College of Fine Arts Interdisciplinary Courses

Note on Course Numbers
Each Carnegie Mellon course number begins with a two-digit prefix which designates the department offering the course (76-xxx courses are offered by the Department of English, etc.). Although each department maintains its own course numbering practices, typically the first digit after the prefix indicates the class level: xx-1xx courses are freshmen-level, xx-2xx courses are sophomore level, etc. xx-6xx courses may be either undergraduate senior-level or graduate-level, depending on the department. xx-7xx courses and higher are graduate-level. Please consult the Schedule of Classes (https://enr-apps.as.cmu.edu/open/SOC/SOCServlet) each semester for course offerings and for any necessary pre-requisites or co-requisites.

62-002 CFA Elective
Intermittent: 9 units
TBA

62-010 Pittsburgh Filmmakers
Fall and Spring: 9 units
Any of Pittsburgh Filmmakers full semester course offerings are available for registration through the CFA Dean's Office. Visit https://filmmakers.pfpca.org/ for listings. Registration can only be done on or after your scheduled registration day. Spaces are limited. Stop by CFA 100 for details and to register.

62-102 Modern Dance Workshop
Fall and Spring: 6 units
A modern dance class based on the philosophy of the Martha Graham technique. The class is designed to encourage exploration and discovery of the roots of physical movement and control. The class also covers fundamental and technical aspects of modern dance as a classical performing arts form.

62-105 Exploring Pittsburgh
Fall: 6 units
TBA

62-110 Passport to the Arts
Fall and Spring: 9 units
Exploring Audience and Ideas in the Arts: "Passport" is an introductory level course that explores the philosophy of aesthetics through direct attendance at performances and exhibitions. The course is constructed in modules that represent each school within the College of Fine Arts (architecture, art, design, drama and music) building toward cross-disciplinary practice. Each module contains a guest lecture, event attendance, and follow-up discussion which serve as points of entry into each discipline as well as points of comparison within the arts as a whole. These three components provide a direct link between theory and practice allowing students to gain a critical vocabulary to discuss their experiences. Outside of class, students will attend various performances, audience participation, and written reflections provide an opportunity for students to use course material to enrich their own artistic practice. Ultimately, students are asked to consider their roles as an artist: within their discipline, within the arts, and within the broader community. This course concludes with a final symposium/exhibition of participating students.

62-141 Black and White Photography I
Fall and Spring: 10 units
This course will teach you the basic craft of photography from exposure of the negative through darkroom developing and printing to print finishing and presentation. Content includes student presentations, class discussions, shooting assignments, darkroom sessions and class critiques. We will concentrate not only on the technical aspects of photography, but also the aesthetics of seeing with a camera. The course concentrates on photography as a fine art — what is unique to it and the concerns that are shared with other visual arts, such as composition, tonal values, etc. and aims to equip students with an understanding of the formal issues and the expressive potentials of the medium. Lab fee and 35mm manual camera required. Each student is responsible for the cost of paper and film.

62-142 Digital Photography I
Fall and Spring: 10 units
This course explores digital photography and digital printing methods. By semester's end students will have knowledge of contemporary trends in photography, construction (and deconstruction) of photographic meaning, aesthetic choices, and the use of color. Students will learn how digital cameras work, proper digital workflow, RAW file handling, color management and Adobe Photoshop. Through the combination of the practical and theoretical, students will better define their individual voices as photographers. No prerequisites.

62-150 IDeATe: Introduction to Media Synthesis and Analysis
Fall: 10 units
IDeATe portal course - New creative industries are empowering new modes of collaborative consumption, creation and reuse of media. This often relies on successful collaborations between cross-trained artists, designers and technologists as well as critical reflection on distribution, participation, interaction and audience. This course is designed to prepare engineers and scientists to work in these contexts. By the end of the course, students will be able to think critically across several media theory paradigms; formulate the intent of their creative work; articulate relationships to art/ design practice and theory; and respond insightfully to creative outcomes. The goal is not just to make creative media rich outcomes but also to think critically about their production. The class will introduce core concepts through foundational texts, in-class exercises, collaborative projects, and group critique. Students will ground concepts such as critical design, computational performance, embodiment, emergence, composition, participatory interfaces, and media editing through hands-on, applied exploration. Weekly lab sessions will also support the development of new skills and practical development of digitally mediated content. Please note that there may be usage/materials fees associated with this course.
Course Website: http://www.cmu.edu/ideate/courses/index.html

62-165 Mutable Landscape:
Intermittent: 10 units
With camera in hand, students will explore, document and invent a sense of place in Pittsburgh. Informed by photographic history and landscape studies, students will develop their own portfolios of digital prints. As a CFA Interdisciplinary photography course, students will be encouraged to consider their photographs in the medium of their home department, and in some cases as a starting point for projects in other materials. No prerequisites.

62-175 Descriptive Geometry
6 units
This is a manual construction course for solving problems in three-dimensional geometry through working with two-dimensional planes using basic mechanical drawing tools. The course covers basic concepts of descriptive geometry; solving problems involving lines and planes in space and their spatial relationships; rotations in three dimensions; locating points and tangents on solids and surfaces; intersection of solids; shades and shadows; perspectives; and development of surfaces.

62-207 IDeATe: Variational Geometry I
Fall: 6 units
This course will introduce concepts and strategies for the modeling and development of complex computational geometry for 3D printing purposes and introduce algorithms thinking using the Rhinoceros McNeel platform and Grasshopper plugin. This course is intended for students with no or little 3-D modeling skills to advance their abilities in modeling, digital prototyping and visual communication.
Course Website: http://ideate.cmu.edu/about-ideate/departments/college-fine-arts/ideate-variational-geometry-I

62-225 Generative Modeling
Fall and Spring: 9 units
TBA

62-240 Unfolding Environments: The Intersection of Person and Place
Fall and Spring: 10 units
This course will use photography to explore our surrounding environments. Assignments will focus on editing and image sequencing, combining the practices of portraiture, landscape, still life and observational photography to create narrative work that explores the complex connections between people, objects and the spaces they inhabit. Throughout the course, students will strengthen their understanding of the ways in which these tangible and abstract elements of our environments work together, while also developing their technical abilities by working with color and black and white images and varied light sources. Students will also learn approaches to project development and digital workflow. Discussions, readings, gallery visits and critiques will provide an outline for completing assignments.

62-245 Unfolding Environments: The Intersection of Person and Place
Fall and Spring: 10 units
The class will study work and books by notable and emerging figures in the medium, including Robert Adams, Rineke Dijkstra, Carolyn Drake, Roy DeCarava, Milton Rogovin, Judith Joy Ross, Rinko Kawauchi, Alec Soth, Larry Sultan, Carrie Mae Weems and Susan Warsham. Required readings will include essays and short stories by Wendell Berry, Rebecca Solnit, Robert Walser and Albert Camus.

62-249 Unfolding Environments: The Intersection of Person and Place
Fall and Spring: 10 units
This course will use photography to explore our surrounding environments. Assignments will focus on editing and image sequencing, combining the practices of portraiture, landscape, still life and observational photography to create narrative work that explores the complex connections between people, objects and the spaces they inhabit. Throughout the course, students will strengthen their understanding of the ways in which these tangible and abstract elements of our environments work together, while also developing their technical abilities by working with color and black and white images and varied light sources. Students will also learn approaches to project development and digital workflow. Discussions, readings, gallery visits and critiques will provide an outline for completing assignments.
62-241 Black and White Photography II
Fall and Spring: 10 units
This course extends the traditional darkroom process of silver printing from Black and White Photography I, with an emphasis on aesthetic development, personal artistic growth, and formal image evaluation. Skills covered include medium and large format cameras, advanced darkroom printing techniques, exhibition presentation, and film scanning for inkjet output. Studio work involves both group critique and individual direction from the instructor. Students should expect to produce a finely-printed body of work by the end of the semester. Prerequisites: 62141 or 60141 or 51265 or consent of instructor.
Prerequisites: 51-265 or 60-141 or 62-141

62-251 Pendants...Nothing but Pendants...Period!
Fall and Spring: 3 units
You will make many glass beads as you learn the basic skills of heating a glass again without appreciating what went into making it! This class is for beginners or those with experience looking to hone in on their inner Compression, donut hole, dot stacks, wrap and rake plus many more. Great learning a number of techniques and little tweaks, as well as building borosilicate glass pendants. Students will melt and manipulate glass while incorporating layering, multiple firings, and basic coldworking to make your pieces. From the abstract to the representational you will leave the class with a number of samples and finished works, as well as the fundamentals to continue printing in your home studio. No previous printmaking experience necessary. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-252 Marble Madness
Intermittent: 3 units
Learn how to fashion a perfect sphere in soft Italian glass. You will begin with the basics of gathering and shaping the ball. Then you will explore a number of techniques to decorate and make various types of marbles from an onion skin, cats eye, vortex and implosion to name a few. No experience required but more advanced students will also benefit. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-265 Alternative Photo Processes
Spring: 10 units
This experimental photo-printmaking hybrid introduces students to 19th century, non-silver and alternative photographic printing techniques. One-of-a-kind, hand-applied processes include: Van Dyke, cyanotype, salted paper, POP, albumen, platinum & palladium and bromoil. Students will produce large format imagery by use of traditional large format shooting, analogue negative enlarging and/or digital negative methods. In addition to the printing techniques, the class considers how to unite process with concept; the rental process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to register. Spaces are limited. Course fee is $217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-275 Fundamentals of Computational Design
Fall and Spring: 9 units
This course extends the traditional darkroom process of silver printing from Black and White Photography I, with an emphasis on aesthetic development, personal artistic growth, and formal image evaluation. Skills covered include medium and large format cameras, advanced darkroom printing techniques, exhibition presentation, and film scanning for inkjet output. Studio work involves both group critique and individual direction from the instructor. Students should expect to produce a finely-printed body of work by the end of the semester. Prerequisites: 62141 or 60141 or 51265 or consent of instructor.
Prerequisites: 51-265 or 60-141 or 62-141

62-255 Imagery: Powder Printing and More!
Intermittent: 3 units
Explore the endless possibilities of the printed image in kilnformed glass. In this class you will learn relief, powder printing and alternative print methods to make rich imagery on glass. We will discuss concept and design while incorporating layering, multiple firings, and basic coldworking to make your pieces. From the abstract to the representational you will leave the class with a number of samples and finished works, as well as the fundamentals to continue printing in your home studio. No previous printmaking experience necessary. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to register. Spaces are limited. Course fee is $217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-245 Portrait Photography
Intermittent: 10 units
Portrait Photography explores the emotional and visual process of collaboration between subject and photographer that creates a photograph. We’ll use cameras of all formats and levels of sophistication to create portraits in the studio and on location. We’ll find and exploit available light and create artificial light to complete our vision, and we’ll explore a wide range of darkroom strategies to support and add richness to our final print. Through film and video we’ll meet some of the masters of this form like Arbus, Newman, Avedon and Penn, and we’ll take advantage of any opportunities to visit exhibitions and photographers studios. Lab fee required. Prerequisites: As listed or consent of instructor.

62-247 Introduction to Hot Glass I
Fall and Spring: 2 units
In this introductory Hot Glass I class, you will learn to gather molten glass from the furnace, and then shape it into various forms from paperweights to simple blown shapes such as cups and bowls in clear glass. The instruction will focus on a team approach to glassblowing, with an emphasis on safety, proper tool use, basic techniques, and materials. You’ll never drink from a glass again without appreciating what went into making it! This class is appropriate for students with limited or no hot shop experience. You may also wish to take this class a second time in order to continue to develop and refine basic skills before moving on to Hot II. The class fee includes 1 hour of open studio time per student (2 hours with a partner), so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Each time you take it, you will gain confidence and skill as your passion for glass grows. Registration for Pittsburgh Glass Center classes can only be done on or after your scheduled registration day. Spaces are limited. Registration is done on a first come, first served basis. Please go to CFA 100 to register. Course fee is $287.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-250 Beginner Beadmaking
Fall and Spring: 3 units
If you’re fascinated by baubles, bangles and beads, this is the class for you. You will make many glass beads as you learn the basic skills of heating a glass again without appreciating what went into making it! This class is for beginners or those with experience looking to hone in on their inner Compression, donut hole, dot stacks, wrap and rake plus many more. Great for beginners or those with experience looking to hone in on their inner pendant. Class tuition includes 2 hours of open studio time per student to be used during the same class session. This will help students become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-256 Introduction to Coldworking
Fall and Spring: 3 units
Immerse yourself in 8 weeks of creating your own collection of unique borosilicate glass pendants. Students will melt and manipulate glass while learning a number of techniques and little tweaks, as well as building a frameworking foundation. A handful of techniques will be covered: Compression, donut hole, dot stacks, wrap and rake plus many more. Great for beginners or those with experience looking to hone in on their inner pendant. Class tuition includes 2 hours of open studio time per student to be used during the same class session. This will help students become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-260 Portrait Photography
Intermittent: 6 units
Immerse yourself in 8 weeks of creating your own collection of unique borosilicate glass pendants. Students will melt and manipulate glass while learning a number of techniques and little tweaks, as well as building a frameworking foundation. A handful of techniques will be covered: Compression, donut hole, dot stacks, wrap and rake plus many more. Great for beginners or those with experience looking to hone in on their inner pendant. Class tuition includes 2 hours of open studio time per student to be used during the same class session. This will help students become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.
62-306 Music-Cinema-Culture
Fall: 9 units
The first 100 years of the 20th Century's only original art form, whose advent has brought about tremendous social and cultural changes. Students view selected films, learning first the basics of film theory, cinema's working structures and the function of music soundtrack. Ultimately, they are able to analyze in written essays and class discussions, the function and value of the music in a particular film and the cultural impact such music has had on society. The work of the course involves attendance at screening and active participation in the following analytical discussions. Students are expected to present two reports on films/readings and sustain a final oral presentation.

62-315 Ecologics: Computational Techniques for Shaping the Built Environment
Fall: 9 units
Ecology posits that all entities within a given system have thermodynamic relationships to each other and are bound together in complex exchanges of energy and information: an ecosystem. This seminar seeks to translate this dynamic exchange into a computational framework directly influencing design processes. Students will be introduced to computational design thinking, using contemporary parametric modeling as a method for incorporation of environmental data into systemic dynamic behavior and feedback loops. The objective is to speculate about performative architectural, or urban systems, the morphology of which, are informed through design protocols that incorporate environmental data and simulation. We will engage design processes in which the metrics of the systems' performance underpin creative exploration of organization and form. This exploration results in the design and prototype of a specific morphological component system. Students will be introduced to digital parametric tools and immersed in contemporary digital fabrication processes, such as: 3d-printing, cnc-milling, mold casting, etc.

62-325 View Camera
Intermittent: 10 units
The nature of a 4x5" view camera alters both the process of making a photograph and the qualities of the resulting image. The slow, even cumbersome, process of photographing with a large format camera encourages a methodical, studied approach. The larger negative size and the ability to control the exposure and development of each sheet of film make possible an image of extraordinary clarity and detail. Through a series of exercises followed by a self-selected project, students in this class will learn the technical aspects, and master the use of, the view camera. Topics include: perspective and focal plane control, bellows extension factor, and basic B&W sheet film handling and processing. Students should enter this course already possessing a working knowledge of photographic processing and printing. Prerequisites: 62-141 and any 200 level photo course or consent of instructor.

62-326 Photographic Narrative
Intermittent: 9 units
Most photographs tell stories. We see photographs in newspapers, magazines, snapshot albums, on the web, in books, and in posters. In these contexts photographs often work with words to convey meaning, whether they are shown with captions, news stories, or just with titles. Photographs can work without words, too, to create purely visual narratives. In this course, students will make two series of photographs: one that is fiction and one that is non-fiction. In addition to making photographs, students will determine the context in which their photo-stories will be seen. Students may make photo books, for example, or decide that their images will be seen on a website. While students are making photographs, we will explore the rich traditions of photo-graphic story-telling that range from the world-oriented work of photo-journalist W. Eugene Smith to the documentarians such as Walker Evans, Nicholas Nixon, and Alec Soth. We will look at photographers, too, who constructed private worlds, such as Duane Michals, Cindy Sherman, Bruce Charlesworth, and Laurie Simmons. As students explore both fiction and non-fiction through photographs, we will look at the interesting interplay between words and photographic images; how images are paced and scaled to create temps; how photographs are sequenced to tell stories; and other formal elements involved in creating visual narratives. Prerequisite: a college level photography course or consent of instructor.

62-330 Filmothea: Seminar in Film Music
Summer: 9 units
The first 100 years of the 20th Century's only original art form, whose advent has brought about tremendous social and cultural changes. Students view selected films, learning first the basics of film theory, cinema's working structures and the function of music soundtrack. Ultimately, they are able to analyze in written essays and class discussions, the function and value of the music in a particular film and the cultural impact such music has had on society. The work of the course involves attendance at screening and active participation in the following analytical discussions. Students are expected to present two written reports on films/ readings and sustain a final oral presentation.

62-347 Hot Glass II
Fall and Spring: 3 units
Now that you're hooked on hot glass, how do you keep the momentum going? By enrolling in Hot II, you will become more proficient working with glass. Refine and vary the cup and bowl shape in the first few weeks before moving on to more complex shapes. Explore basic methods of color application and learn how to troubleshoot common problems. The class fee includes 1 hour of open studio time per student (2 hours with a partner), so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Hot I, 24 hours experience, or permission of the instructor required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $287.50. Not eligible for PCHS cross registration. Course taught at the Pittsburgh Glass Center. Prerequisite: 62-247

62-358 Art and Biology
Intermittent: 9 units
A studio-laboratory art-making course designed to explore interactions between art and biology. It is an opportunity for students interested in interdisciplinary concepts to work both in a studio art environment and a biological laboratory. Students have the opportunity to experiment creatively with scientific media such as electron and video-probe microscopy.

62-360 Photographers and Photography Since World War II
Spring: 9 units
Invented in 1839, photography was a form of visual expression that immediately attracted a large public following. Starting around 1900, photography was practiced with two dominant strands. One of these firmly believed in the power of photographs to provide a window on the world, and was led by Lewis Hine, whose documentary photographs for the National Child Labor Committee helped to ameliorate living and working conditions for thousands of immigrant children. The other strand adhered to the philosophy of Alfred Stieglitz who adamantly affirmed that photographs were first and foremost reflections of the soul and were art objects, equal to painting, drawing and sculpture. These two schools of thought guided photographers throughout the twentieth century. This course explores in depth the tremendous range of photographic expression since World War II and examines in particular the contributions of significant image-makers such as Helen Levitt, W. Eugene Smith, Robert Frank, Diane Arbus, Garry Winogrand, Charles “Teenie” Harris, Cindy Sherman, Carrie Mae Weems, Nan Goldin, James Nachtwey, and many others. Classes include a slide lecture, student presentation, and video segments that introduce a focused selection of images by major photographers in an attempt to understand their intentions, styles, and influences.

62-361 Trajectories in Photography: From its Prehistory to 1945
Fall: 9 units
This course explores the development and practice of photography in relation to the massive social and political changes of the 19th and early 20th centuries. Topics will address modernism's embrace of the visual: photography's role in the rationalization of geographies and peoples; the promises of photography as a new technology; the position of photography in relation to developments in art; the emergence of photojournalism and documentary photography and the use of photography for advocacy; photography in relation to mass media; the photography of spirits and costumed animals. The course draws from various disciplinary perspectives including art history, anthropology, history, and science and technology studies. The course will include instructor lecture and student presentation. Class discussion will be an integral aspect of the class. No prerequisites.
62-443 Intermediate Fusing
Intermittent: 3 units
We will focus on perfecting our glass cutting skills and knowledge while revisiting ideas and techniques from introduction to fusing and slumping. Students will learn new ways to make their work unique by exploring color, creating their own art glass and being introduced to pattern bars while continuing to explore the scientific properties of glass and why it behaves the way it does. Students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Introduction to Fusing and Slumping or 24 hours of fusing experience with permission of the instructor is required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-444 Scratch the Surface: Color Techniques
Intermittent: 3 units
Immerse yourself in a world of endless techniques of color applications. Students will begin building a solid foundation in flame-working while focusing on wrap & rake, pin-wheel designs, dot stacks and much, much more. While growing comfortable behind the torch a number of items will be made: marbles, pendants and small sculptures. Join us & get your creative juices flowing! students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Flame I, 24 hours experience or permission of the instructor required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-445 Stained Glass Table Lantern
Intermittent: 3 units
Over the course of 8 weeks, students will create a three-panel stained glass table lantern using the Tiffany's foiling method. This class is a great start for beginners and will cover all the basics of stained glass while also offering a new approach for those with previous stained glass experience. Students will choose from pre-selected patterns that match their skill level and will leave the class with a finished project that will light up any room. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $217.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center.

62-446 Hot Glass III
Fall and Spring: 3 units
In this class, you will be encouraged to focus on techniques that interest you as a developing glass artist while still receiving direction and support to refine basic skills and methodology. Learn about a broad range of more complicated techniques including use of solid color, mold-blowing, and compound shapes as you create unique vessels. This class can be repeated as content will vary by session. Basic materials are provided. Students will be allotted a $15 materials credit to use during this class session in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Hot 2, 48 hours hot glass class/workshop experience, or permission of the instructor required. Registration takes place in CFA 100 on or after your scheduled registration day. Space is limited. Registration is first come, first served. Course fee is $287.50. Classes are taught at Pittsburgh Glass Center. Prerequisite: 62-347

62-447 Hot Glass III Open Projects
Fall and Spring: 3 units
There will be no weekly demonstration by the instructor. Students in this class will be encouraged to pursue their own ideas and maximize the available work time each week. Students should come to class with projects in mind and questions for the instructor. 48 hours hot glass class/workshop experience required, or by permission of the instructor. Basic materials provided. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $287.50. Not eligible for PCHE Cross Registration. Course taught at the Pittsburgh Glass Center. Prerequisite: 62-347
62-450 Flame I
Fall and Spring: 3 units
A great combination class to explore variety in the flameshop. You will work with both Moretti (soft) and Borosilicate (hard) glass while learning the fundamentals of flameworking. Begin with a solid rod of glass, melt it into a molten ball to create and manipulate little treasures in the flame such as beads, pendants, marbles and sculptures. Over the course of 8 weeks color application, hand control and annealing will be covered, as well as one on one troubleshooting. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course fee is $175. Not eligible for PCHE cross registration. Course taught at the Pittsburgh Glass Center.

62-452 Flame II
Fall and Spring: 3 units
Fine-tune your skills from Flame I while taking it to another level! In Flame II things begin to flow more naturally, hand and glass control, multi-tasking while remaining in one spot. Borosilicate tubing will be introduced and a number of exercises will be taught to become more skilled working with tubing. Students will work independently with one-on-one demonstrations, find your focus and push the limits. Students will be allotted a small color credit to their PGC account in order to become familiar with the simple procedure of purchasing materials for studio rental outside of class. Flame I, 24 hours experience or permission of the instructor required. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. There is a $175 Course Fee. Spaces are limited. Not eligible for PCHE Cross-Registration. Course taught at the Pittsburgh Glass Center.

62-453 Introduction to Fusing and Slumping
Fall and Spring: 3 units
Fusing has many dimensions even though you are working with flat glass. Harness the heat of the kiln and use a wide spectrum of glass materials to create an array of functional works of art. By exploring multiple techniques including the difference between full and tack fuses, kiln carving, mosaics, faux murrini and strip cutting, you will be comfortably fusing in no time. Kiln theory, glass compatibility, bubble control, kiln programs, cold working and more will be covered. The class fee includes 2 hours of open studio time per student, so that students can become familiar with the studio and learn the simple process of studio rental outside of class hours. Registration can only be done on your scheduled registration day and is done on a first come, first serve basis. Please go to CFA 100 to sign up. Spaces are limited. Course Fee is $217.50. Not eligible for PCHE cross registration. Course taught at the Pittsburgh Glass Center.

62-459 Intro to Stained Glass
Fall and Spring: 3 units
Learn the Tiffany method of stained glass while creating your very own stained glass panel from a variety of patterns and glass. Students will learn the basic skills of cutting and shaping sheet glass, foiling and soldering. An understanding of these skills is critical to success and by the end of the class you will feel confident to continue with your new found art form. Registration can only be done on or after your scheduled registration day. Please stop by CFA 100 to register. Registration is first come, first served. Course fee is $217.50. Class is held at Pittsburgh Glass Center.

62-464 Earring Clinic with Michael Mangiafico
Interim: 3 units
Explore the world of mandrel flameworked hanging style glass earrings through melting colorful soda lime glass that was manufactured in Italy. We will explore, make and incorporate traditional Venetian Zanferico that's fancy glass canes into delicate ornaments for the ears. Pursue the anatomy of a well-proportioned earring all the while playing with sparkly dichroic coated glass and learning how to put together a good loop for the pendant.

62-473 Books, Zines, and Multiples
Interim: 10 units
In this course, we will explore the possibilities for working with books, zines, and multiples as democratic prints, sculptural objects, site for time-based narratives, drawing, writing, documentation and so on. Students will be encouraged to experiment with a range of approaches to subject matter and form, with an eye on the relationship between originals and copies. Prerequisite: 62-141

62-475 ACTIVATED ANAMORPHS: Performative Inhabitables and Interactive Prostheses
Fall and Spring: 10 units
This interdisciplinary project and performance based studio course will concentrate on the contemporary relationship between wearable sculpture, prosthetic apparatus, DIY costume, and identity-based performance. Class time will be spent designing and fabricating performative devices that alter, augment, mask, and transform the body and its inherent abilities. Guest instructors from across the College of Fine Arts will provide lectures, critique, and workshops to offer students multiple perspectives and techniques. Students will work in a variety of media, unveiling the meanings expressed through materials and investigating new ways to interact with our physical environment through explorations in the adaptation, translation, enhancement, exaggeration, modification, and mutation of the human body. The course will involve student collaboration across disciplines, as well as rehearsals and public performances. Open to third year/ juniors and above. Faculty: Scott Andrew

62-478 IDAte digiTOOL
Fall and Spring: 6 units
This IDAte-affiliated course serves as an introduction to the fundamental concepts, processes, and procedures to utilize digital and traditional equipment within the IDAte/Hunt Library facilities. After completion, participating students should leave with a thorough understanding of laser cutting/engraving, 3D printing, CNC routing, and traditional woodworking equipment/processes; and how to operate in a safe, responsible, and efficient manner. This comprehension and experience proves useful for all creative disciplines, and participants are certified for future fabrication equipment access.

62-483 Growing Theatre Community Outreach
Fall and Spring: 6 units
Growing Theater engages students and mentors in the development of a collaborative theater experience. Through Mentor Role Modeling, Growing Theater uses drama as a medium to expose at-risk population of fifth graders from a local school to a supportive learning environment that is shared, creative, confident, patient and respectful. Growing Theater Mentors will broaden students' personal and professional outlooks by guiding them through this theatrical process. The resulting play is performed in May at CMU. This course is open to all students, not just Drama majors.

62-651 Interaction and Expression using Pausch Bridge Lighting
Fall and Spring: 3 units
Working in cross-disciplinary teams, students will explore light as art, interactive design and programming using a Pharoa lighting control system. Students will explore the use of light and interaction using the actual controls within the Randy Pausch Memorial Bridge. Student teams will develop final projects that will be exhibited on the actual Randy Pausch Memorial Bridge.
62-707 Introduction to Computational Geometry and Algorithmic Modeling
Fall: 6 units
This course will introduce concepts and strategies for the modeling and development of computational geometry for 3D printing purposes and introduce algorithmic thinking using the Rhinoceros McNeel platform and Grasshopper plugin. This course is intended for students with no or little 3-D modeling skills to advance their abilities in modeling, digital prototyping and visual communication.

Course Website: http://ideate.cmu.edu/about-ideate/departments/college-fine-arts/ideate-variational-geometry-i/

62-708 Theater Architecture I
Spring: 9 units
TBA

62-714 Galleries & Auction Houses: Economics of the Art Market
6 units
This class surveys the for-profit art gallery model. Topics include exploration of the business model and common practices of for-profit art galleries and the primary and secondary markets for art sales. Art Appraisals and auction galleries artist procurement art collectors and investor cultivation as well as a profile of gallerists will be discussed in detail. Students will be required to work an art auction and attend the opening receptions for local exhibitions. There will be a non-required trip to the gallery districts of New York City to visit galleries and talk to gallery directors and staff. Corporate art collections will also be discussed as well as how to set prices artist commissions artist agreements consignment sales and inventory will also be topics covered by this course.

62-715 Ecologics: Computational Techniques for Shaping the Built Environment
Fall: 9 units
Ecology posits that all entities within a given system have thermodynamic relationships to each other and are bound together in complex exchanges of energy and information: an ecosystem. This seminar seeks to translate this dynamic exchange into a computational framework directly influencing design processes. Students will be introduced to computational design thinking, using contemporary parametric modeling as a method for incorporation of environmental data into systemic dynamic behavior and feedback loops. The objective is to speculate about performative architectural, or urban systems, the morphology of which, are informed through design protocols that incorporate environmental data and simulation. We will engage design processes in which the metrics of the systems' performance underpin creative exploration of organization and form. This exploration results in the design and prototype of a specific morphological component system. Students will be introduced to digital parametric tools and immersed in contemporary digital fabrication processes, such as: 3d-printing, cnc-milling, mold casting, etc.

62-718 Theater Architecture II
Spring
TBA

62-775 ACTIVATED ANAMORPHS: Performative Inhabitables and Interactive Prostheses
Fall and Spring: 10 units
This interdisciplinary project and performance based studio course will concentrate on the contemporary relationship between wearable sculpture, prosthetic apparatus, DIY costume, and identity-based performance. Class time will be spent designing and fabricating performative devices that alter, augment, mask, and transform the body and its inherent abilities. Guest instructors from across the College of Fine Arts will provide lectures, critique, and workshops to offer students multiple perspectives and techniques. Students will work in a variety of media, unveiling the meanings expressed through materials and investigating new ways to interact with our physical environment through explorations in the adaptation, translation, enhancement, exaggeration, modification, and mutation of the human body. The course will involve student collaboration across disciplines, as well as rehearsals and public performances. Open to graduate students. Faculty: Scott Andrew