



Title: Creating a Simple Book - **COURSE IS FULL**

Instructor: Irina Gorstein
Conservator, Harvard GSD

Max Enrollment: 6

Date/Time: Jan 9-10/9 a.m. - 5 p.m.

Location: Conservation Laboratory (Gund L01)

Description: Weissman Preservation Center offers a two-day seminar on bookmaking for the GSD J-Term. The workshop is limited to 6 participants and will be held at the Frances Loeb Library Conservation Laboratory (Gund Hall, L01) on January 9 – 10, 2017, 9:00 AM – 5:00 PM. Participants should expect to pay a small fee for tools/materials (\$20 - \$25). The seminar will focus on four non-adhesive structures based on historic bindings. The skills learnt during the workshop can be used for creating attractive portfolios and notebooks.

Requirements: n/a

Cost/Materials: \$20 - \$25 for tools/materials

ENROLLMENT INFORMATION

Enrollment closed.

Title: Custom Metalwork Studio: Brazing and soldering small metal projects - **COURSE IS FULL**

Instructor: Erica Moody, Principal of Magma Metalworks, Inc.

Max Enrollment: 4

Date/Time: Jan 5 and 6/10:00 a.m. – 5:00 p.m.

Location: GSD Metal Shop

Description: This workshop will be both an overview and a hands-on exploration of brazing and soldering metals and fabrication processes for small custom metalwork projects. Brazing and soldering are lower temperature processes than welding, making it a more accessible and transportable technique for joining metals. Demonstrations, samples, and student experimentation of these techniques and general metal design and fabrication will be explored. Various small stock will be available for students to design, cut, braze, and form their own small metal constructions.

Requirements: Metal shop training at the GSD

Cost/Materials: Materials will be provided by instructor

ENROLLMENT INFORMATION

Enrollment closed.

Title: Design Visualization

Instructor: Namju Lee, MDes 2017

Max Enrollment: 10

Date/Time: January 4-6/1-3:30pm

Location: 318

Course Description:

This course will cover the basic and advanced techniques needed for visualization of design as a form of video and images structured around an experiment of visualizing design (architectural, urban, landscape) using modern CAD (Computer Aided Design) software (Rhino, 3ds max, aftereffect, Unity), the class aims to offer students hands-on skills in these aspects:

- 3D modeling, mapping, rendering for image
- animation, effecting for video
- advanced skill (scripting and automation for optimized representation process)
- interactive and immersive Representation for environment and data visualization

During the course, the aim is both to understand the process of design representation in digital media, and to produce a video as a final assignment based on the sample work.

Reference : <https://www.youtube.com/watch?v=3VeLfmt2N-0>

Requirements: Participants will need a computer. Experiences in 3ds Max, Rhino3d, Photoshop, Unity, and programming (maxscript, javascript and C#) are highly recommended.

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll, please click [here](#).

Title: Balkan Dance

Instructors: Erica George and Janessa Mulepati, GSD Staff

Max Enrollment: n/a

Date/Time: Jan. 11, 12, & 13 /1:00-2:00pm

Location: TBD

Course Description:

Folk dancing arises from rich traditions of music and dance around the world, with distinct variations existing from village to village, country to country. This course focuses on Balkan folk dances, starting with an introduction to basic steps and building to more complicated footwork. Beginner and experienced dancers are welcome. All selected dances are meant for lines or circles rather than couples, and the pace of dances will range from low to high energy. Each class will begin with warm-up dances requiring minimal instruction. Participants should dress for light exercise and wear comfortable shoes.

Balkan refers to southeastern European countries of the Balkan Peninsula, including Bulgaria, Macedonia, and Romania.

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: Writing About Place: Journalistic Writing Workshop - **COURSE IS FULL**

Instructor: Patricia Leigh Brown, Loeb Fellow 2009-2010

Max Enrollment: 15

Date/Time: Jan. 4, 6, 10 & 11 /1:00-2:45pm

Location: 111

Course Description:

This workshop, taught by a professional journalist and long-time New York Times writer, will give students the opportunity to think and write about place and to hone their writing skills. The idea is to put academia aside for a while and to learn to think like a journalist and write for a lay audience. Students will work on several assignments, to be read and critiqued by the instructor and also by your peers. The main goal of the workshop will be learning how to write lively, clear prose that will entice people to read what you have to say.

Requirements: n/a

Cost/Materials: Cost associated with printing

ENROLLMENT INFORMATION

Enrollment closed.

Title: Introduction to Data Science for Building Simulation

Instructor: Jung Min Han, MDes '18

Max Enrollment: 20

Date/Time: Jan 9-12/ 1:00 - 3:00 p.m.

Location: 20 Sumner/Room 1-D

Course Description:

As green technology and energy are becoming more frequently integrated into architectural designs, the need to support architects with environmental analysis tools is growing. However, many of these tools require advanced knowledge of specific device and energy in order for users to conduct environmental studies. Furthermore, to increase accuracy of analysis, complicated equations and data management skills are adapted that requires numerous parameters. The emphasis on data management and adaptation to simulation engine has become popular allowing parametric studies and visual analysis.

Communicable data transfer techniques between architecture modeling tools and building simulation engines are becoming important. Rhinoceros and Grasshopper are one of the most widely used modeling tools by architects with visual communication. It allows users to work with various energy modeling add-on tools such as DIVA and LadyBug. By introducing these tools with introduction of data manipulation skills, students will be able to easily apply environmental analysis to their own design with adequate assumptions. Additionally, well-managed parameters will allow multiple iteration to be run with a single file.

The goal of this course is to introduce data management skills with simple scripting and informal critical parameters for building simulations. The workshop will focus on data process workflow from weather data to building data and visual representation of the data. This will help reduce the computational burden during the simulation and lead parametric studies with tuning parameters.

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: Performance-Based Fire Safety Design: Cracking the Building Code— **CANCELLED**

Instructor: Alex Duffy, MDes '17

Max Enrollment: n/a

Date/Time: Jan. 12-13/10:00 a.m.-3:00 p.m.

Location: TBD

Course Description:

Confronting rigid building codes can be a frustrating stage of professional practice. How demoralizing to be forced to compromise your building design because of a code provision that wasn't written with your innovative concept in mind.

Fortunately, there is another way...

Performance-based fire safety design is gaining traction around the world as an alternative route to code approval. Rather than designing to prescriptive code requirements, Fire Engineers assess Fire and Life Safety against "performance goals". This approach allows complex and innovative designs to be realized while ensuring comprehensive assessment and mitigation of fire and life safety risk. Used effectively, Fire Engineering can set you free as a designer.

This course will introduce designers to what fire engineers are looking for when assessing fire and life safety performance of a proposed design. Without diving into the in-depth quantification, the course will share the broad concepts and strategies of smoke management, egress, detection, suppression (sprinklers) and fire brigade intervention and how these strategies vary between building forms and occupancies.

Armed with this knowledge, designers will be able to enter practice with a better appreciation of what fire safety provisions are negotiable, when and why. Not only will this limit the extent of costly and frustrating re-design, it can potentially encourage greater design creativity and innovation

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

Enrollment closed.

Title: Strategies in Visual Communication and Graphic Vocabulary: Learning from Chinese Characters –
CANCELLED

Instructor: Yanchen Liu
M. Arch '17

Max Enrollment: 30

Date/Time: Jan. 3, 5, 6 from 2:00 – 4:00 p.m. and Jan. 9 from 2:00 – 5:00 p.m.

Location: TBD

Course Description:

For centuries, people who speak and write with an alphabet have been perplexed by the Chinese writing system. It can be difficult to grasp the fact that each character is an independent morpheme with a distinct meaning, and that together, these ten thousand characters can be combined to generate all the meanings in the world. The two language systems, alphabetic and character-based, inform a fundamental difference in epistemology and world view.

The seminars seek to unfold the mystery through the close reading of Chinese characters as images and ideograms, and look at how logic hidden within the Chinese language can inform new ways of thinking about diagrams, imagism and metaphoric expressions.

The course will consist of three seminars and two workshops, each of which two-hour long.

SEMINARS

Seminar 1: Pictograms, Ideograms and Compounds - Basic structure of Chinese language.

Seminar 2: Radicals and Components - Building up abstract meanings with imagery, through parallel studies of painting and poetry.

Seminar 3: Analytical and Synthetic - The semantics of architecture

WORKSHOPS

Workshop 1: Character-creating Workshop

The students will use the logic learned through the seminars to invent 3- 5 new ideograms themselves.

Workshop 2: Wood-block Printing workshop

The students will use wood-carving and type-printing techniques to print out the new characters they invented. All the new characters can then be mixed and printed together to form new dialogues.

The main purpose of the course is not to teach the language but to foster a different way of thinking through understanding the components and compositions of Chinese characters. The students will be able to distinguish basic Chinese characters at the end of the course. For those with sufficient knowledge of Chinese, the seminar will also provide a new perspective on the familiar.

Requirements: n/a

Cost/Materials: \$10 for wood carving tools and materials

ENROLLMENT INFORMATION

Enrollment closed.

Title: Memories You Could Pet

Instructors: Michael Clapp, M.Arch II '17
Zahra Safaverdi, M.Arch II '17

Max Enrollment: 20

Date/Time: Jan. 4, 6, 9, and 13/1:00 – 3:00 p.m.
Jan. 10 -12 times if requested

Location: 40 Kirkland St/Room 1-D

Description:

Let's have a conversation and let's make something. We're creating a playground to speculate and have fun. We would like to speculate on the spatial implications possible through memory. Memory plays a crucial role in formulating a perceptual synthesis of space. We ask you to consider the form that memory might take if we imagined it emanating from a non-physical, yet spatial realm. **We ask participants to consider decontextualizing memory, distilling an essence and reconstructing it in a physical form.** Participants will be asked to fabricate (both literally and figuratively) some physical creation to embody their conceptions of memory. We will provide guidance in the concept development phase as well as assist students with the fabrication of their idea. We place no limits on the form that it may take so long as it is displaced from its purely psychological origins and results in a physical existence. There will be an opportunity to use the CNC milling equipment, though not required, in order to produce something in a purely speculative atmosphere.

We are pursuing an opportunity to exhibit the works produced either in the 40k gallery on Kirkland, or elsewhere, and we hope this generates excitement about being a part of a public showcase at the GSD! Since there are no reductive requirements, it is impossible to end up with something which is deemed a failure.

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll, please click [here](#).

Title: Rapid Urbanization in African Cities

Instructor: Rahel Shawl, Loeb Fellow 2017

Max Enrollment: 30

Date/Time: Jan. 4-6/10:00 a.m.-1:00 p.m.

Location: 318

Description:

A general look into regional cities in Africa including a workshop study into 5 Cities which are undergoing fast development and urban sprawl in the last 2 decades. The workshop will focus on the opportunities and challenges of rapid urbanization in Africa, the narratives behind masterplans and ideals of sustainable development and the effects thereof on a just and equitable development of cities

Requirements: Interest in region

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll, please click [here](#).

Title: Introduction to Acting and Improvisation for Theatre— **CANCELLED**

Instructor: Christian Gonzalez Ho, M. Arch '17

Max Enrollment: 15

Date/Time: Jan. 3 – 5 and Jan. 10-12/11:00 a.m. – 12:30 p.m.

Location: TBD

Course Description:

A course which will introduce students to a variety of methods and techniques for the stage. The course is designed to explore methods of acting. It is an introduction to a way of thinking through texts and situations as an actor. Classes will consist of exercises and improvisations exploring awareness, relaxation, observation, the senses, voice, and physical and emotional life. No previous experience required.

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

Enrollment closed.

Title: Dynamic Mutations GSD (Advanced 3d modeling with Autodesk Maya)

Instructors: [Michael Pryor](#), Design Director, DesignMorphine
[Lee Souder](#), Independent Video Game Concept Designer, former Treyarch/Activision
[Pavlina Vardoulaki](#), Co-Founder and Creative Director, DesignMorphine

Max Enrollment: 20

Date/Time: Jan. 11 - 13/9:00 a.m. – 5:00 p.m.

Location: 124

Description:

Autodesk Maya's vast capabilities have been dominating the film and video game industry for years as the standard in design and CGI work flow. Both entertainment forms require tools to create imaginary spaces that can be parametrically designed to change at any given time, adapting to new ideas. Since its creation, Maya has also been adapted into other major industries such as automotive design, product design, and prototyping fields in general. More and more architectural studios acknowledge its potential in forming building structures, providing new design logic, advanced free-form modeling, and surpassing the boundaries of linear design tools. Maya's design logic and generative processes achieve diversity and complexity in form generation. Unlike many 3d modeling software, Maya gives the user a more natural modeling environment similar to modeling with clay in your hands. This allows concept phase models to quickly come to life with a better connection between the foreseen vision and the 3d results. The goal for this workshop is to teach students how to model complex geometry in Maya while dynamically mutating it, quickly building up versions of the initial idea. Students will learn the modeling shortcuts used by major design houses to create unique designs in the most time efficient ways possible. Most importantly, students will learn to create models which allow flexibility in design decisions via cataloged history states as opposed to having to re-do a model when changes are needed. The final portion of the workshop will provide students with high quality visualization techniques using Luxion Keyshot 6.

Students should bring their own laptops with Autodesk Maya 2017 and Luxion Keyshot 6 installed. Autodesk Maya 2017 can be downloaded and used for free up to 3 years under a student license on Autodesk's website. Luxion Keyshot 6 can be downloaded as a watermark free 14-day trial on Keyshots website.

Requirements: General understanding of 3D modeling software is a plus. Laptops with Autodesk Maya and Luxion Keyshot 6 installed.

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll, please click [here](#).

Title: Virtual Reality (VR) Project Lab: Data Visualization, Art, and the Built Environment

Instructors: [Ethan Vogt](#), Founder [NBNY](#) & [Dudley Square Studios](#), Harvard VES '97
[Charity Everett](#), [Simmetri](#)
[Amedeo Mapelli](#), [Simmetri](#)

Max Enrollment: 16

Date/Time: Jan 4, 5, 10: 10AM - 4PM
Jan 6, 11, 13: 2PM - 5PM

Location: Room 112/Stubbins

Course Description:

This intensive project-based studio course will introduce students to emerging conceptual approaches and production techniques for creating engaging Virtual Reality (VR) environments. Participants will gain a basic understanding of “Simmetri” a real-time 3D engine designed to quickly prototype and share VR experiences. Students will work individually or in teams on self-directed projects along three unifying themes: Data Visualization, Art, and the Built Environment. The course’s instructors will be joined by experts from the Boston VR community as well as faculty from the GSD and broader university to assist teams to develop and refine their projects. No previous experience or software is necessary but all students must have access a PC capable of 3D development and contribute a studio fee towards the rental of shared VR headsets and other specialized equipment.

Requirements: 3D graphics capable PC preferably with a discrete GPU, NVIDIA 870m or equivalent

Cost/Materials: \$150 per student

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: Now, Where Was I?

Instructors: Francisco Alarcon, MDes '18; Carla Ferrer Llorca, MDes '17

Max Enrollment: 25

Date/Time: Jan. 10 – 13/1:00. – 5:00 p.m.

Location: 522

Course Description:

Leonard Shelby: Memory can change the shape of a room; it can change the color of a car. And memories can be distorted. They're just an interpretation, they're not a record, and they're irrelevant if you have the facts.

—Christopher Nolan, Memento, 2000

The workings of the actual past + the virtual past may be illustrated by an event well known to collective history, such as the sinking of the Titanic. The disaster as it actually occurred descends into obscurity as its eyewitnesses die off, documents perish + the wreck of the ship dissolves in its Atlantic grave. Yet a virtual sinking of the Titanic, created from reworked memories, papers, hearsay, fiction –in short, belief- grows ever “truer”. The actual past is brittle, ever-dimming + ever more problematic to access + reconstruct: in contrast, the virtual past is malleable, ever brightening + ever more difficult to circumvent/expose as fraudulent.

—David Mitchel, Cloud Atlas, 2004

Mapping a memory, mapping a journey, capturing movement. How do memories evolve and fold on themselves – are they real, constructed or simple melancholic fabrications to soothe and glamorize the past. The main goal of this class will be to abstract and layer memory, reconstruct history and create a sense of longing within a narrative.

During one week we will work in speculative design and inventing techniques that will unfold in this landscape that belong to the memory of us as a collective. The goal of this exercise is to engage the broad cultural questions of memory, evidence and preservation within the context of the studio practice, expand the potential role of art within a critical interdisciplinary dialogue already in progress and investigate the use of narratives to inform the creative process.

The final product will be a group or individual multimedia installation that might include printed works, video and tridimensional artifacts acting as ready-made. The work will result in a group exhibition at the Graduate School of Design.

References

David Hockney Photo/Collages

Jacolby Satterwhite, Digital Video

Memento (film), Christopher Nolan (2000)

Mulholland Dr. (film), David Lynch's

Coy Howard: The Thickening of Time, Coy Howard, SCI-ARC Press, Los Angeles (2015)

Final Project

Desirable Group Project/Installation

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: Feasibility Studies for Designers – **CANCELLED**

Instructor: Dr. Jesse M. Keenan, Lecturer in Architecture, GSD

Max Enrollment: 12

Date/Time: Jan. 3-11/3:00 – 5:00 p.m.

Location: TBD

Course Description:

This J-Term course provides students with a basic knowledge of the methods for deriving the financial, legal and construction feasibility of any given design project. Through a combination of lectures and workshop sessions, students will get hands on experience at modeling real estate finance pro formas; reviewing project delivery documents; and, interpreting local building codes. The course is an opportunity for students to critically evaluate and refine existing design projects developed in studio. The course will involve both group and individual reviews of the studio projects and the associated for-profit and not-for-profit business models behind them. Although not required, the course also provides an opportunity for students who plan to submit their projects for the Plimpton-Poorvu Design Prize to gain valuable feedback on how to prepare proposals. For other students, the course is an opportunity to refine aspects of their portfolio that demonstrate a capacity for designing and planning a feasible project. This course is not about whether an idea is marketable or whether a real estate developer would advance the project. The course is about expanding a practical skill set for the execution and implementation of good ideas. The course is not a substitute for professional practice electives, but it is a good introduction to a wide variety of practice electives available at the GSD. For more information, please contact Dr. Jesse M. Keenan (jkeenan@gsd.harvard.edu).

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

Enrollment closed.

Title: Something from Nothing: freehand drawing techniques

Instructor: Wendy Prellwitz

Max Enrollment: 12

Date/Time: Jan 9 – 12/9 a.m. – 12 p.m.

Location: 42 Kirkland/Room 1-G

Course Description:

Experience the joys of freehand drawing, based on the fundamentals of seeing and drawing techniques.

Using still life setups as the starting point, the drawing process will explore various ways to approach line quality, proportion, figure/ground, and range of tone, & color with different drawing tools & materials. We will also work on simple ways to create perspectives based on observation, which could be applicable to your course work.

For any level of drawing ability - with the goal of feeling more comfortable with freehand drawing and seeing things differently.

About Wendy Prellwitz: During her 35-year career, incubated with Benjamin Thompson, Wendy's experience has included retail, residential, and restaurant projects with a specialty in Interior Architecture. She is also a practicing painter and printmaker with regular exhibitions of her work.

Wendy's vision and contributions are central to PCA's philosophy. She combines an artful approach with a commitment to create meaningful places that communicate intended messages.

Requirements: n/a

Cost/Materials:

- 18x24 pad of newsprint
- 18x24 pad of drawing paper (such as Canson or Strathmore)
- Good sized pieces of Vine and compressed charcoal
- Several soft graphite pencils (4B to 8B) and / or Ebony pencils & graphite sticks; color markers and roll of trace
- White chalk, conte crayon and color pastels, if you'd like.
- Sharpener
- Kneaded eraser
- Additional materials, if you like wet media:
- Ink, brushes and Or gouache / watercolor & water container + paper like Bristol or watercolor pad

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: The Refoundation of Architectural Semiology as Agent-based Parametric Semiology

Instructor: [Patrik Schumacher](#), Principal, Zaha Hadid Architects

Max Enrollment: 32

Date/Time: Jan. 4 – 6/10:00 a.m. – 6:00 p.m.

Location: 124

Course Description:

The seminar presents a theoretical framework and proposes a design medium for the operationalization of the semiological project within architecture. It is at the same time the project that promises to upgrade architecture's capacity to predictably deliver the desired social functionality of the designed/built environment. The initial premise posits that spatial communication in the service of the spatial ordering and framing of social interaction processes is architecture's core competency. Architecture as a design discipline is distinct from the engineering disciplines through the crucial distinction of social functionality from technical functionality. The built environment's social functionality resides in its communicative capacity. The elaboration of spatial complexes as systems-of-signification is promoted as a key to upgrading architecture's core competency. The meaning of the designed architectural code becomes manifest via agent-based life-process modelling.

The seminar will be structured as follows:

- 3 day seminar 4th – 6th January 2017: 8 Seminar sessions (3 - 3 – 2), 10am – 6pm based on readings introduced by seminar participants – open to students, staff, guests
- Each session involves up to 4 participants' contributions: total participants is up to 32
- Session 1 – 7 discuss pertinent chapters from 'The Autopoiesis of Architecture Vo.2 - A New Agenda for Architecture'. Session 8 discusses 4 articles from AD 'Parametricism 2.0'

To view the full agenda as a PDF, please click [here](#).

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: Designing with Code– **CANCELLED**

Instructor: Jasmine Roberts, MDes '18

Max Enrollment: 25

Date/Time: Jan. 11 – 13/1:00 – 4:00 p.m.

Location: L08/Gropius

Course Description:

Students will learn the basics of Javascript through use of the HTML5 Canvas and create their own animated visualizations. As the programming language of the web, many useful APIs employ Javascript (d3.js, ARCGIS, etc.) The canvas element has been integral for visual experts because it provides the means for animations without Flash. While there is a tradition of using the static image for visual communication in design fields, there is a growing trend for dynamic and interactive graphics.

The course will meet 3 times.

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

Enrollment closed.

Title: Designing the Design Process: AI and the future of design thinking

Instructors: Spyridon Ampanavos, MDes '16; Akshay Goyal, MDes '16

Max Enrollment: 15

Date/Time: Jan. 7 and 8/10:00 a.m. – 4:00 p.m.

Location: 124

Course Description:

The course examines the nature of design thinking in architecture through the paradigm of emerging developments in machine learning and AI. Systematic studies of the nature of design and procedural design methods can be traced back to the post-war architectural and industrial design disciplines. Over the last two decades, these approaches were appropriated and evolved to be applied to businesses and industry. In parallel, studies on procedural design methods as applied to architectural design and the building sector were focused on either building form or performative aspects of design rather than the nature of design itself. Over the last two years, developments in the field of computer science have challenged the existing notion of the human designer and could turn out to be the biggest disruptive forces in the field of design in general and architecture in particular. Artificial Intelligence based algorithms that paint like the masters, or design websites and even complete half drawn pencil sketches have been already launched for the end user. AI as a utility will soon be operational in both design software as well as fabrication routines. This course is designed to be a primer to develop working knowledge of the methods that will lead to this disruption in the field of architecture and design.

By the end of the two days of the course students will develop an understanding of fundamental theories of Artificial Intelligence as it relates to design thinking and will learn about basic AI algorithms and their implementation. They will learn about the potential and the limits of the current and most popular methods and their application in the field of design, architecture and building sciences.

Requirements: n/a

Cost/Materials: n/a

ENROLLMENT INFORMATION

To enroll in this course, please click [here](#).

Title: Public Drawing Workshop by Atelier Bow-Wow- **COURSE IS FULL**

Instructor: Atelier Bow-Wow, Dunlop Visiting Professors, and the Harvard University Graduate School of Design Exhibitions Department

Max Enrollment: 9

Date/Time: Jan. 3 - 13/10:00 a.m. – 5:00 p.m.

Location: Gund Hall Lobby

Course Description:

In some occupations, such as botanist or anatomist, the ability to make illustrations is a necessary skill. They produce diagrams of plants and human bodies that are scientific works, not so-called artworks. Instead, their technique is restricted so that the individual personality is suppressed. This clears the way for anyone from anywhere, to contribute to the enrichment of our knowledge of natural history.

This workshop will create a drawing of the public space around Gund Hall, exploring and pulling out the various boundaries between the 'city' and the 'campus'. The result of this joint effort will be a participatory generation of content in support of the main exhibition with Atelier Bow-Wow.

Requirements: n/a

Cost/Materials: Paper A0 1-3 sheets with light gray base 3D line, Pencils (B2, B, HB), Eraser, and sharpener.

ENROLLMENT INFORMATION

Enrollment Closed.

More courses to come! Please check this list frequently for new and updated information.