

**Collab Fall 2015**

**PARSONS School for Design**  
**School of Art, Media, and Technology**  
**PSAM 3050-C**

**Tuesdays: 2 W 13th 1111, 3:50pm – 6:30pm**

**Pascal Glissmann**  
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**Office hours by appointment**

**Class website**  
**<http://pascalglissmann.de/parsons/2015/microhabitats>**

**Project website**  
**[www.microhabitats.org](http://www.microhabitats.org)**

**COURSE DESCRIPTION**

A MicroHabitat is an extremely localized, small-scale environment, that supports a specific form of life. A minor physical shift means a tremendous transition to a completely different set of conditions.

As artists and designer we need to understand the bridging processes between the endless network of these MicroHabitats while we are oscillating between the thinking and the making. Instead of cultivating a narrow discipline-focused lense, we thrive through embracing glitches and unforeseen samplings.

The class investigates personal MicroHabitats and their influence on the creative process. How does this process change when we shift the environment? Students in New York, Cologne and Hong Kong will dissect their habitats into layers(visuals and sounds) to create an archive that feeds re-sampling and re-composing through various printing technologies—including rizograph. The aim is a collaborative open end audio-visual publication.

**COURSE STRUCTURE**

The first half of this class is very structured and takes you through a series of experiments to explore and push the boundaries of your habitat and those around you. Alongside these experiments we have one or two readings each week which we will discuss in class. The nature of these readings is very diverse and each discussion will be led by a student. If it is your turn,

make sure you come prepared with questions, ideas and comments to guide the conversation.

The second half of the class is less structured to facilitate your research interests but also the international collaboration.

The final project will be a collaborative publication which we will plan together. It could be a single digital or printed platform that everybody contributes to. It could also be a series of publications with shared formal parameters (format, color, paper, ...) which is created by teams of students from the three cities. For example: One student from NY, one student from Cologne and one from Hong Kong explore the similarities and differences of their habitats in text and image. Or: A student from Hong Kong has a visual dialog with a student from New York.

To facilitate our collaboration we will build archives documenting your MicroHabitat. You are expected to upload one picture per day for the whole semester – think about a concept for this. Instead of posting random food-pictures you might want to observe your habitat through a specific perspective—for example Signage and Typography; Human expression in the subway; Tiny things you find in the streets—you can use the whole city for your investigation but you can also constrain your habitat (your room, your bag, a square, a street, ...)

We will use tumblr for these habitat documentations. Please install a new blog with a minimal theme that only shows your pictures on a white background. Good themes are: YUKI, WICKED, LOOKBOOK and JUSTIFIED.

**SCHEDULE**

This is the tentative schedule for our class. See our website for updates and additional information:  
<http://pascalglissmann.de/parsons/2015/microhabitats>

**OBSERVATION****Species, Habitats and Biomes**

- 9/1 Introduction to class**  
Habitats and Mental Maps
- 9/8 BioPhysical: Objects**  
*Environmental Psychology*, Raymond De Young  
Experiment 1: Writing & Diary
- 9/15 BioPhysical: Environmental consciousness**  
*Toward an Interdisciplinary Understanding of Place*, Nicole M. Ardoin  
Experiment 2: Union Square
- 9/22 no class**
- 9/29 Connecting Places: Personal Mapping**  
*Figures and Facts*, Eye Magazine  
Experiment 3: Habitat Mapping
- 10/6 The Non-physical Habitat**  
*Codex Seraphinianus*, Luigi Serafini  
*Invisible Cities*, Italo Calvino  
Experiment 4: Designing the unseen

**INTERVENTION****Populations, Communities, and Ecosystems**

- 10/13 Urban Habitats: Placemaking**  
Group-Experiment 5: Activating a habitat
- 10/20 Urban Habitats: Interventions**  
Group-Experiment 5: Activating a habitat
- 10/27 Urban Habitats: Participatory design**  
Group-Experiment 5: Activating a habitat

**SYNTHESIS****Connecting Culture**

- 11/3 New York, Hong Kong, Cologne**  
Globalization and Cultural Identity–Building the Archive of Visuals and Sounds  
*Globalization and Cultural Identity*, John Tomlinson  
Publication: Glocal Habitats
- 11/10 Risograph workshop**
- 11/17 Editorial Design**
- 11/24 no class**
- 12/1 Editorial Design**
- 12/8 Publication/Production**
- 12/15 Publication/Production**
- 12/22 Final Presentation**

**PROJECT PARTNER**

This class is a collaboration between Parsons School for Design, New York, the Academy of Media Arts, Cologne and the Academy of Visual Arts, Hong Kong.

Parsons The New School for Design  
School of Art, Media, and Technology  
Pascal Glissmann  
www.parsons.edu

Academy of Media Arts Cologne  
Olivier Arcioli  
www.khm.de

Academy of Visual Arts  
Hong Kong Baptist University  
Mariko Takagi  
http://ava.hkbu.edu.hk/

**EVALUATION**

Participation, Attendance, Presentations	20%
Experiments 1-4	20%
Activating a Habitat	20%
Final Project	40%

**LEARNING OUTCOMES**

By the end of this course, students will be able to

- 1 Demonstrate a solid understanding of several methodologies for problem solving, related to the challenges and opportunities put forward with the external partner.
- 2 Articulate and develop research criteria inspired by a collaborative specified design problem.
- 3 Collaborate effectively by practicing responsive, inclusive and engaged communication and design work with your peers.
- 4 Design creative and effective prototypes related to the existing and proposed design solutions and evaluate their proposed prototypes through user testing and analysis.
- 5 Articulate their own methodologies for collaborative research and creative design within their presentations, discussions and written responses.
- 6 Evaluate their proposed prototypes through user testing and analysis

**TEXTBOOKS & READINGS**

You are required to study a few readings which I will distribute through google drive. Readings will be discussed in class led by students each week. If you lead the discussion you should prepare 3-5 questions and/or ideas you would like to discuss when you studied the reading.

**Ardoin, Nicole M. 2010. *Toward an Interdisciplinary Understanding of Place***

**Calvino, Italo. 1978. *Invisible cities*. New York: Harcourt Brace Jovanovich.**

**De Young, Raymund. 2013. *Environmental psychology overview*. In S. R. Klein & A. H. Huffman (Eds.) *Green Organizations: Driving Change with IO Psychology*. (Pp. 17-33) New York: Routledge**

**Drucker, Johanna. 1997. *The Visible Word: Experimental Typography and Modern Art, 1909-1923*, Chicago: University of Chicago Press.**

**Ludovico, Alessandro. 2012. *Post-Digital Print: The Mutation of Publishing Since 1894*, Eindhoven: Onomatopée.**

**Rock, Michael. 2013. *Multiple Signatures: On Designers, Authors, Readers and Users*, Rizzoli**

**GRADING STANDARDS**

**A** Superior work. You have clearly demonstrated an enthusiasm for the projects, and an understanding of the concepts that guide your decisions. Your work demonstrates original and creative thinking and your projects are consistently and cleanly executed with a high level of attention devoted to craft and clarity of writing. You're able to explain your own work and offer insightful critique of your classmates' projects. You are present in class and participate in discussions.

**B** Good work. You've completed all of the projects with a sufficient level of quality. Your projects are less conceptually clear, but you have displayed clear effort in attempting an understanding. Your projects are cleanly executed with a good level of attention devoted to craft and clarity of writing. You're able to explain your own work and offer insightful critique of your classmates'

projects. You are present in class and participate in discussions.

**C** Satisfactory work. You've shown that you can interact with the concepts presented in class, but you have not demonstrated a deep understanding or enthusiasm for your work. You do not demonstrate a high level of attention to craft. You participate in some discussions but have not added insightful critique.

**D** Your work adheres to each project's guidelines but you have not demonstrated original thought or depth of understanding of the concepts presented in class. You have not participated in class discussions, or have missed a significant amount of classes.

**F** Failing grades are given for required work that is not submitted or for incomplete final projects. Make-up work or completion of missed assignments may be permitted only with the approval of the instructor and the program director.

A grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor and the program director.

The Request for an Incomplete Grade form must be filled out by the student and instructor prior to the end of the semester.

For undergraduate students, if a grade of incomplete is approved, outstanding work must be submitted by the seventh week of the following Fall semester (for Spring and Summer courses) or by the seventh week of the following Spring semester (for Fall courses). Otherwise, a grade of I will automatically convert to a permanent unofficial withdrawal (WF) after a period of four weeks. For graduate students, the maximum deadline for completion of an incomplete is one year though a shorter period may be imposed at the discretion of the instructor.

## **DIVISIONAL, PROGRAM & CLASS POLICIES**

### Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the

readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

### Participation

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

### Attendance

Two absences lowers an overall grade one-third letter (i.e., A to A-). Three absences lowers an overall grade by a full letter (i.e., B to C). More than three absences are grounds for failure or dismissal from class. Tardiness beyond one half-hour will be counted as an absence. Three latenesses beyond one half-hour will be treated as one absence. Final grades are based on meeting deadlines, your execution of tasks given, and on your participation in class.

### 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.

### Electronic Devices

Use of electronic devices (phones, tablets, laptops) is permitted when the device is being used in relation to the course's work. All other uses are prohibited in the classroom and devices should be turned off before class starts.

### 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, 6th edition).

The University Writing Center also provides useful on-line resources to help students understand and avoid plagiarism. See <http://www.newschool.edu/admin/writingcenter/>. 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 (SDS)

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. SDS assists students with disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.

<http://www.newschool.edu/student-services/disability/>.