

## First Year Integrative Studio 2

Course Code: PUFY 1001

CRN: 4546

Section: C13

Instructor: Anette Millington

E-mail: millinga@newschool.edu

Office Hours: By appointment

Online Course Component in Canvas

Spring 2016

Fridays 9:00 am – 11:40 am

63 Fifth Ave 305

### Course Description

How many ways are there to explore an idea? In Integrative Studio 2, students fact-find individually and in groups to explore all types of discovery and documentation. Research often requires moving out into the world through field work, experimentation, failure, and creative problem solving. Over fifteen weeks, you will engage with a wide variety of studio-based research methods – both digital and analog – through pursuing one overarching research question / problem through a project that you are also pursuing in the **Integrative Seminar 2** through seminar-based research methods. Idea research and development is presented through the lens of one of four themes that align with the different schools at Parsons: Community Engagement, Constructed Environments, Fashion, and Visual Culture. The course emphasizes beginning to think about and do research *through, for, and of* design and art. Working in studio, students will use digital tools, online platforms, studio-based research (such as materials investigations, prototype testing, peer critique, etc.), and fieldwork to create a research question, investigate it through multiple means, and make a project that addresses your findings over the course of the semester. The studio integrates learning from other first year courses, especially in thematic links to Integrative Seminar 2. At various times in the semester, the two classes share concepts and assignments, bringing together reading, writing and making in a manner that is essential to the creative research of professional artists and designers. This section's inflection is Fashion.

### Fashion Inflection

How does fashion speak? What information do we derive from a seemingly simple, yet utterly complex system of material, image, body, history and site within the social and global sphere? Students will engage with such complexities while interrogating new ways to approach topics such as form, beauty and sustainability.

This semester's focus is on the dressed body. How do individuals take on a "second skin" through a selection of garments and accessories? In what ways does this second skin convey culture, style, and identity? This class will analyze a variety of texts as well as current museum exhibitions related to the theme and the semester's final projects. The final projects include a head-to-toe look in Studio and a research paper in Seminar. These will pivot around a shared photograph from fashion history that students will examine through sustained study, both individually and in collaborative groups.

### Learning Outcomes

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

2. Demonstrate continued development of outcomes from Integrative Studio 1, including a capacity to bring writing and making together through critical thought, and work iteratively through multiple making processes. **(Studio and Seminar)**
3. Explore visual representations of abstract ideas (using 2-D, 3-D and/or 4-D media). Employ visual and perceptual thinking as a problem-solving tool across multiple art and design applications. **(Studio)**
4. Demonstrate an ability to utilize online tools individually and collaboratively in order to collect, organize and communicate research. **(Studio and Seminar)**
5. Demonstrate a capacity to analyze, interpret and synthesize collected data. Employ this capacity individually and as an integral contribution to a collaborative group. **(Studio and Seminar)**
6. Demonstrate reflection on creative skills learned, choices made, and connections fostered, through the ongoing documentation and archiving of assignments through collected reflections. **(Studio and Seminar)**
7. Engage with art and design as a generator, embodiment and transmitter of cultural ideas. Demonstrate an understanding of value systems as social constructs. **(Studio and Seminar)**
8. Demonstrate an ability to integrate concepts, material skills and techniques from other courses and experiences into project work. **(Studio)**
9. Demonstrate an ability to develop a research question or problem from a hunch or interest through contextual research and iterative research process. **(Studio)**
10. Demonstrate a capacity to use studio-based making and interactions to investigate, test, and hone a research question / problem using a range of methods. **(Studio)**

### **Units & Bridge Projects**

#### **Second Skin/ Inquiry (Weeks 1-3)**

*The theme of this section is to both introduce what research is in a studio context and in relationship to the inflection of the course, and to begin engaging students in the process of asking questions and imagining research strategies.*

**Key Questions:** In what ways is clothing a “second skin”? How is the experience of wearing clothing documented in actual garments, writing and memory? What are the physical qualities of cloth? How can material experimentation and play be a form of technique research?

**Studio Project:** Fabric Manipulation Play-based Research.

**Seminar Project:** Worn Story.

#### **Deconstruction and Construction/ Context + Investigation (Weeks 4-5)**

*This section focuses on building skills in developing observations and ideas into contextualized concepts and questions. Through in-class, faculty-led exercises around an archival source, students are introduced to a range of studio-based research methods and strategies.*

**Key Questions:** How is meaning constructed through wearing? How does clothing relate to construction of identity and society? How is an actual item of clothing constructed? What can be learned about construction through deconstruction?

**Studio Project:** Collaborative Upcycled Garments.

**Seminar Project:** Fashion Review of Upcycled Garments.

#### **Source Fashion Collection/ Interpretation + Argument (Weeks 6-8)**

*Students begin this unit by developing a research question in their own area of interest to be tested and researched through processes introduced and learned in the first five weeks of the class. Exercises and small projects in this section will help students develop questions and*

*refine concepts and begin to build them toward a thesis statement through student- and project-driven research.*

**Key Questions:** How can one designer's collection contain a multitude of meaning? How can one collection be sourced as inspiration for new design? How do researchers examine a source? How do designers research a source?

**Shared Project:** Select a designer from a list of 5 TBA designers and identify one collection as inspiration\*\*\*. Identify 4 major elements in the examples: Formal Design Elements, Cultural Context, Designer Inspirations, and Design Narrative. The research into this collection will guide the semester in seminar and studio.

**Studio Project:** Textile collections spun from fashion collection inspiration.

**Seminar:** Source Collection and Organization.

### **Developing Independent Project/ Connections (Weeks 9-11)**

*In this section, students work on making sense of all their research thus far in a bigger, project-based sense, both in exploring and researching into the themes of their thesis, and in understanding how their project relates to a larger social / historical / art and design context.*

**Key Questions:** What is exciting about the source fashion collection? What new question seems the most interesting to research? How can the source collection inspire a paper and a head-to-toe look? How will the design relate to my individual interests and to a larger social / historical / design context?

**Studio Project:** Project museum research and planning sketches. Project goal development and timelines.

**Seminar:** Annotated Bibliography.

### **Reflection and Presentation (Weeks 12-15)**

*In the final four weeks of the semester, students enter a phase of critique, refinement, and presentation. The focus is on participating in self- and peer-reflection and critique at this stage in a larger research-based project and on developing one's own voice through the form and articulation of the final projects in both studio and seminar.*

**Key Questions:** How does a paper and project develop over time? How does reflection and critique effect the clarity of the work? How does this project relate to my goals as a designer? What will I take from this project into the future?

**Studio Project:** Final look, including one developed handmade garment, styling of a full look and concept photography.

**Seminar:** Final paper.

### **\*\*\*Semester Source Fashion Collection**

A selection of 5 TBA designers who demonstrate key movements in fashion will be assembled by the instructors. Select one designer and complete research from the Parsons Library guides to identify ONE specific collection to study. The source collection will guide semester research and design. Main themes that might be displayed the the source collection will include:

- Gender (Femininity, Masculinity, Androgyny)
- Formal Issues (Geometric, Architectural, Organic, BodyAnatomy, Fabric)
- Ritual (Scared/ Religion/ Mythology/ Performance/ Costume)
- Utility (Managing Bodies/ Garment Use/ System/ Everyday/ Utopia/ Protection/ Armor)
- Cultural Traditions (Appropriation/ Linage/ Community)
- Sustainability (Production Method/ New Technology/ Environment/ Nature/ Urban System/ Globalization)
- Identity (Personal Style/ Values/ Group Identity/ Sense of Self)

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- Physical Body (Form, Sexuality, Epidermal Self-Awareness, Feminist Issues of Body Ideals, Medicalization of Body, Fetishism)
- Social Embodiment (Social Conduct, Antipathy Toward Fashion, Pop Culture/ Media/ Social Media)
- Attitude (Morality, Independence, Confidence, Consciousness, Shame, Demeanor)

**Course Outline**

Unit / Section	Week + Date	Activity	Due
Inquiry	<b>Week 1</b> 1/29	<ul style="list-style-type: none"> <li>• Course Outline and Intros.</li> <li>• Define and view examples of fabric manipulation.</li> <li>• Paper plane to form experiments.</li> <li>• Demo of simple hand stitching and machine stitching.</li> <li>• Discuss Learning Portfolios and view examples.</li> </ul>	<p><u>Design Project</u> Series of sewn muslin fabric manipulation squares.</p> <p><u>Learning Portfolio</u> Menu edit of LP. Post: Fabric manipulation research.</p> <p><u>Extra Credit</u> <b>Denim: Fashions Frontier @ FIT</b></p>
	<b>Week 2</b> 2/5	<ul style="list-style-type: none"> <li>• Fabric manipulation workday and in-process critiques.</li> </ul>	<p><u>Design Project</u> Complete fabric manipulation squares.</p> <p><u>Learning Portfolio</u> Post: Reflect on the process of fabric manipulation. When did you use a plan? When did you play? What did you learn about the “skin” of clothing?</p>
	<b>Week 3</b> 2/12	<ul style="list-style-type: none"> <li>• Critique fabric manipulation.</li> <li>• Dress shirt deconstruction and diagramming/ patterning.</li> <li>• Make partner teams for up cycled project.</li> </ul>	<p><u>Design Project</u> Collect 5-10 garments of clothing from friends and your closet. You must be willing to use these as materials. You may not buy items. <u>Learning Portfolio</u> Post: Research upcycled fashion and post three inspirational examples.</p> <p><b>Bridge:</b> Stephanie Hart’s Guest Author visit to Parsons, 7pm on Wed., 2/10 in UL 105 (Univ. Center lower level).</p>
Context + Investigation	<b>Week 4</b> 2/19	<ul style="list-style-type: none"> <li>• View and discuss upcycled fashion learning portfolio posts.</li> <li>• Project workday.</li> </ul>	<p><u>Design Project</u> Continue partner work on upcycled project.</p> <p><u>Learning Portfolio</u> Post upcycled project. Reflect on the new meaning created out of the original items.</p>

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	<p><b>Week 5</b> 2/26</p>	<ul style="list-style-type: none"> <li>• Critique upcycled projects.</li> <li>• Introduction of fashion designers and collection research.</li> </ul> <p><b>Bridge:</b> All students meet on Friday, 2/26 at 12:10pm for the Upcycle Exhibition. Anette and Alex will library guides for fashion collection research.</p>	<p><u>Design Project</u></p> <ul style="list-style-type: none"> <li>• Fashion Photograph source selection and word web.</li> </ul> <p><i>Jacqueline de Ribes The Art of Style @ The Met</i></p> <p><u>Learning Portfolio</u> Post an example of a look that de Ribes “hacked”.</p>
<p>Interpretation + Argument</p>	<p><b>Week 6</b> 3/4</p>	<ul style="list-style-type: none"> <li>• Share research questions.</li> <li>• Discuss surface design construction.</li> <li>• Discuss color palette.</li> </ul> <p><b>Bridge:</b> Create categories and keywords for library research.</p>	<p><u>Design Project</u> Create an abstract, asymmetrical shape to use in a surface design collection. Define a draft color palette.</p> <p><u>Learning Portfolio</u> Post on textiles related to the research question.</p> <p>Bridge: From the webs, create categories and keywords for library research.</p>
	<p><b>Week 7</b> 3/11</p>	<ul style="list-style-type: none"> <li>• Textile design introduction.</li> <li>• Define an intention for a textile related to the content of the photograph word web.</li> <li>• Create image-units for patterns, using photography, drawing or painting.</li> </ul>	<p><u>Design Project</u> Create image-units for patterns, using photography, drawing or painting.</p> <p><u>Learning Portfolio</u> Post on textiles that inspire and the role of surface design in clothing.</p>
	<p><b>Week 8</b> 3/18</p>	<ul style="list-style-type: none"> <li>• Review brick repeats and make a repeat from the designed unit.</li> <li>• Review methods to insert textiles on garment renderings.</li> </ul>	<p><u>Design Project</u> Large scale textile print and garment renderings.</p> <p><u>Learning Portfolio</u> Post textile and renderings.</p>

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Connections	<b>Week 9</b> 4/1	<ul style="list-style-type: none"> <li>• Critique textile designs.</li> <li>• Review Spoonflower digital printing and order pattern swatch.</li> <li>• Re-visit fashion source collection and seminar research and identify areas of research for independent museum trips.</li> <li>• Initial sketching of final project ideas and writing on project goals.</li> </ul>	<p><u>Design Project</u>  <b>Independent museum trips</b> related to source photograph and initial final project ideas. Developed sketches and writing for final project.  <u>Learning Portfolio</u>  <b>Bridge:</b> Post all Studio/ Seminar final project preparatory materials to LP.</p>
	<b>Week 10</b> 4/8	<ul style="list-style-type: none"> <li>• Solicit feedback from peers and instructor reviewing to the final project LP post.</li> <li>• Identify clear research question/ thesis for studio final project.</li> </ul>	<p><u>Design Project</u>  Final project materials sourcing and preparation. Conducting materials tests.  Learning Portfolio  Materials specs and final project timeline.</p>
	<b>Week 11</b> 4/15	<ul style="list-style-type: none"> <li>• Workday final project.</li> </ul>	<p><u>Design Project</u>  Begin the creation of a final garment inspired by the question. Plan the presentation of the garment in concept photograph.  Learning Portfolio  Independent process collecting in a google doc or a rolling post.</p>
Reflection + Presentation	<b>Week 12</b> 4/22	<ul style="list-style-type: none"> <li>• Workday final project.</li> </ul>	<p><u>Design Project</u>  Continue final project  Learning Portfolio  Independent process collecting in a google doc or a rolling post.</p>
	<b>Week 13</b> 4/29	<ul style="list-style-type: none"> <li>• In-process project critique.</li> </ul>	<p><u>Design Project</u>  Use critique feedback to resolve final project.  Learning Portfolio  Independent process collecting in a google doc or a rolling post.</p>
	<b>Week 14</b> 5/6	<ul style="list-style-type: none"> <li>• Plan photoshoot for the final look.</li> </ul>	<p><u>Design Project</u>  Photography of final look. <u>Learning Portfolio</u>  Post on final garment. concept photography.</p>

	<b>Week</b> <b>15</b> <b>5/13</b>	<ul style="list-style-type: none"> <li>Final Presentations.</li> </ul>	<p><b>Bridge:</b> Exhibition with both classes on Saturday 5/7 at 12pm: share comments with creators; discuss initial fashion photos of inspiration.</p> <p>What are the implications for this work next semester and beyond? What did you learn? How did you learn this? How do you feel about what you learned?</p>
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### Assessable Tasks

Assessable Tasks are activities, assignments, projects that satisfy the course's learning outcomes.

- Class Discussions and Inquiries (Outcomes #1, 2, 6)
- Museum and Community Trips (Outcomes #6, 4)
- Class Critiques (Outcomes #1, 2, 7)
- Response Writing & Blog Posts (Outcomes #1, 3, 4, 5, 7)
- Visibility of Research in Studio Products (Outcomes #2, 4)
- Ideation, Prototypes and Editing (Outcomes # 1, 2, 4, 9)
- Documentation of process (Outcomes #1,)
- Project Planning, Development and Resolution (Outcomes #1, 4, 8, 9)

### Recommended Reading in Studio (required in Seminar)/Additional Resources

- Bloom, Colomb, and Williams' *The Craft of Research: Third Edition*.
- Some readings will be shared with your Integrative Seminar class and will be specified by your instructor.

### Materials and Supplies

- Materials required will be listed in Canvas before each class.
- All materials on the First Year Materials List will be expected.
- Parsons printer points will be used for digital projects.
- Basic sewing materials: 2 yards Muslin, 1 Spool Thread, Tape Measurer, Pins, Needles, Machine Bobbin, Scissors.
- One pattern swatch ordered from Spoonflower printing.
- \$30 materials budget will be required for final projects.
- **Laptops with Adobe Illustrator and Photoshop CC are mandatory for all classes. Computers will be used every class for projects or writing and posting to Learning Portfolio.**

### Grading and Evaluation

Students' ability to meet the course's learning outcomes will be evaluated based on the following criteria:

- evidence of the ability to set research questions or problems from initial hunches and curiosities, through an iterative research process

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- evidence of the ability to utilize this research process to make a studio-based project that explores the question, seeks to address the problem, and / or raises further critical questions about the research area
- evidence of the ability to conduct contextual research in one's area of interest
- evidence of the understanding of the project assignments and course material
- engagement in the cross-course exploration that occurs between the Integrative Studio and Integrative Seminar
- participation in class discussion and online discussion
- participation in critique and any peer-research activity
- improvement in technical, creative, and problem solving abilities
- quality of work as evidenced in in-class exercises, final projects, sketchbook exploration and documentation and reflection on process
- attendance in class and the timely completion of projects

### **Final Grade Calculation**

25% Participation, Research Development and Self-Assessment

*Participation in discussions, critiques, and exercises. Research organization, ambition and development as expressed in critiques and assessment meetings.*

25% Learning Portfolio

*Assessed for frequency, depth, and exploration in blog posts, as well as quality of documentation and presentation.*

50% Design Projects

*Including the edits and revisions, exercises, and short assignments.*

**100% TOTAL**

### **Grading Standards**

A [4.0; 96–100%]

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

A- [3.7; 91 –95%]

Work of very high quality

B+ [3.3; 86–90%]

Work of high quality that indicates substantially higher than average abilities

B [3.0; 81–85%]

Very good work that satisfies the goals of the course

B- [2.7; 76–80%]

Good work

C+ [2.3; 71–75%]

Above-average work

C [2.0; 66–70%]

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



C- [1.7; 61–65%]

Passing work but below good academic standing

D [1.0; 46–60%]

Below-average work that indicates a student does not fully understand the assignments;

Probation level though passing for credit

F [0.0; 0–45%]

Failure, no credit

### **Grade of W**

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

### **Grade of Z**

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

### **Grades of Incomplete**

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

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

### **Divisional, Program and Class Policies**

- Responsibility

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

- Participation

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

- Attendance

Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. During intensive summer sessions a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence.

- Canvas

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

- Delays

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

- Academic Integrity

This is the university's Statement on Academic Integrity: "Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research findings or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, computer work, art and design work, oral presentations, and other projects)."

It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Every student at Parsons signs an Academic Integrity Statement as a part of the registration process. Thus, you are held responsible for being familiar with, understanding, adhering to and upholding the spirit and standards of academic integrity as set forth by the Parsons Student Handbook.

### Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the Chicago Manual of Style (cf. Turabian, 6<sup>th</sup> edition). The University Learning Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/learning-center/>.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two different assignments. Submission of the same work for two assignments without the prior permission of instructors is plagiarism.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as “in the manner of” or as playing with “variations on” a particular source should be evaluated by the individual faculty member in the context of a critique.

Incorporating ready-made materials into studio work as in a collage, synthesized photograph or paste-up is not plagiarism in the educational context. In the commercial world, however, such appropriation is prohibited by copyright laws and may result in legal consequences.

• Student Disability Services

In keeping with the University’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to meet with Jason Luchs in the office of Student Disability Services, who will conduct an intake, and if appropriate, provide an academic accommodation notification letter to you to bring to me. At that point I will review the letter with you and discuss these accommodations in relation to this course. Mr. Luchs’ office is located in 80 Fifth Avenue, Room 323 (3<sup>rd</sup> floor). His direct line is (212) 229-5626 x3135. You may also access more information through the University’s web site at <http://www.newschool.edu/student-services/disability/>.