at the end of this document.

Printing on paper in smaller formats (max 11x17) will be available via the printers located in our libraries.

These should be used for in class reviews with course instructors and taken home after each session.

All in class, midterm and final presentations will be conducted as specified from class coordinators, following the instructions shared by faculty through the class syllabus and accordingly to specific communication shared during the semester and coordinated with the administration offices.

Below is the link to our NYIT Library Service

<https://www.nyit.edu/library>

Below is the link to SoAD Laptop Policy

https://www.nyit.edu/architecture/architecture_laptop_policy

Fab Labs will be fully operational as listed on the NYIT SoAD website.

https://www.nyit.edu/architecture/fabrication_labs

Opening hours to access to our NYIT, SoAD Facilities for in-person courses will be as indicated in the NYIT website

https://www.nyit.edu/covid/campus_access

If any assistance is needed from our Chair's Office and Academic Advisors, please reach out during office hours to:

NY Campus in Manhattan:

- Admin Coordinator and 4th - 5th Year Advisor, John Vincennes
office EGGC room 1113, phone 212 261 1629, email jvincenn@nyit.edu
- Senior Academic Advisor (2nd - 3rd Year), Desiree Gomez
Office EGGC room 1113, phone 212 261 1746, email dgomez07@nyit.edu
- Student Advisor (4th - 5th Year), prof. Christin Kerigan
office 16 west room 916, phone 212 261 1715, email ckerigan@nyit.edu



Academic Year 2024-25

- Department Chair, Prof. Trudy Brens
office EGGC room 1116, email gbrens@nyit.edu

LI Campus in Old Westbury:

- Admin Specialist and 4th - 5th Year Advisor, Ashley Andrews
office ED Hall Room 123, phone 516 686 7678, email aandre12@nyit.edu
- Senior Academic Advisor (2nd - 3rd Year), Desiree Gomez
Office EGGC room 1113, phone 212 261 1746, email dgomez07@nyit.edu
- Student Advisor (4th - 5th Year), prof. Christin Kerigan
phone 516 686 7543, email ckerigan@nyit.edu
- Department Chair, Prof. Trudy Brens

Office ED Hall Room 123, email gbrens@nyit.edu **FabLab, NY Campus in Manhattan:**

- Director of Digital Technologies and Fabrication Lab (FabLab)_ Brian Polgar - bpolgar@nyit.edu
- Robotics Fabrication Lab Manager_ Fadhil - ffadhi01@nyit.edu
- Ana Finkelstein- afinke05@nyit.edu – Digital FabLab Coordinator

Schedule

Mo-Fr >> open from 10:00AM to 5:00PM

FabLab, LI Camus in Old Westbury

- Director of Digital Technologies and Fabrication Lab (FabLab)_ Brian Polgar - bpolgar@nyit.edu
- Robotics Fabrication Lab Manager_ Fadhil ffadhi01@nyit.edu
- Digital Technology Specialist_ Elijah Williams - ewilli14@nyit.edu
- Emily Sturges- esturges@nyit.edu – Digital FabLab Supervisor- OW

Schedule

- Mo-Tu-Th >> open from 9:00AM to 7:00PM
- We-Fr >> open from 10:00AM to 5:00PM

PlotShop: NY Campus in Manhattan

PlotShop Supervisor, Max Kotsonis, email dkotsoni@nyit.edu

Schedule

Mo-We-Th >> open from 8:30AM to 4:30PM



Academic Year 2024-25

PlotShop: LI Camus in Old Westbury:

PlotShop Supervisor, Max Kotsonis, email dkotsoni@nyit.edu

Schedule

Tu-Fr >> open from 8:30AM to 4:30PM