REQUEST FOR ADDITION OF NEW COURSE

Department: n/a; DDes housed in College
College: College of Art & Design
Date: May 26, 2017

PROPOSED COURSE DESCRIPTION

<table>
<thead>
<tr>
<th>Rubric &amp; No.</th>
<th>DART 7001</th>
<th>Title</th>
<th>Theory and Processes of Cultural Preservation</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Short Title (≤ 19 characters)</th>
<th>CULTURAL PRESE</th>
<th>E K V C</th>
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<table>
<thead>
<tr>
<th>Semester Hours of Credit</th>
<th>3</th>
</tr>
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<table>
<thead>
<tr>
<th>If combination course type, # hrs. of credit for</th>
<th>Lecture</th>
<th>Lab/Sem/Rec</th>
</tr>
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</table>

<table>
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<tr>
<th>Repeat Credit Max. (If repeatable)</th>
<th>6 credit hours</th>
<th>Graduate Credit?</th>
<th>X</th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

| Credit will not be given for this course and: | |
|-----------------------------------------------| |

<table>
<thead>
<tr>
<th>Course Type (Indicate hours in the appropriate course type.)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lecture Lab Seminar Recitation Lec/Rec Lec/Sem Lec/Lab Res/Ind Clin/Pract Intern</td>
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<tr>
<td>___ ___ ___ ___ ___ ___ ___ ___ ___</td>
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</tbody>
</table>

<table>
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<tr>
<th>Maximum enrollment per section: (use integer, e.g. 25 not 20-30)</th>
<th>12</th>
</tr>
</thead>
</table>

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<tr>
<th>Grading System:</th>
<th>Letter Grade X</th>
<th>Pass/Fail</th>
<th>Final Exam:</th>
<th>Yes X</th>
<th>No</th>
</tr>
</thead>
</table>

**(Attach justification if the proposed course will not hold a final exam during examination week.)**

Course Description:

(Draft the catalog statement exactly as you wish it to appear in the General Catalog)

DART 7001 Theory and Processes of Cultural Preservation (3) May be taken for a maximum of 6 credit hours. Research and discussion seminar in which subject areas in cultural preservation are represented through presentations together with readings and emphasis on the evolution of theories and current "best practices" in each area.

BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION)

<table>
<thead>
<tr>
<th>If this course is approved, will additional staff be needed?</th>
<th>Yes</th>
<th>No X</th>
</tr>
</thead>
<tbody>
<tr>
<td>Will additional space, equipment, special library materials or other major expense be involved?</td>
<td>Yes</td>
<td>No X</td>
</tr>
<tr>
<td>Academic Affairs Approval:</td>
<td>(Date)</td>
<td></td>
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</tbody>
</table>

ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)

JUSTIFICATION: Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
SYLLABUS: Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students)

APPROVALS

Department Faculty Approval Date | College Faculty Approval Date
-----------------------------------|-----------------------------

Department Chair Signature (date)
Michelle A. g | College Dean Signature (date)
Graduate Dean Signature (date)

College Contact E-mail

Academic Affairs Approval (date)
June 23, 2017

Andrea B. Abad
Academic Officer for Curricula and Course Management
Office of the University Registrar
Louisiana State University

Dear Andrea,

The course changes proposed by the Faculty Senate Courses and Curricula Committee as described in John Hopkins' A+D MEMO of 06.16.2017 for our two new Doctorate of Design courses DART 7001 – Theory and Processes of Cultural Preservation and DART 7003 – Digital Culture are acceptable to us. We appreciate the suggestions of the Committee. These will be implemented as described.

Kindly,

Michael Desmond, PhD
College of Art & Design
School of Architecture, Professor
From: William L Douglas  
Sent: Tuesday, June 06, 2017 9:38 AM  
To: Andrea B Abad  
Cc: J Michael Desmond; Alcibiades P Tsolakis  
Subject: Re: DDes Curriculum Forms

Thanks for your note.

With regard to the rubric used, we propose DART be used as the classification for these new courses we are proposing for the new Doctor of Design (DDes) degree. Since the DDes is the first program in our college beyond the master's level, these new courses do not fit within any existing rubric. Also we want these courses to stand alone as being distinct from existing courses. The rubric we used in the paperwork (COAD) was a placeholder that should be changed to reflect the new DART rubric.

Let me know if this covers what you have mentioned below.

Thanks! We appreciate your help with this effort.

Lake Douglas, Ph.D., FASLA  
Associate Dean of Research and Development  
College of Art & Design  
Associate Professor, Robert Reich School of Landscape Architecture  
Louisiana State University  
Baton Rouge, LA 70803  
Office: 225-578-9222  
Cellular: 225-931-1697
DART 7001: Theory and Processes of Cultural Preservation

JUSTIFICATION for FORM A

1. This course is a core introductory seminar that will bring all of the students in the Doctor of Design Program together each fall term to introduce an historiography of the field and lay the groundwork for methodological consistency across the range of their studies for the program.

2. The course will serve as a vehicle for the development of student thesis interest through the review of the range and character of cultural production and preservation activities in the state and further afield.

3. This course will be an introduction to theories of culture, to contemporary cultural analysis, and to current best practices in the various disciplines under discussion each time the course offered.

4. Course will be taken semester 1 and 3.
THEORY & PROCESSES of CULTURAL PRESERVATION

Week 1  Introduction to Cultural Preservation
Week 2  Lecture & Discussion of Assigned Readings
Week 3  Student Led Presentations & Discussion
Week 4  Outside Presenter & Discussion / Field Trip Visit to Cultural Site
Week 5  Lecture & Discussion of Assigned Readings
Week 6  Student Led Presentations & Discussion
Week 7  Outside Presenter & Discussion / Field Trip Visit to Cultural Site
Week 8  Lecture & Discussion of Assigned Readings
Week 9  Student Led Presentations & Discussion
Week 10 Outside Presenter & Discussion / Field Trip Visit to Cultural Site
Week 11 Lecture & Discussion of Assigned Readings
Week 12 Student Led Presentations & Discussion
Week 13 Outside Presenter & Discussion / Field Trip Visit to Cultural Site
Week 14 Summary Lecture & Discussion of Assigned Readings

Final Examination
Term Paper Due

COURSE DESCRIPTION
DART 7001 - Theory and Processes of Cultural Preservation  (3)
Research and discussion seminar in which subject areas in the curriculum are represented through presentations by faculty, industry professionals, and guest speakers, together with readings and emphasis on the evolution of theories and current ‘best practices’ in each area. Faculty will introduce a range of contemporary research interests and approaches; a research paper and class presentations will be required. The material and specific issues covered in this course will vary in response to the current cultural preservation environment each time it is taught.

(Course materials available online: http://moodle3.lsu.edu/mv/)

COURSE OBJECTIVES
The review of a selected range of contemporary cultural practices existing across the State.
Develop familiarity with theories of the structure and role of cultural forms in society.
Articulate a range of interests and frameworks for their evaluation.
Ability to develop a structured argument toward eventual thesis proposals.
COURSE OUTCOMES
Each student will make two (2) individual presentations on assigned theory readings in relation to their areas of professional interest and lead the subsequent discussions. A final Term Paper developing aspects of the issues raised in one of their discussion presentations will be due at the end of the term. There will also be a written final examinations on the lectures, readings and student discussion materials. Class attendance at all lectures, discussions, presentations, and site visits is expected.

It is expected that the students have read the assigned readings prior to class for the background necessary to properly participate in the discussion and think critically about the concepts addressed. As a general policy, for each hour you are in class, you should plan to spend at least two hours preparing for the next class. Since this course is for three credit hours, you should expect to spend at least six hours outside of class each week reading or writing assignments for the class.

GRADING
Final grade determined by two (2) Student Discussion Presentations and Written Documentation (20% each), a Term Paper (30%), a comprehensive Final Examination (20%), and by regular and informed participation in all class discussions (10%). The Term paper will provide a 5000-6000 word critique of the system of cultural analysis provided by one of the authors covered during the term, see Doing Culture Theory by David Walton for summary list of texts and references.

The letter grade A+ (98%), A (92%), and A- (90%), denotes distinguished mastery of the course material.
The letter grade B+ (88%), B (82%), and B- (80%), denotes good mastery of the course material.
The letter grade C+ (78%), C (72%), and C- (70%), denotes acceptable mastery of the course material.
The letter grade D+ (70%), D (62%), and D- (60%), denotes minimally acceptable achievement.
The letter grade F (59-0%) denotes failure.

OFFICE
123 ATKINSON HALL (Office Hours as posted each term)

ACADEMIC INTEGRITY
Louisiana State University adopted the Commitment to Community in 1995 to set forth guidelines for student behavior both inside and outside of the classroom. The Commitment to Community charges students to maintain high standards of academic and personal integrity. All students are expected to read and be familiar with the LSU Code of Student Conduct and Commitment to Community, found online at www.lsu.edu/saa. It is your responsibility as a student at LSU to know and understand the academic standards for our community.

Students who are suspected of violating the Code of Conduct will be referred to the office of Student Advocacy & Accountability. For undergraduate students, a first academic violation could result in a zero grade on the assignment or failing the class and disciplinary probation until graduation. For a second academic violation, the result could be suspension from LSU. For graduate students, suspension is the appropriate outcome for the first offense.

REQUIRED TEXTBOOKS
Williams, Raymond – Keywords: A Vocabulary of Culture and Society. Oxford University Press. New York. 1983.

Recommended Additional Textbooks

Suggested Supplemental Readings
REQUEST FOR ADDITION OF NEW COURSE

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<td><strong>Seminar</strong></td>
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<td><strong>Recitation</strong></td>
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<td><strong>Lec/Lab</strong></td>
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<td><strong>Max enrollment per section:</strong></td>
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<tr>
<td><strong>Grading System:</strong></td>
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***(Attach justification if the proposed course will not hold a final exam during examination week.)*

**Course Description:**
(Discuss catalog statement exactly as you wish it to appear in the General Catalog)

DART 7003 Digital Culture (3) **Prereq.: Permission of Department.** Provides a common, theoretical ground for the exploration of Cultural Preservation with respect to digital culture, and reviews key digital approaches, tools, representational techniques, and resources for advancing scholarship in Cultural Preservation through case studies exploring tactics and strategies for creating and deploying computational resources in research.

**BUDGET IMPACT (IF ANSWER TO ANY QUESTION IS "YES", ATTACH EXPLANATION).**

| **If this course is approved, will additional staff be needed?** | Yes | No |
| **Will additional space, equipment, special library materials or other major expense be involved?** | Yes | No |

**Academic Affairs Approval:**

**ATTACHMENTS (ATTACH THE FOLLOWING TO YOUR PROPOSAL)**

**JUSTIFICATION:** Justification must explain why this course is needed and how it fits into the curricula. Will the course duplicate other courses?
**SYLLABUS:** Including 14 week outline of the subject matter; titles of text, lab manual, and/or required readings; grading scale and criteria
(For 4000-level, specify graduate student grading criteria if requirements differ for graduate and undergraduate students).

**APPROVALS**

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<th><strong>College Faculty Approval Date</strong></th>
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</table>

**See attached**

**Department Chair Signature**

**Graduate Dean Signature**

**College Contact**

**E-mail**

**Chair, FS C&C Committee**

**Academic Affairs Approval**
June 23, 2017

Andrea B. Abad
Academic Officer for Curricula and Course Management
Office of the University Registrar
Louisiana State University

Dear Andrea,

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Kindly,

Michael Desmond, PhD
College of Art & Design
School of Architecture, Professor
JUSTIFICATION FOR CREATION OF NEW RUBRIC

From: William L Douglas
Sent: Tuesday, June 06, 2017 9:38 AM
To: Andrea B Abad
Cc: J Michael Desmond; Alcibiades P Tsolakis
Subject: Re: DDes Curriculum Forms

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Thanks! We appreciate your help with this effort.

Lake Douglas, Ph.D., FASLA
Associate Dean of Research and Development
College of Art & Design
Associate Professor, Robert Reich School of Landscape Architecture
Louisiana State University
Baton Rouge, LA 70803
Office: 225-578-9222
Cellular: 225-931-1697
COAD 7003: DIGITAL CULTURE

JUSTIFICATION for FORM A

1. This course is a core introductory seminar that will bring all of the students in the Doctor of Design Program together in their initial term to provide a common, theoretical grounding for digital design within the context of cultural preservation.

2. The course will serve as a vehicle for the development of student interests in design as a form of philosophical inquiry and through an introduction of the impact of computation on production of preservation and culture.

3. This course will be an introduction to philosophies of digital design and the current state of applied research in digital design across the Cultural Preservation sub-disciplines.

4. The Comprehensive Research Paper will serve as the Final Examination for the course as students will be required to systematically relate their topic of research to the range of issues raised throughout the semester.
COAD 7003: Digital Culture

LOGISTICS
Graduate, 3 Credits
Prerequisite; consent of instructor
Tuesday, 3:00-6:00 PM
102 Atkinson Hall

INSTRUCTOR INFORMATION
Jason Crow | Assistant Professor
jasoncrow@lsu.edu | 129 Atkinson Hall
Office Hours: by appointment via email

CATALOG DESCRIPTION
COAD 7003 Digital Culture – Provides a common, theoretical ground for the exploration of Cultural Preservation with respect to digital culture, and reviews key digital approaches, tools, representational techniques, and resources for advancing scholarship in Cultural Preservation through case studies exploring tactics and strategies for creating and deploying computational resources in research.

COURSE OVERVIEW
COAD 7003 Digital Culture is a research and discussion seminar in which the impact of computation on craft, as the production of culture, is interrogated through a series of readings in philosophy and through selected case studies that explore the digital turn in art, architecture, and art history.

COURSE OBJECTIVES
1. Review the creation of culture as a mode of knowledge production and dissemination
2. Interrogate and develop a definition for digital culture within the history of science and philosophy
3. Develop and argue a position on the role and influence of computation in the preservation and development of culture

COURSE OUTCOMES
Students participating in this seminar are expected to contribute interpretative reports on the assigned readings in approximately six out of the twelve weekly meetings. Although the papers need not be fully written out, they will be presented to the class and should be clearly articulated. The assumption is that every week participants will be familiar with the material to carry a meaningful discussion. Students will select one presentation to be developed further into a conference-length paper of roughly 2,500 words for presentation in draft and final form. Connections to the preservation of culture and, particularly, the concept of digital culture and its critical problems are always present in our discussions of readings. The duration of each session is about three hours, including a short break, and includes time for general discussion.

04/24/2017
Specific student interests may be accommodated; including the possibility of adding suggested readings for the group.

CELL PHONES
Cell phones may not be used during studio. Ringers must be turned to silent, not vibrate, and kept out of sight. Students who violate this policy will be asked to leave studio.

LAPTOPS + TABLETS
Laptops and tablets (such as iPads) may only be used for ARCH 4993 coursework during class, unless required by a specific task assigned by the instructor. Students who violate this policy will be asked to leave studio.

COURSE MANAGEMENT
MOODLE will be our course management tool. Whenever possible, assignments, supplementary reading, and other materials will be provided and collected in a digital format. Students are responsible for accessing the course folders daily.

E-MAIL
E-mail is a permanent record of communication and should be used professionally. Reference the LSU CxC for guidelines regarding the language and format of professional e-mail correspondence. Prior to contacting your instructor please reference the course syllabus, assignments, google folder, your classmates, and the Internet. Questions otherwise easily answered through these avenues will not receive a reply. Students are expected to check their LSU e-mail account daily. Course related e-mail should be sent from an LSU account and contain COAD 7003 in the subject line.

EMPLOYMENT
Architecture coursework is very time-intensive. For full-time students, employment of greater than 10 hours per week is greatly discouraged and could negatively impact the required quality and intensity of studio work.

DIGITAL FILE MANAGEMENT
Each day, students are required to back-up all studio related files daily to an external hard-drive. Each week, students are required to backup all files to a third location (such as Drive, Dropbox, DVDs etc.). The loss of digital files or hardware malfunction is not an acceptable excuse for late or incomplete work.

INDIVIDUALS NEEDING ACCOMMODATION
Louisiana State University is committed to providing reasonable accommodations for all persons with disabilities. The syllabus is available in alternate formats upon request. If you have a disability that may have some impact on your work in this class and for which you may require accommodations, please see a staff member in Disability Services so that such accommodations can be considered. Students that receive accommodation letters, please meet with me to discuss the provisions of those accommodations as soon as possible.

ACADEMIC INTEGRITY
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Community charges students to maintain high standards of academic and personal integrity. All students are expected to read and be familiar with the LSU Code of Student Conduct and Commitment to Community, found online at www.lsu.edu/saa. It is your responsibility as a student at LSU to know and understand the academic standards for our community.

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INTELLECTUAL PROPERTY POLICY
Course Materials, methodologies, directions, and work product created by the Faculty for this course are considered Intellectual Property of Louisiana State University and are released to the respective authors per the Bylaws and Regulations of the University. Student submitted work product in fulfillment of academic requirements for this course is the intellectual property of the creator(s). Students, by enrolling in the course, give Louisiana State University a non-exclusive, royalty-free license to mark on, modify, and retain the work as may be required for instruction or to use the work as set out in this syllabus. Use of student submitted work product includes display of the work product in various media, use of the work product for accreditation purposes, and for faculty use of the work product in publications provided applicable credit is given and the use is not commercial. Students may request in writing to the applicable faculty that their work not be used by the faculty.

Student(s) may reclaim student submitted work product retained by Louisiana State University any time after one academic year from the completion of this course. Any student submitted work product not reclaimed by student(s) becomes the property of Louisiana State University after two academic years from the completion of this course, and Louisiana State University may dispose of the student submitted work product as it sees fit.

GRADING POLICY
Students are evaluated on their submitted project's completion, creativity, architectural risk-taking, quality as well as the project's depth of inquiry and exploration. Partial credit may be awarded for varying degrees of craft and technical exploration. Note: A passing grade will not be awarded for the simple completion of tasks associated with the project. A passing grade will not be awarded to an incomplete project. Late and incomplete work will only be accepted at the instructor's discretion. If accepted, late work will be downgraded one letter for each day it is late.

A grading rubric will be distributed and discussed in conjunction with the introduction of the project and all associated tasks. All rubrics will be made available to students on the course MOODLE page. Students will receive individual informal and formal critiques (verbal and written) regarding their progress on assigned tasks on a regular basis.

COURSE EVALUATION:
Numerical grades will be issued for each assignment. A preliminary overall grade will be issued at midterm. The definitions for the letter grades when used in undergraduate courses are presented below.
The letter grade A, including A+ and A-, denotes distinguished mastery of the course material. The letter grade B, including B+ and B-, denotes good mastery of the course material. The letter grade C, including C+ and C-, denotes acceptable mastery of the course material. The letter grade D, including D+ and D-, denotes minimally acceptable achievement. The letter grade F denotes failure.

Grades will be awarded using the following University letter scale. Letter grades will be issued based on the numerical values listed below.

<table>
<thead>
<tr>
<th>A+ = 98-100</th>
<th>B+ = 88-89</th>
<th>C+ = 78-79</th>
<th>D+ = 68-69</th>
<th>F = 0-59</th>
</tr>
</thead>
<tbody>
<tr>
<td>A = 92-97</td>
<td>B = 82-87</td>
<td>C = 72-77</td>
<td>D = 62-67</td>
<td></td>
</tr>
<tr>
<td>A- = 90-91</td>
<td>B- = 80-81</td>
<td>C- = 70-71</td>
<td>D- = 60-61</td>
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</tr>
</tbody>
</table>

COMPONENT FACTORS OF THE FINAL GRADE (BY WEIGHT):

| 50% Weekly Discussions and Presentations |
| 50% Research Paper                       |
| **FINAL** % 100.00 **TOTAL**             |

PROFESSIONALISM
Professionalism accounts for the skills, good judgment, and polished behavior crucial to professional success. These traits include: consistent academic preparation, actively engaging in discussions, meeting deadlines, collaborating courteously with classmates, giving and receiving respectful academic criticism, incorporating design feedback, managing time effectively, respecting the studio space and building, and communicating in a polite and considered manner.

ATTENDANCE + ABSENCE POLICY
Students are required to have all the tools, equipment and material needed to work effectively during and outside of class. Attendance is mandatory for the scheduled duration of the course. Three unexcused absences may constitute grounds for placement on attendance probation (see Attendance Regulations in the LSU General Catalog). More than three unexcused absences will result in the deduction of a letter grade per additional occurrence. Arriving late or leaving early, unless authorized by the instructor, will be considered an unexcused absence. Student must sign the attendance sheet upon arrival to class. This will serve as a record of class attendance. E-mail will not be accepted in lieu of a signature. Absence from the midterm or final review will result in an automatic failure of the course in all, but the most serious circumstances.

NOTE: Do not contact your instructor regarding absences or tardiness unless extenuating circumstances exist or you are writing to provide documentation of an excused absence as indicated in LSU PS-22 which can be found in the LSU Policies + Procedures at http://www.lsu.edu/a-z.shtml.

CAMPUS RESOURCES
CxC Students may be required to work with the staff of the Communication Studio (located in the Design Building) in order to develop their speaking and writing skills. The CxC Studio is a useful resource that you should feel free to use for any of your classes. They are particularly adept at providing writing assistance, portfolio assistance, as well as helping you hone your public speaking skills.
LSU Libraries The LSU Libraries provide access to a multiplicity of information resources, including books and journals (both electronic and paper-based), as well as databases useful for the study of architecture. The Libraries also hold unique resources (manuscript materials and historic photographs) and rare materials (historical Louisiana newspapers and rare and antiquarian books) in the Special Collections division, housed in Hill Memorial Library. Librarians will work with you throughout the class and be available to assist you in using library resources. A basic subject guide for beginning the study of architecture is available at http://www.lib.lsu.edu/sp/subjects/ArchitectureInteriorDesign. Lynda Campus Over 1,600 video-based online courses for software, design, and business skills training can be accessed by LSU Students, Faculty and Staff through Lynda Campus. Access this free training resource at http://www.lsu.edu/lynda. Log in using your PAWS ID and password.

RESPONSIBILITY
All efforts will be made by the instructors to present assignments and lessons in a clear and transparent manner. However, the problems given are speculative and abstract in nature and will require interpretation by students. If for any reason, at any time, the goals of the class seem unmanageable, it is the student's responsibility to schedule a meeting with the instructor to discuss the difficulty and to actively seek a solution.

SCHEDULE CHANGES
While every effort has been made by the instructors to present a complete and fixed schedule of coursework and assignments, this schedule is subject to change. As the course develops, the schedule may need to be altered to accommodate natural but unexpected fluctuations. The instructors reserve the right to change the schedule.

*The instructors reserve the right to reissue this syllabus throughout the semester.*
READING AND PRESENTATION GUIDELINE

**Week 1**  Introduction and Organization. Distribution of Work

**Week 2**  The Gesture of Craft
   a. Vilem Flusser – *Gestures*
   b. Richard Sennett – *The Craftsman*
   c. Glenn Adamson – *The Invention of Craft*
   d. Gianbattista Vico – *On the Most Ancient Wisdom of the Italians*
   e. David Pye – *The Nature and Art of Workmanship*
   f. Peter Korn – *Why We Make Things and Why It Matters: The Education of a Craftsman*
   g. Hugh of Saint Victor – *The Didascalicon*, "Prologue" to *de sacramentis"

**Week 3**  Nature versus Culture
   a. Vilem Flusser – *Nature: Mind*
   b. Lorraine Daston and Katherine Park – *Wonders and the Order of Nature*
   c. Paula Findlen – *Possessing Nature*
   d. Newman – *Promethean Ambitions*

**Week 4**  The Historicity of Modernity
   a. Jean-Jacques Rosseau – *First and Second Discourse*
   b. Hannah Arendt – "Tradition in the Modern Age" and "The Concept of History," in *Between Past and Future*
   c. Gianni Vattimo – *The End of Modernity*
   d. Gianbattista Vico – *The First New Science*
   e. Friedrich Nietzsche – "On the Uses and Disadvantages of History for Life" in *Untimely Meditations*
   f. Bruno Latour - *An Inquiry into Modes of Existence: An Anthropology of the Moderns*

**Week 5**  The Scientific Evolution
   a. Rene Descartes – *Discourse on Method and Meditations*
   b. Alexandre Koyré – *From Closed World to Infinite Universe*
   c. Werner Heisenberg – *Physics and Philosophy*
   d. Stuart Kauffman – *At Home in the Universe*
   e. Brian Rosen – *Life Itself*
   f. Lee Smolin – *Time Reborn*
   g. Lee Smolin – *The Trouble with Physics*
   h. Roger Penrose – *The Emperor's New Mind*

**Week 6**  After History
   a. Vilem Flusser – *Post-History*
   c. Alexandre Kojève – *Introduction to the Reading of Hegel: Lectures on the Phenomenology of Spirit*
   d. Tom Darby – *The Feast: Meditations on Politics and Time*
   e. Georg Wilhelm Friedrich Hegel – *Phenomenology of Spirit*
   f. Francis Fukuyama – *The End of History and the Last Man*
g. Paolo Virno – Déjà vu and the End of History

Week 7 Draft Paper Presentations

Week 8 Phenomenology and Art
   a. Edmund Husserl – The Crisis of European Sciences and Transcendental Phenomenology: An Introduction to Phenomenological Philosophy
   b. Joseph Dunne – Back to the Rough Ground: Practical Judgment and the Lure of Technique
   c. Maurice Merleau-Ponty – The Primacy of Perception
   d. Martin Heidegger – Poetry, Language, Thought
   e. Martin Heidegger – Basic Writings
   f. Hans-Georg Gadamer – The Relevance of the Beautiful

Week 9 Alien Phenomenology
   a. Gottfried Wilhelm Leibniz – The Monadology
   b. Gilles Deleuze – The Fold
   c. Graham Harman – The Carpentry of Being
   d. Graham Harman – The Quadruple Object
   e. Peter Wolfendale – Object-Oriented Philosophy: The Noumenon’s New Clothes
   f. Ian Bogost – Alien Phenomenology or What It’s Like to Be a Thing

Week 10 The Technical Image, the Technical Object, and the Technical Gesture
   a. Vilem Flusser – Into the Universe of Technical Images
   b. Yuk Hui, On the Existence of Digital Objects
   c. Giorgio Agamben – What is an Apparatus? and Other Essays
   d. Gilbert Simondon – On the Mode of Existence of Technical Objects
   e. Arne de Boever, et al. – Gilbert Simondon: Being and Technology
   f. Friedrich Kittler – Gramophone, Film, Typewriter, Optical Media
   g. Siegfried Zielinski - ...After the Media
   h. Walter Benjamin – The Work of Art in the Age of Its Technological Reproducibility and Other Writings on Media

Week 11 Case Study: Photography
   b. Walter Benjamin – On the History of Photography
   c. Susan Sontag – On Photography
   d. Vilem Flusser – Towards a Philosophy of Photography, The Shape of Things: A Philosophy of Design
   e. Francois Laruelle – The Concept of Non-Photography
   f. Susan Kozel – Closer: Performance Technologies, Phenomenology

Week 12 Case Study: Digital Architecture
   a. Achim Menges – Material Synthesis: Fusing the Physical and the Computational
   b. Achim Menges – Advancing Wood Architecture: A Computational Approach
   c. Bob Scheil – Manufacturing the Bespoke: Making and Prototyping Architecture

04/24/2017


**Week 13 Case Study: Digital Art History**

a. Claire Bishop – "Against Digital Art History" @ https://humanitiesfutures.org/papers/digital-art-history/


e. Murtha Baca and Anne Helmreich – "Introducing Three Digital Art History Case Studies" @ http://blogs.getty.edu/iris/dah_baca_helmreich/

f. Anna Bentkowska-Kafel, Trish Cashen, and Hazel Gardiner – *Digital Art History: A Subject in Transition. Computers and the History of Art Series, Volume 1*

g. Anna Bentkowska-Kafel and Hugh Denard – *ParaData and Transparency in Virtual Heritage*

h. Anna Bentkowska-Kafel, Trish Cashen, and Hazel Gardiner – *Digital Visual Culture: Theory and Practice*

**Week 14 Final Paper Presentations**