



Academic Year 2023-24

Aesthetics and Theory

ARTH-602, Sec. F1

Digital Art & Design Department

Course Description:

Aesthetics and Theory focuses on the philosophical questions that relate to the creation of the content and context of image-making, performance, and interactive artistic experiences. Topics include theoretical outlines as applied to the mimetic, expressive, and formalistic categories of the plastic arts. The implications for praxis in emerging technologies are presented in critical essays and video lectures.

Instructor's Information

Instructor: Lon Kaufmann

Office Location: Online

Website: www.KaufmannDesign.com

E-mail: Lkaufman@nyit.edu

Office hours: Online Zoom meetings by appt.

Course Information

Term: Fall 2023 *Date:* (9/6/23 - 12/22/23)

Course number and section: ARTH-602, F01 *Credits:* 3 (1-3-3)

Meeting times: Synchronous sessions on Zoom, Tuesdays 6:20pm – 9:20 pm

Zoom Office: <https://nyit.zoom.us/j/2620548468>

Zoom Classroom: <https://nyit.zoom.us/j/97743287037>

Canvas Classroom: <https://nyit.instructure.com/courses/24083>

Prerequisites: No pre-requisites

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

Required Texts

Elegant Design: A Designer's Guide to Harnessing Aesthetics, Luca Iandoli & Giuseppe Zollo, Kindle.

Suggested Texts

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

ISBN-13: 978-1-285-44258-7 (<https://nyit.textbookx.com/adm/#!/courses/3750767>)

Referenced Texts

One primary e-textbook is required, and 30+ assigned readings and videos will be provided.

The online e-books will be posted in the NYIT Library online archive for this course at;

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



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Course Goals and Introduction

This course is a graduate level course that focuses on the philosophical and practical issues encountered when aesthetics and theory are applied to digital arts, animation, and design. Course discussions will analyze the critical implications generated by contemporary social issues and emerging technologies. In-class discussion will allow students to share their opinions on the assigned readings, video lectures, web content, and research reports. Directed design exercises will challenge students to complete personal applications of aesthetic and theoretical concepts.

Student Learning Outcomes

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, and concisely, through writing, speaking, and visual presentations on various topics.
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 weekly classroom discussions between students and the instructor. The topics for discussions will be book excerpts, videos, web content, assigned exercises and student reports.
2. The two in-class reports are from a selected list of chapter topics in two provided resources. Each report will be compiled and presented as a slideshow that is 5+ pages in length, and ~10 minutes long.
3. Completion of design exercises that define the compositional methods by which one can create 'Elegant Design'.
4. A course journal which compiles notes prepared for weekly, in-class discussions over assignments, and copies of two slideshow reports, completed design exercises, and personal NFTs posted online. This journal will archive the key points made during the semester for the student's future reference.

Description of Assignments

The graded activities for the course include, a.) Prepared notes for the weekly in-class discussions on assigned readings and videos, b.) Design exercises from Elegant Design, c.) Two in-class PPT presentations from selected topics in Comic Propaganda Art, and, An Illustrated History of A.I. d.) The design and online posting of 'smart-contract' NFTs, f.) A course Journal which compiles discussion notes, slide presentations, Elegant Design exercises, and NFT project notes.



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Discussion Topics

Elegant Design Exercises

In Elegant Design: A Designer's Guide to Harnessing Aesthetics, the authors Luca Landolfi and Giuseppe Zollo, have included exercises which apply the aesthetics principles they present. Selected chapters and exercises will be assigned which focus composition principles to achieve 'Effective Complexity'. This is the perfect point of liminal perception which allows a visual composition to be both informative and intriguing. These exercises will be applied to the Part One graphic composition which will be later combined with an NFT 'smart contract'. This digital contract will market your graphic design and be posted on the blockchain in galleries such as Rarible.com and OpenSea.io.

Innovations in the Expanding Digital World

Emerging issues in the world of digital design will be examined, such as Quantum computing, Artificial Intelligence, and the 'Metaverse'. Also the use of digital design to create NFT 'smart contracts' for business, finance, and online art galleries. Quantum computing is revolutionary and offers the possibility of super-human intelligence. This entices scientists and engineers to push the limits of being human. New super-fast quantum computing powers a data-rich blockchain technology. This supports the 'Metaverse', an expanding world of virtual environments which requires digital designers. These topics are overwhelming and dynamic in both their significance and the volume of information available.

Presentation Reports

Two in-class reports will be given by students each based upon their selection of one 'chapter' from Comic Art Propaganda, and, An Illustrated History of Artificial Intelligence. The reports will include illustrated examples from the source text, with a summary explanation that elaborates and clarifies the original entry. Each student will choose one topic from the 'selected' pool and present it as a PPT slide-show. Screenshot images illustrating topics should be combined within text blocks. Presentations should be 10-15 minutes in length.

Course Journal

Combine and organize your weekly pre-discussion research notes, and completed assignments as weekly 'chapters'. Incrementally recording the most significant information covered throughout the semester will save resources which you can reference in the future.

To organize your Journal as weekly chapters clearly title each week with the syllabus topic and References covered on the first page. After this include your prepared discussion notes, all Elegant Design exercises, PDFs of your PPT reports, and documentation of your NFT design process including notes, sketches, graphics, and final online gallery account links.

Class Attendance Policy, Participation, and Discussion Notes

Our class meetings will be synchronous on Zoom, meeting every **Tuesday between 6:20pm-9:20pm EST (18:20-21:20 EST)**. Attendance points will be recorded and factored into your final grade. Some

class sessions may dismiss early but **all will begin promptly at 6:20 pm**. Class 'attendance' will be



measured by your physical presence, and participation in the weekly Zoom class discussions.

Our discussions will be based on student analysis and notes over the assigned readings and videos. The Zoom format classroom does not always allow every student to participate equally. To account for this, students' discussion preparation notes will be submitted and graded as partial evidence of participation in class discussions. The success of the course is dependent on student's active attendance and this is made possible by the thoughtful preparation of discussion notes.

Your notes must be prepared before the class session in order to be used during the class. Submit your notes on the weekly page listed under module 'Assignments and Discussion' in the Canvas support classroom. To receive full-credit your notes should be submitted to the instructor ASAP and at the latest before the end of the following 'class-week' at Tuesday pm. Notes posted later than one week after the class discussion week will only receive partial credit.

***Follow the Auxiliary Support Classroom Schedule to Complete Assignments**

The syllabus lists the basic elements of the course schedule. However, the detailed information on each week's assignments and due dates is listed in the Auxiliary Canvas classroom. Please look there regularly to be prepared for the upcoming class. Review the section, 'Activities' and 'Discuss', 'Present', and 'Submit'. These are your assignments to complete. The listed books, videos, slideshows, etc., are the content you are to review and prepare notes for. These notes and assignments should be complete at the beginning of the class. This will allow you to actively participate in discussions.

The weekly guidelines are listed on the page in Modules, titled, '*Weekly Directions for Class Discussion, Assignments, and Resources*'. <https://tinyurl.com/32787fuf>

Grading Formula

Point Values Given to Course Activities and Projects

Attendance (15 pts x 10)	150 pts.
<u>Elegant Design</u> discussion+exercise (7x 50 pts.)	350 pts.
Class Discussion prep notes (7 x 50 pts.)	350 pts.
<u>Comic Art Propaganda</u> Report	100 pts.
<u>Illustrated History of A.I.</u> Report	100 pts..
Course Journal-Mid-term	100 pts.
Course Journal-Final	100 pts.
NFT Smart Contract graphics-first draft	100 pts
NFT Smart Contract graphics-final	200 pts
Total	1550 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.

Withdrawal Policy



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Students may withdraw from this course by Dec. 16. Official withdrawal from courses, requires the submission of the withdrawal form to the registrar, with both the student's and the instructor's signature. Faculty may indicate that the student is not passing the course when the student requests a withdrawal after the mid-term or equivalent. This process is initiated by the student who requests a 'Withdrawal-from-Course' form from the Registrar. After the student signs, it is forwarded to the instructor who signs and returns it to the Registrar's office.

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 Academic Integrity Policy may be found at:
http://www.nyit.edu/about/administration/academic_affairs/academics/resources_faculty.html

Dean's Addendum.

Please Note the Addendum from the Dean of the School of Art and Architecture regarding these topics at the end of this syllabus.

Disclaimer Regarding Course Pace and Format

The topics covered in this course are very dynamic and 'front-page'. For this reason it's necessary to reference some of the content from a variety of texts, videos, and web sources rather than from 1-2 textbooks. YouTube documentaries, Ted Talk lectures, and panel discussions will be combined with web-based readings and online project tutorials. This course targets topics essential for graduate level design students who will soon be launching their professional careers. Students with a range of background preparation are enrolled. This variety, combined with real-time Zoom classroom, may require some occasional ad hoc adjustments to due dates and the pace of weekly discussions. The course content as described in this schedule will all be covered and your assignment preparations will be graded. The adjustments required may simply be the shifting of the start or finish of a discussion topic into the following class. This option may be taken if it's required to complete a topic discussion or to allow for equitable participation by all students.



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Fall 2023 Schedule

Class Day	Class Activities & Assignments
#1 9/12-9/18	Course Introduction – ‘Elegant Design and Our Digital Future’ First Zoom class meeting on Tuesday, Sept. 12, 6:20pm Our class will meet every <u>Tuesday</u> to discuss the current topic, & explain upcoming assignments. Overview of course content, activities, and student introductions. Weekly in-class discussions on, a.) reading & video topics, b.) assigned design exercises, c.) PPT reports on <u>Comic Propaganda Art</u>, and <u>‘Illustrated History of A.I. and NFT project designs.</u> For complete assignment details <u>always</u> visit the Auxiliary Canvas course site at: https://nyit.instructure.com/courses/24083/ >‘Our Digital Future,’ weeks 9-15 >‘Elegant Design,’ weeks 1-8, Summary of p.8-31 ‘Introduction’ in, <u>Elegant Design: A Designer’s Guide to Harnessing Aesthetics</u> First Assignments Due by Next Week’s Class Due: <u>Post Your Personal Introduction</u> ASAP in the Auxiliary Classroom (A.C.) in the third module ‘Assignments Submission Page’, on page <u>‘Week 1: Please Introduce Yourself’</u> (https://nyit.instructure.com/courses/24083/discussion_topics/232423?module_item_id=779808) Purchase Text and Review: p.8-31 ‘Introduction’ in, <u>Elegant Design: A Designer’s Guide to Harnessing Aesthetics</u>, by Luca Landoli, Giuseppe Zollo. For Week #2 class please Read and prepare notes for discussion of: p.34-58, <u>Elegant Design</u>, ‘Part 1: ‘The Simplifying Machine’ Present: E.D.-Exercises, 1.3 ‘Take an Icon Walk’, 1.4 ‘Create an Icon’. *Note: Every week your next Assignment due will be listed in the following week’s ‘Class Activities & Assignments’ in sections; Discuss:, Present:, and Due:. The complete details for every assignments will be in the Auxiliary Classroom (A.C.)
#2 9/19-9/25	Elegant Design-Part 1: ‘Simplifying Machine’ Discuss: p.34-58, <u>Elegant Design</u>, Part 1: ‘The Simplifying Machine’ Present: E.D.-Exercises, 1.3 ‘Take an Icon Walk’, 1.4 ‘Create an Icon’. See complete assignment in the A.C. Signup ASAP: for ‘Comic Art Propaganda’ Report. Select <u>one</u> of the pre-selected chapters from <u>‘Comic Art Propaganda’</u> listed in the Canvas Classroom and Signup there. Student reports will begin week #6, 10/17. *Note your assigned presentation week!



#3 9/26- 10/2	Elegant Design-Part 1: ‘Effective Complexity’ Discuss: p.59-82, <u>Elegant Design</u>, Part 1: ‘Effective Complexity’ Present: E.D.-Exercises, 2.3, 2.5. See complete assignment in the A.C.
#4 10/3- 10/9	Elegant Design-Part 2: ‘Search for Unity-Subtract Details’ Discuss: p.83-114, <u>Elegant Design</u>, ‘Subtract Details’ Present: E.D.-Exercises – 3.2, 3.4 Tanagram game. See complete assignment in the A.C.
#5 10/10- 10/16	Elegant Design-Part 2: ‘Search for Unity-Group Storytelling’ Discuss: p.136-158, <u>Elegant Design</u>, ‘Group Narrative’ Present: E.D.-Exercises, 5.2 ‘Painting Complexity’ , 5.3 ‘Photo Storytelling’ See the complete assignment in the A.C. Introduction: NFT Smart Contracts Project-Part One-Graphics Graphics Due In week #10
#6 10/17- 10/23	Elegant Design-Part 3: ‘Search for Variety, Emphasize’ Present: Reports- ‘Comic Art Propaganda’, students 1&2 Discuss: p.221-248, <u>Elegant Design</u>, ‘Search for Variety, Emphasize’ Present: E.D.-Exercises – 8.2, ‘Caricature cartoons’,&.... See complete assignment in the A.C.
#7 10/24- 10/30	Elegant Design-Part 3: ‘Search for Variety, Remix’ Present: Reports-Comic Art Propaganda’, students #3&4 Discuss: p.250-279, <u>Elegant Design</u>, ‘Search for Variety, Remix’ Present: E.D.-Exercises, 9.4 ‘Magazine collage’ &... See complete assignment in the A.C. *Signup: for Artificial Intelligence Reports, from <i>‘A.I., An Illustrated History’</i> Review and signup ASAP with your selected chapter-topic in Canvas. <u>Reports begin week #11, 11/21.</u> There is an E-copy of the book in the online NYIT library. Also hard copies at the Manhattan, A&A, and SH NYIT libraries.
#8 10/31- 11/6	Elegant Design: Part 3 & Ch. 11 ‘Aesthetic Intelligence’, the ‘Clairvoyant Designer, and NFT Storytelling Present: Reports-Comic Art Propaganda’, students #5 Discuss: p.313-335, <u>Elegant Design</u>, ‘Design as Aesthetic Intelligence’ Present: E.D.-Exercises- Using ambiguous compositions to creating an ‘effective complexity’ in a narrative. See complete assignment in the A.C. Submit: Mid-project progress on ‘Crypto-Bond’ Graphic’ to instructor Notice! Due In week #10: Completed ‘Crypto-Bond’ Graphic for NFT Smart Contracts *See project guidelines and tutorial document posted in A.C.



#9 11/7-11/13	The History of Artificial Intelligence and Our Digital Future Discuss: <u>The Singularity is Near</u>, Ray Kurzweil, pp 7-35 Discuss: video: <u>'How Artificial Intelligence is Changing Our Society'</u> (42m) Discuss: Share definitions for the word 'Quantum'. Save web-links, screenshots, a.) <u>one serious</u> application, b.) <u>one Pop culture advertising-hype</u> use of the word. Submit: Journal compiled through week #8 for review and feedback. See complete assignment in the A.C.
#10 11/14-11/20	Quantum Computing and Artificial Intelligence *Present: 'Crypto-Bond' Final Graphic for NFT Smart Contract Project (1) Project guidelines and tutorial document posted in A.C. Discuss: video, <u>'The Hype Over Quantum Computers Explained.'</u> (15m) Discuss: <u>'The Myth of Artificial Intelligence; A.I., Its Nature and Future'</u>, ch. 6-7 Discuss: <u>A.I., Its Nature and Future'</u>, Boden, ch. 7
#11 11/21-11/27	A.I. = A Golden Future or Skynet 2.0 ? Reports: from <u>'Artificial Intelligence; an Illustrated History'</u>, students 1-2 Discuss: <u>'The Age of Spiritual Machines'</u>, ch.4, and, <u>'Living with Robots'</u> pp.1-57, and 170-205. See complete assignment in the A.C. Discuss: Elon Musk videos, <u>'We Should Prepare Now, Elon Musk'</u>. See complete assignment in the A.C. Thanksgiving Holiday Wed. 11/22- Sun. 11/26 <u>Classes Resume Monday, Nov.27</u>
#12 11/28-12/4	The Blockchain, Distributive Ledger, and Cryptocurrency, (Holiday week-light prep) Present: Reports- <u>Artificial Intelligence; an Illustrated History</u>, students 3-4 Discuss Notes: videos: <u>'How Does a Blockchain work?'</u> (6m) and, <u>'The Blockchain Revolution'</u>, (21m) Watch In-Class: videos, <u>'The History of Cryptocurrency in 10 Minutes: Nothing to Something'</u> (11m) and, <u>'Smart Contracts-Simply Explained'</u> (4m) Demo and Setup: videos, <u>'How To Set Up and Fund your Metamask Wallet, Step By Step'</u> (4m, 3m) (Brandon), <u>Fund a Polygon Wallet with MATIC</u> Tour and Demo NFT-Crypto Accounts: on Metamask, Rarible, and OpenSea. ThirdWeb, Makersplace, NiftyGateway, Polygon, Ethereum, Coinbase Complete: NFT Accounts Information form. For week #13. See complete assignment in the A.C.



#13 12/5- 12/11	Building and Using Smart Contract NFTs Present: Reports- <u>Artificial Intelligence; an Illustrated History</u>, student #5 Discuss: video, '<u>How to turn your art into an NFT 2023</u>' on OpenSea(8m) Discuss video: '<u>How to Turn Physical Artwork into NFTs</u>' (10m) or, Demo: Creating Smart Contract NFTs with Crypto-Bond graphic using Non-Coding Sites, Rarible, Opensea, ThirdWeb Submit: NFT Accounts Form Review: Student Progress on setup of Metamask, Rarible, OpenSea, Polygon Accounts See complete assignment in the A.C.
#14 12/12- 12/18	NFT's, the Metaverse and Virtual Communities Students Present: Final-Crypto-Bond Graphics with attached NFT Smart Contract Troubleshoot: Student Accounts Setup and NFT creation Discuss: video, '<u>How NFTs Have Become a Gateway Into the Metaverse</u>' (15m) Discuss: video, '<u>The Metaverse Explained in 14 Minutes Matthew Ball</u>' (14m) Discussion: Web 3.0, Blockchain security, NFT's and 'hard wallets' See complete assignment in the A.C.
#15 12/19- 12/23	Exam Week – Paradigm Shifts and Our Digital Future (*meets during class time, Tuesday, Dec. 19, 6:20-8:20pm) Discuss: Critique Students Completed NFT Project online Present: Your favorite Web 3.0 enabled Online Activities, Tools Watch and Discuss: '<u>How Starlink Will Change the Internet</u>', Elon Musk. Discuss: web article, '<u>The Quantum Financial System Explained</u>', and '<u>Everything You Need to Know About the New QFS Financial System</u>'. Discuss: Course wrap-up, Q&A. See complete assignment in the A.C.
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Selected Books for Reference

This pool of selected books should be available through the NYIT library system. The unlinked titles are available as a hard copy in the stacks at one of the two NYIT libraries. The blue hyperlinked books are available online as e-books. You can use the online library search to find the status of books you're interested in, or, use the link below to view the course archive of these recommended books. For hard-copy books, please contact the library before visiting to verify their hours, and whether the book is at their branch. Online e-books will be located here:

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



Recommended Books

1.) Elegant Design in Graphics

Art and Illusion, Gombrich, E. H. (1961)

Art and Visual Perception: A psychology of the creative Eye, Arnheim, R. (1965).

'Bad dreams are good-your night life prepares you for what's to come', The Atlantic, April, Healy, B. (2019).

'Capabilities, Cognition, and inertia: evidence from digital imaging', Strategic Management Journal, 21, Tripsas, M., and Gavetti, G. (2000).

Change by design: How Design Thinking transforms organizations and inspires Innovation, Eleven lessons. A study of the design process, British Design Council (2016).

Comic Art Propaganda : a Graphic History, Strömberg, Fredrik.

'Components of aesthetic experience: aesthetic fascination, aesthetic appraisal, and aesthetic emotion', in-Perception, 3, Marković, S. (2012).

'Creating persuasive technologies: an eight-step design process', in Proceedings of the 4th International Conference on Persuasive Technology:, Fogg, B. J. (2009).

'Cubism', MET Heilbrun Timeline of Art Essays, Rewald, S. (2004).

Design for the Real World, Papanek, V., and Fuller, R. B. (1972).

Design is Storytelling, Lupton, H. (2017).

'Does beauty build adapted minds? Toward an evolutionary theory of aesthetics, fiction, and the arts', SubStance, 30, Tooby, J., and Cosmides, L. (2001).

Eleven lessons. A study of the design process. Available online: www.designcouncil.org.uk, British

Emotional design: Why we love (or hate) everyday things, Norman, D. A. (2004).

Ethics in Design and Communication; Critical Perspectives, Scherling, Laura and DeRosa, Andrew

Eye movements and vision, Yarbus, A. L. (1967).

Fearful symmetry, Golubitsky, M., and Stewart, I. (1992)

Finding moonshine: A mathematician's journey through symmetry, Du Sautoy, M. (2008).

'Gestalt theory', Social Research, Wertheimer, M., and Riezler, K. (1944).

Gut feelings: The intelligence of the unconscious, Gigerenzer, G. (2007).

'How can we design for a better experience?' interviewed by Guy Raz. TED Radio Hour. NPR, Fadell, T. (2016).

How we Decide, Lehrer, J. (2010).

'Human factors evaluation of control room design and operator performance at Three Mile Island-2', NUREG/CR, 1270, vol. 1, Malone, T. B., Kirkpatrick, M., Mallory, K., Eike, D., Johnson, J. H., and Walker, R. W. (1980).

If on a winter's night a traveler, Calvino, I. (1981).

'Information measures, effective complexity, and total information', Complexity, 2, Gell-OMann, M. and Lloyd, S. (1996).

Insanely Simple: The obsession that drives Apple's success, Segall, K. (2013).



- Judgment under uncertainty: Heuristics and Biases, Kahneman, D., Slovic, S. P., Slovic, P., and Tversky, A., eds. (1982).
- 'Just like another person: How human-centered design led to the invention of the personal computer – the case of the Olivetti Programma 101', Sage Business Cases, Landoli, L. (2021a).
- Less But Better, Rams, D. (2014).
- Living with complexity, Norman, D. A. (2016).
- 'Neural correlates of beauty', Journal of Neurophysiology, 91, Kawabata, H., and Zeki, S. (2004).
- 'Olivetti: Design in Industry', The Museum of Modern Art Bulletin, 20, MOMA (1952).
- 'Olivetti: The innovation factory', Sage Business Cases, Landoli, L. (2021b).
- Organizational cognition and learning: Building systems for the learning organization, Landoli, L., and G. Zollo (2007).
- Positive design: Reference guide, Jimenez, S., Pohlmeier, A. E., and Desmet, P. M. A. (2015).
- Where do good ideas come from: The natural history of innovation, Johnson, S. (2011).
- Principles of Gestalt psychology, Koffka, K. (2013).
- 'Processing fluency and aesthetic pleasure: Is beauty in the perceiver's processing experience?' Personality and Social Psychology Review, 8, Reber, R., Schwarz, N., and Winkielman, P. (2004).
- Six memos for the next Millennium, Calvino, I. (2016).
- Six simple rules: How to manage complexity without getting complicated, Morieux, Y., and Tollman, P. (2014).
- Splendors and miseries of the brain: Love, creativity, and the quest for human happiness, Zeki, S. (2011).
- 'Symmetry Beauty and Evolution', Nature, 372, no. 6502, Enquist, M., and Arak, A. (1994).
- Symmetry, Klein, H. (1952).
- Symmetry, Weyl, H. (2015).
- Tell me a Story: A new look at real and artificial intelligence, Schank, R. C. (1991).
- 'The Adjacent Possible'. Edge, 9 November, Kauffman, S. (2003).
- The Aesthetics of Computing, Gelernter, D. H. (1998).
- The Art Instinct: Beauty, pleasure, & human evolution, Dutton, D. (2009).
- The Art of Figure Drawing, Weigall, C. H. (1850).
- The Art of Noticing, Walker, R. (2019).
- 'The Business Value of Design', McKinsey Quarterly, October 25,, McKinsey (2018).
- 'The Magical Number Seven, plus or minus two: some limits on our capacity for processing information', Psychological Review, Miller, G. (1956).
- The Castle of Crossed Destinies, Calvino, I. (1979).
- The Cathedral of the sea, Falcones, I. (2009).
- The Citroën 2CV, Reynolds, J. (2005).
- The feeling of what happens: Body and emotion in the making of consciousness, Damasio, A. R. (1999).
- 'The first appearance of symmetry in the human lineage: where perception meets art', Symmetry, 3, Hodgson, D. (2011).
- 'The human expression of symmetry, Art and Neuroscience', in ICUS Symmetry Symposium, Seoul, Tyler, C. W. (2000).



The Innovator's Dilemma: When new technologies cause great firms to fail, Christensen, C. M. (2013)

The Innovator's Prescription, Christensen, C. M., Grossman, J. H., and Hwang, G. (2009).

The Laws of Simplicity, Maeda, J. (2006).

'The Long History of the Espresso Machine', Smithsonian, Stamp, J. (2012).

The photographer's eye: Composition and design for better digital photos, Freeman, M. (2007).

The Power of the Center: A study of composition in the visual arts, Arnheim, R. (1983).

The Psychology of Science: A reconnaissance, Maslow, A. H. (1966)

The sense of order: A study in the psychology of decorative art, Gombrich, E. H. (1979).

Thinking, Fast and Slow, Kahneman, D. (2011).

Towards a Unified Model of aesthetic pleasure in design'. New Ideas in Psychology, 47, Berghman, M., and Hekkert, P. (2017).

'Yarbus, Eye Movements, and Vision', i-Perception 1, Tatler, B. W., Wade, N. J., Kwan, H., Findlay, J. M., and Velichkovsky, B. M. (2010).

Zen and the Art of Motorcycle Maintenance: An Inquiry into Values, Pirsig, R. M. (2005).

2.) Artificial Intelligence and Design

AI : its Nature and Future, Boden, Margaret A.*

Artificial Intelligence : An Illustrated History : from Medieval Robots to Neural Networks, Pickover, Clifford A. (E, R-M, A&A, SH)

Artificial Intelligence: 101 Things You Must Know Today About Our Future - Updated Edition for Post-Covid-19 World, Lasse Rouhiainen (R)

Living with Robots, Dumouchel, Paul (E)

Playing Smart : on Games, Intelligence and Artificial Intelligence, Togelius, Julian (E)

The Age of Spiritual Machines : When Computers Exceed human Intelligence, Kurzweil, Ray* (E)

The Myth of Artificial Intelligence : Why Computers Can't Think the Way We Do, Larson, E. John (E)

The Quest for Artificial Intelligence : A History of Ideas and achievements, Nilsson, Nils J. *(R)

The Singularity is Near : When Humans Transcend Biology, Kurzweil, Ray (E, R)

Real World AI:A Practical Guide for Responsible Machine Learning Real World AI:A Practical Guide for Responsible Machine Learning, Alyssa Rochwerger (R-Ed Hall, M)

Superintelligence, Paths, Dangers, Strategies, Nick Bostrom (E)

3.) New Digital Technologies: the Blockchain and Starlink Internet

Blockchain Wars: The Future of Big Tech Monopolies and the Blockchain Internet, E. McFarland (R)

H-Blockchain Basics: A Non-Technical Introduction in 25 Steps 1st ed. Edition, Daniel Dreschel (E)

*See web-links in Auxiliary Classroom for the Most Current online resources



ADDENDUM - SoAD Policies

RESOURCES

Please refer to the following resources related to NYIT's policies and guidelines

Student Handbook

https://www.nyit.edu/policies/collection/student_handbook_us_edition

Policies & Guidelines

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

Academic Policies & Rules

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

Manage Your Classes

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

Grade & Transcripts

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

Accommodation Policy for Students with Disabilities

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

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 be affected.

For withdrawal form, please see the link below

"Withdraw From A Course"

https://www.nyit.edu/files/registrar/REGISTRAR_Forms_WithdrawalFromCourse.pdf

Incomplete Grade Policy

Completion dates for incomplete grades can be found here:

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

Incomplete grades can only be authorized by both the program Chair/Director & the SoAD Assistant Dean or Dean. Faculty is 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.

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 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 (within 3 days of the absence or earlier) from the *faculty member who is asked to inform timely the chair's office about this.* 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 avoiding failing which would compromise the GPA for the student. A copy of the withdrawal letter (to be sent within 3 days of the 3rd absence) will be submitted to 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 excused absences require prior notification of any/all missed classes to the faculty member. 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 Dean for archiving in the student file and record. 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. 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 to the grading rubrics and evaluations.

Attendance: Class participation is critical. Learning occurs within an environment where students, faculty, teaching assistants and guests all contribute. Attendance and lateness are 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.

Tutoring and Additional Resources for Further Learning

If you would like additional help with your course, please contact your instructor for guidance. You are also encouraged to use NYIT's academic support services: the Learning Center, the Writing Center, the Math Center, and Brainfuse (online tutoring, 24/7). For more information and links to the individual centers, see

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



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Studio Culture Policy

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, 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.

Here in the School of Architecture and Design, we will honor diversity, safety, accountability, and excellence.

Student Behavior

- Every student shall comply with the instructions and directions of the faculty, NYIT SoAD staff, and security guards
- No student shall use abusive or disrespectful language or behavior with any members of NYIT/ SoAD community
- 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.
- 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.

SCHOOL OF ARCHITECTURE: POLICIES DURING COVID-19:

Technical Requirements Policy

In consideration of the peculiarity of the current COVID-19 situation, all students are asked to have accessible at home all the necessary and qualified technology and tools to attend their classes remotely, if needed. This includes:

- personal laptop/desktop
- working camera and microphone
- required software



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- required digital platforms (Zoom, Canvas etc.)

Zoom/Remote classroom student policy

For the HRI (Hybrid Remote Courses):

- We *strongly* recommend having your cameras on for the duration of the entire class and dress appropriately
- Use a virtual background you feel comfortable with
- Mute microphone when you are not talking
- If you are called to participate and you do not respond *you are marked absent*
- If you are unable to use a camera, use a picture of yourself in your Zoom profile

In Person/Classroom Policy

All students, faculty, and staff are required to wear masks indoors in public areas and classrooms, irrespective of vaccine status. Daily health screens and temperature checks are not necessary to access campus.

We all share responsibility for the health and safety of all in a classroom environment. Please maintain a face covering at all times, physical distancing, and quarantine when ill. Specifically, in the classroom we must mitigate the risks of virus transfer by abiding by the following safety directives:

- Students and faculty are responsible to keep the masks on during the all period of the class and especially in shared areas and services. If you enter the building without a mask Security will provide one. Entry and occupation of SoAD & NYIT buildings and spaces require masks use all the time.
- Stay home when sick and communicate promptly with your faculty if any issues or impediments emerge and coordinate accordingly.
- Students and faculty are responsible to keep the social distancing as indicated by NYIT protocols

In the classroom, any student who does not follow these provisions will be asked at once to follow the safety directives. If the student does not comply, they will be asked to leave the class for that day and be marked absent. If a student persists in ignoring safety directives, the matter will be referred to the Office of the Dean of Students for review and possible disciplinary actions as described in the Student Handbook.

You may find detailed safety protocols here:

https://www.nyit.edu/about/phased_campus_return_details



Note:

■ All truth passes through three stages. First, it is ridiculed. Second, it is violently opposed. Third, it is accepted as being self-evident. — Arthur Schopenhauer.

■ During times of universal deceit, telling the truth becomes a revolutionary act. — George Orwell

= If you want to change the World for the better, be willing to be ridiculed.