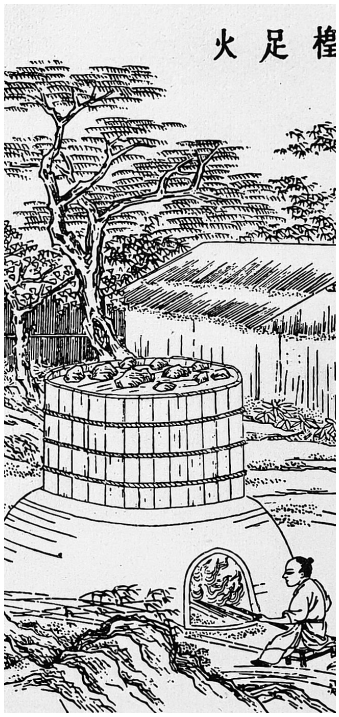



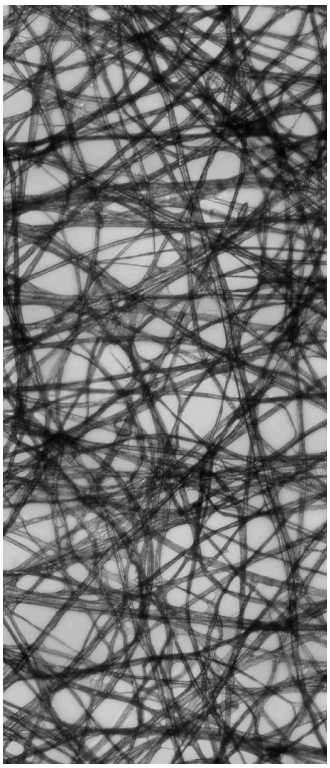

COLLABORATIVE DESIGN STUDIO
BRICK PAPER FUTURES

"When ideas are detached from the media used to transmit them, they are also cut off from the historical circumstances that shape them."
– Elizabeth Eisenstein

"The paperless society is about as plausible as the paperless bathroom."
– Jesse Shera [librarian and author]

"The axe forgets but the tree remembers."
– [African proverb]

FA25-AD463

Mondays & Thursdays, 1pm-5:20pm
Credits: 5 Contact Hours: 9 (1;0;8)

Instructor

Petia Morozov, 2024-2026 Fellow, The Newark Design Collaborative, School of Art + Design
petia.morozov@njit.edu

Office Hours

Wednesdays 11am–1pm, by appt (via Calendly)

Prerequisites

(DD 364 or ID 364 or INT 364 or ARCH 364) and PHYS 102

Restrictions

This studio is for Digital Design, Industrial Design, and Interior Design majors only; other majors require department approval to register. Interdisciplinary design studio where students work both individually and collaboratively on team project(s) that require the integration of different design disciplines.

STUDIO OVERVIEW

Students will research, design, collaborate with, and “build” an exhibit about paper, to be showcased at The Newark Museum of Art during Newark Zine Fest, December 6, 2025.

Paper operates as one of our most ubiquitous yet storied materials, from newsprint that dissolves in rain to currency that survives years in wallets, from origami that transforms flat sheets into structural sculptures to cardboard that ships our global economy – paper's apparent simplicity masks extraordinary material sophistication.

This enduring technology gains new possibilities for structural innovation, information storage, and cultural transmission through its very flattening process. Paper's unique ability to "hold a crease" enables transformations unavailable in other sheet materials like fabric, while its democratic accessibility has made it the medium of choice for revolutionary pamphlets, avant-garde instructional pieces, and grassroots zine communities across centuries.

Students will leverage their cumulative skill sets – spatial understanding, material knowledge, and visualization systems – to collaboratively investigate the paper's hidden complexities. Students will discover how their advanced capabilities complement each other when investigating a material that operates simultaneously across molecular, manufacturing, spatial, cultural, and temporal scales.

Three Studio Phases

1. WORLDVIEW AND MATERIAL RESEARCH + NARRATIVE DEVELOPMENT (Weeks 1-6)
Research brief: What is the story of paper as surface, technology, medium for knowledge, and part of everyday material culture, *through the lens of paper as a living thing?* This worldview allows for character development that foregrounds paper as the protagonist. Material research will include physical and digital

methods that ask you to collaborate with paper as raw material, malleable surface, and multidimensional technology. This phase constitutes the CONTENT of the exhibit.

2. RESEARCH-TO-CONCEPT DEVELOPMENT (Weeks 6-8)
Research coalesces through rigorous storytelling practices that enable each team's collective strengths. Student teams will "own" components of the exhibit, via **spatial storytelling** (lighting, wayfinding, material interaction, spatial programming) and **digital storytelling** (AR/VR, 3d modeling, animation/motion graphics, instructional video, projected image). Storytelling transcends singular fields – it is vital that team members create communication and collaboration schedules OUTSIDE of studio time. This phase constitutes continued development of the CONTENT as well as the PRELIMINARY FORM of the exhibit.

3. FINAL BUILD AND INSTALL (Weeks 9-16)
Student teams will build, through physical and digital means, components with immersive narratives and engage users to interact. Within the context of Newark Zine Fest, students contribute to ongoing conversations about democratic publishing traditions through paper's own stories. This phase constitutes the FINAL FORM of the exhibit.

Studio Deliverables

- Research and Concept Design presentation (Review #1)
- Team presentation of physical and digital components, in a digital walkthrough of exhibition (Review #2)
- Full-scale model and installation (Final Review)
- Assignments will be posted **HERE** in **ASSIGNMENTS HUB** (assignments subject to change)

STUDIO WORLDVIEW / MANIFESTO

This studio positions paper as both medium and collaborator – not merely a passive surface awaiting human intention, but an active participant in meaning-making. We believe materials are storytellers, and paper is one of our most eloquent yet underexplored narrators. Every sheet holds memory: of its living origins (trees, plants, grains, grasses, clothing rags, even stone), the extractive processes that transformed its dimensions into flat surfaces, and the cultural meanings accumulated through use.

The Newark Museum of Art is known for its extensive Native American collection, and specifically Lenape artifacts. This studio will work within the museum's curatorial mission by exploring paper as a living material with its own stories and agency, and by extension demonstrate how Indigenous approaches to materials – as relatives rather than objects – can guide the museum's evolving practices across all their collections.

Collaboration is a worldly and necessary process for living things. In this studio, collaboration extends beyond human partnerships to include working *with* paper's material intelligence. As the Japanese understand through *kami* – the word for both paper and goddess – paper holds transformation and the deep stories of our earth. To work with paper is to honor those stories.

Guiding Questions

- How do we stop and listen to paper's stories?
- If paper could have been co-invented in Newark, what would it have looked like?

- When is paper no longer paper?
- What if paper never started out as flat – how would we have used it, and for what?
- What does paper want from us?
- What future does paper face when the "paperless" society never really materialized?
- Where does paper NOT exist? Physically, linguistically, culturally? And why?

From our material investigations, we discover that paper holds transformation above all else.

I. RATIONALE

This studio guides senior students in collaborative investigation of paper's embedded stories, building on their accumulation of disciplinary skills. Students discover how paper – seemingly simple yet profoundly complex – operates as a material system connecting molecular chemistry to global economics, ancient craft traditions to contemporary digital media, structural engineering to cultural storytelling.

Rather than approaching paper as passive material, students investigate how paper's own properties suggest collaborative methodologies. Consider how origami masters don't impose form on paper but discover what paper's grain and fold-memory make possible. Students apply this collaborative principle to both curatorial investigation and exhibition design, where paper's material logic informs how visitors encounter narratives spatially and sensorially.

II. AIMS AND OBJECTIVES

Students will apply advanced disciplinary knowledge collaboratively, investigating how paper's apparent simplicity masks extraordinary material complexity. Consider: tissue paper tears with minimal force yet origami masters fold it into load-bearing structures; newspaper degrades rapidly yet ancient papyrus survives millennia; cardboard appears crude yet enables complex geometries that ship fragile electronics globally.

Learning Objectives

- **Collaborative Material Investigation**: Partner with paper's material properties to develop research methodologies that leverage both human disciplinary expertise and material intelligence

- **Dual Curator-Designer Practice**: Navigate the creative tension between curatorial research (uncovering paper's contemporary applications and cultural stories) and exhibition design (how visitors spatially and sensorially encounter these narratives)

- **Contemporary Material Culture Analysis**: Investigate how paper's molecular properties enable current innovations in packaging, electronics, architecture, and biotechnology while maintaining connections to historical craft traditions

- **Hybrid Installation Development**: Design exhibitions where physical paper-making and digital enhancement create experiences unavailable through either medium alone

- **Cross-Disciplinary Translation**: Communicate complex material discoveries across design specializations through both written analysis and spatial experience design

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III. FORMAT, PROCEDURES

The studio operates as a collaborative investigation laboratory where senior students apply existing design expertise to uncover paper's hidden complexities. Rather than teaching basic skills, I guide students in discovering how their disciplinary specializations complement each other when investigating materials that span multiple scales and time periods.

Students function as both curators and designers: investigating paper's contemporary applications and cultural stories while designing how visitors spatially encounter these discoveries. Grading reflects both individual research depth and collaborative effectiveness in developing innovative public installations.

IV. STUDIO CULTURE

For this collaborative studio to succeed, students must move beyond disciplinary silos toward genuine intellectual curiosity about how different design perspectives reveal different aspects of complex material systems. Breaking silos is necessary in today's current professional, multidisciplinary working environment, where user experiences reflect the complexity of our times.

Expectations

- Punctuality and full engagement with collaborative processes
- Application of senior-level disciplinary expertise to shared investigations
- Intellectual curiosity about paper's hidden complexity and cultural significance
- Constructive collaboration that leverages rather than minimizes disciplinary differences
- Exceptional standards of work throughout studio and appropriate for public exhibition
- Continuous refinement of both individual research and collaborative methodologies

Team Collaboration Structures and Assessment

Student teams comprise 3-5 students from different design disciplines. Interior designers understand how surface textures affect spatial experience; industrial designers know how material properties determine product performance; digital designers recognize how information visualization can reveal invisible systems. Together, these perspectives uncover stories embedded within paper that remain hidden to any single disciplinary approach.

Required Documentation (Beginning Phase 2):

- Weekly team meeting minutes uploaded to Canvas [Teams folder]
- Individual progress reports documenting personal contributions and team coordination
- Team communication logs showing schedules for work sessions outside studio time
- Process documentation showing iterative collaborative development

Collaboration Skills Development: Students will engage with professional literature on team dynamics and cross-disciplinary working styles during Phase 1. Teams will establish centralized project management (Discord server) in Phase 2 to facilitate cross-team coordination.

Teamwork Assessment Criteria:

- Effectiveness of cross-disciplinary communication and translation of specialized knowledge
- Equitable distribution and timely completion of team responsibilities
- Integration of diverse disciplinary perspectives into unified design outcomes
- Problem-solving through collaborative rather than siloed methods
- Quality of documentation showing iterative team processes and decision-making
- Ability to navigate creative disagreements productively

Individual grades reflect both personal research contributions and effectiveness in advancing team goals. Students are evaluated on their ability to contribute specialized expertise while remaining receptive to insights from other disciplines.

Effective collaboration requires discovering through practice how different capabilities complement each other rather than predetermined role assignments.

V. WORKING ASSUMPTIONS

Paper exemplifies how ubiquitous materials contain hidden complexity. What appears simple – cellulose fibers bonded into flat sheets – actually operates across extraordinary diversity: from rice paper thin enough to reveal underlying text to corrugated cardboard strong enough to ship refrigerators; from toilet paper designed for rapid dissolution to archival papers engineered for century-long preservation.

This material diversity reflects a sophisticated understanding of fiber chemistry, surface treatment, structural configuration, and cultural application developed across millennia of human innovation. Yet despite daily interaction with dozens of paper types, most people cannot explain why currency survives wallet abrasion while napkins disintegrate when wet, or how origami transforms flat sheets into three-dimensional sculptures that rival engineering structures.

VI. REQUIREMENTS

Attendance and Participation: Collaborative investigation requires consistent engagement with both individual research and team development. Absences from practitioner visits, hands-on making sessions, or collaborative work periods impact both personal learning and team progress. Studio builds cumulatively – each phase prepares students for increased collaborative complexity.

Course Visits: Required visits to Newark Museum of Art and Newark Public Library. Visits will be distributed throughout the semester based on exhibition development needs.

VII. GRADING AND EVALUATION

Grades reflect both individual research depth and collaborative effectiveness. Senior-level expectations include independent material investigation, sophisticated analysis of complex systems, and exhibition development for public audiences.

Assignments subject to change. Assignments are located in our ASSIGNMENTS HUB, and may involve additional details located ASSIGNMENTS DETAILS.

Assignment Breakdown

Assignment	Ind %	Team %	Total %
Phase 1: Worldview Research and Narrative Development			**30%**
A1.1: Paper Making Workshop	1%	—	1%
A1.2: Make Sketchbooks	1%	—	1%
A2: Film Analysis + Story Framework	2%	—	2%
A3.1: Collective Zine 2-page spread	—	1%	1%
A3.2: Revised Group Zine	—	1%	1%
A3.3: Revised Spread + Exhibit Narrative	1%	2%	3%
A4: Exhibit Narrative Development	1%	3%	4%
A6.1: Individual Worldview	3%	—	3%
A5: Paper Experiments from Book	3%	—	3%
R1: Interim Review #1	2%	4%	6%
A6.2: Story + Plot Finalization	1%	4%	5%
Phase 2: Research-to-Concept Development			**30%**
B1: Team Pitches and Team Crits	1%	5%	6%
All-Team Weekly Meetings (2x)	—	2%	2%
B2: 1st Round Prototyping Pinup	1%	3%	4%
B3: 2nd Round Prototyping Pinup	1%	3%	4%
Team Crits (10/20)	—	1%	1%
R2: Interim Review #2	3%	10%	13%
Phase 3: Final Build and Install			**40%**
Team Crits (3x)	—	3%	3%
All-Team Weekly Meetings (4x)	—	4%	4%
C1: Production Progress Check + Museum Coordination	3%	3%	6%
C2: Dry-fit Installation on Campus	3%	3%	6%
C3: Museum Installation	4%	4%	8%
R3: Final Review	4%	9%	13%
TOTALS	**35%**	**65%**	**100%**

Individual Work (35%) includes: personal research, sketchbook documentation, individual concept development, personal contribution documentation, and individual design explorations.

Collaborative Work (65%) includes: team research synthesis, collaborative prototyping, group presentations, exhibition design integration, installation coordination, and documented team processes.

Grade Definitions

Grade	Points	Description
A	4.0	Superior
B+	3.5	Excellent
B	3.0	Very Good
C+	2.5	Good
C	2.0	Acceptable
D	1.0	Minimum
F	0.0	Inadequate

VIII. SCHEDULE

Schedule subject to change. Updates communicated via email and ASSIGNMENTS HUB.

Phase 1: WORLDVIEW RESEARCH + NARRATIVE DEVELOPMENT (Weeks 1-6)

Week 1 (9/1-9/5)

- Tue 9/2: *First Day of Classes*
- Thu 9/4: Studio Intro + Lecture on Paper as Story/Papermaking
  - **A1.1:** Paper Making Workshop (in-class)

Week 2 (9/8-9/12)

- Mon 9/8: **A1.2:** Make Sketchbooks (in-class); review schedule
  - **A2:** Film Analysis + Story Framework, due 9/11
  - *Last Day to Add/Drop a Class | Last Day for 100% Refund*
- *Tue 9/9: W Grades Posted for Course Withdrawals*
- Thu 9/11: Pinups, in groups to review **A2**; Storytelling Intensive (in class)
  - **A3.1:** Collective Zine 2-page spread, due 9/15

Week 3 (9/15-9/19)

- Mon 9/15: Shop certification; Guest: Jose Alcala [RAA] on exhibit design practices, in groups to review **A3.1; A3.2:** Revised Group Zine (in-class)
  - **A3.3:** Revised Spreads + Exhibit Narrative, due 9/18
  - *Last Day for 90% Refund, Full or Partial Withdrawal*
- Thu 9/18: Team pin-up of **A3.3**, followed by visit to Newark Museum
  - **A4:** Exhibit Narrative Development with 3D mockup, due 9/22
  - **A5:** 3-5 Paper Experiments + Book reading, due 9/29

Week 4 (9/22-9/26)

- Mon 9/22: Team pin-up of **A4**
  - Team Formation form due by 6pm (9/22)
- Thu 9/25: Pin-ups of **A6.1**; Team meeting and work session for Interim Review #1

Week 5 (9/29-10/3)

- Mon 9/29: **R1: Interim Review #1** (Pecha-Kucha): Research and preliminary concept development, review **A5:** 3-5 Paper Experiments + Book reading
  - **A6.2:** Story + Plot Finalization, due 10/6
  - *Last Day for 50% Refund, Full Withdrawal*
- Thu 10/2: **Wellness Day (no class)**

Week 6 (10/6-10/10)

- Mon 10/6: Team delivery of **A6.2:** Story + Plot Finalization
  - **B1:** Team Pitches, due 10/9

Phase 2: RESEARCH-TO-CONCEPT DEVELOPMENT *(Weeks 6-8)*

Week 6 continued

- Thu 10/9: Review of **B1:** Team Pitches in team crits (in-class) + All-Team Weekly Meeting
  - **B2:** 1st Round Prototyping, due 10/13

Week 7 (10/13-10/17)

- Mon 10/13: Presentation by guest Iain Kerr [SPURSE], followed by pinup review of **B2:** 1st Round Prototyping
  - **B3:** 2nd Round Prototyping, due 10/16
- Thu 10/16: Pinup review of **B3:** 2nd Round Prototyping Pinup with guest Hannah Berkin-Harper; All-Team Weekly Meeting

Week 8 (10/20-10/24)

- Mon 10/20: Team Crits (in-class)
  - *Last Day for 25% Refund, Full Withdrawal*
- Thu 10/23: **R2: Interim Review #2** - Guests: Andrew Harrison, Ana Rolim, Kitty Nguyen, Charlie Firestone
  - Digital and physical walkthrough of exhibit story, plot, and components

Phase 3: FINAL BUILD AND INSTALL *(Weeks 9-15)*

C1: Production Progress Check + Museum Coordination, due 11/10
C2: Dry-fit Installation on Campus, due 11/25
C3: Museum Installation, due 12/4-12/6

Week 9 (10/27-10/31)

- Mon 10/27: Team Crits
- Thu 10/30: All-Team Weekly Meeting

Week 10 (11/3-11/7)

- Mon 11/3: Team Crits
- Thu 11/6: All-Team Weekly Meeting

Week 11 (11/10-11/14)

- Mon 11/10: Production Progress Check + Museum Coordination
  - *Last Day to Withdraw from Classes*
- Thu 11/13: All-Team Weekly Meeting

Week 12 (11/17-11/21)

- Mon 11/17: Production
- Thu 11/20: All-Team Weekly Meeting

Week 13 (11/24-11/28)

- Mon 11/24: Production
- Tue 11/25: **C2:** Dry-fit Installation on Campus
  - *Thursday Schedule*
- Thu 11/27: **Thanksgiving Recess Begins - No Classes**

Week 14 (12/1-12/5)

- Mon 12/1: Final fitting and de-install into parts
- Thu 12/4: **C3:** Museum Installation
- Fri 12/5: Museum Installation (**Reading Day**)
- Sat 12/6: **Newark Zine Fest + Exhibition Opening**

Week 15 (12/8-12/12)

- Mon 12/8: Documentation work session
- Thu 12/11: **R3: Final Review** - Guests: Kelli Anderson, Lance Weiler, more to be announced.
- *Thu 12/11: Last Day of Classes*
- *Fri 12/12: Reading Day*
- *Sat 12/13: Saturday Classes Meet*
- *Sun 12/14: Final Exams Begin*

Week 16 (12/15-12/22)

- Tue 12/16: Exit Interviews (as needed)
- *Sat 12/20: Final Exams End*
- *Mon 12/22: Final Grades Due*

IX. POLICIES AND PROCEDURES

BACKUP YOUR WORK

Students must maintain complete backups of all computer-based work on two independent external locations. Students are responsible for restoring or recreating any lost work regardless of cause.

ATTENDANCE

Attendance will be taken during each class and is an explicitly required component of all on-campus/location-based classes for all students in the College of Architecture and Design. After three absences students may be docked one-half grade for each subsequent unexcused absence. In other words, if the final grade would have been an "A", it results in a "B+". Similarly, a "B+" is reduced to a "B", and so on. There is a one-half grade penalty for each absence after the third.

In the case of illness or other special circumstance, notification should be given to the instructor as soon as possible and before the date in question.

The instructor must be notified at the beginning of the semester if a student will miss a session (or more) due to religious observance.

Student-athletes are required to attend all classes. A student-athlete may only miss class when representing NJIT in intercollegiate competition. No student-athlete may miss any regularly scheduled classes for any practice activities.

TARDINESS

Students expected to arrive on time. 15-minute limit constitutes tardiness versus absence.

LATE WORK

Project assignments and digital documentation due at class beginning on specified dates. Late submissions not acceptable except for documented illness or special circumstances.

DIGITAL DOCUMENTATION

Digital documentation of entire semester work required from each student for departmental review and potential publication use.

ARCHIVING STUDENTS WORK

All students must submit work for review and archiving via Kepler in specified format:

- File type: pdf or jpg (260dpi, 8"/11.5" horizontal or vertical)
- File name: Student'sFirstName_Student'sLastName

ACADEMIC INTEGRITY

Academic Integrity is the cornerstone of higher education and is central to the ideals of this course and the university. Cheating is strictly prohibited and devalues the degree that you are working on. As a member of the NJIT community, it is your responsibility to protect your educational investment by knowing and following the code of Academic Integrity policy that is found at: NJIT Academic Integrity Code.

Please note that it is my professional obligation and responsibility to report any academic misconduct to the Office of the Dean of Students. Any student found in violation of the code by cheating, plagiarizing, or using any online software inappropriately will result in disciplinary action. This may include a failing grade of F, and/or

suspension or dismissal from the university. If you have any questions about the code of Academic Integrity, please contact the Office of the Dean of Students at dos@njit.edu.

PLAGIARISM

Students must properly attribute all visual, intellectual, and material sources including practitioner knowledge, manufacturing processes, and historical material culture research.

ARTIFICIAL INTELLIGENCE

AI tools may be used only with explicit instructor permission. AI-assisted work allowable when it learns exclusively from student's own work and leads to buildable, spatial, materially real, tactile and physically immersive exhibition outcomes.

Expect your discipline's skills and practices to both inform and be changed through exploring paper's embedded stories.

Generic written, oral, animated or visual representations not permitted. Any representations "learning" from existing works must be explicitly cited with gratitude for inspiring explorations.

RELIGIOUS OBSERVANCES

NJIT is committed to supporting students observing religious holidays. Students must notify their instructors in writing of any conflicts between course requirements and religious observances, ideally by the end of the second week of classes and no later than two weeks before the anticipated absence. The instructor will provide academically reasonable accommodations, allowing students to complete missed assignments, exams, quizzes, or other coursework within the term. Students will not be penalized for properly documented absences. For questions or additional guidance, please contact the Office of Inclusive Excellence at inclusiveexcellence@njit.edu.

EXTENUATING CIRCUMSTANCES

When a student invokes extenuating circumstances for any reason (request for make-up work, request for incomplete grade, request for accommodation due to illness, etc.), the student should be referred to the Office of the Dean of Students. The Dean of Students will determine whether extenuating circumstances exist and will notify the instructor accordingly. Instructors should never request or accept medical or other documents from students; all documents should be submitted by the student to the Office of the Dean of Students.

CELL PHONE POLICY

Cell phone use during class permitted for emergencies only.

STUDENTS WITH DISABILITIES

Appropriate accommodations provided for all students with physical/learning disabilities. Official documentation must be filed with Dean of Students and Disability Support Service Office.

CIDA ACCREDITATION STANDARDS

This studio addresses CIDA Professional Standard 5: Collaboration

Student Learning Expectations Addressed:

- **5a**: Awareness that multiple disciplines and stakeholders are involved in creating an interior environment
- **5b**: Understanding that collaborating with populations and communities impacted by a design is important to understand needs and build trust
- **5c**: Understanding the terminology and language necessary to communicate effectively with members of allied disciplines
- **5e**: Understanding the dynamics of team collaboration and the distribution and structure of team responsibilities
- **5f**: Ability to create environments that are informed by multiple disciplines, stakeholders, and clients in developing design solutions

Assessment Methods: Student learning is evaluated through team documentation (meeting minutes, progress reports), individual contribution tracking (process journals, self-assessments), peer evaluations, collaborative design outcomes evidenced through exhibition installation quality, and demonstrated ability to integrate diverse disciplinary perspectives into unified public presentation.

NAAB STUDIO REQUIREMENTS

This course satisfies the following NAAB criteria:

- **PC.2 Design**: Understanding of design processes integrating multiple factors across scales from materials to cultural systems
- **PC.3 Ecological Knowledge and Responsibility**: Understanding relationships between material extraction, processing, and environmental impacts
- **PC.7 Learning and Teaching Culture**: Fostering collaborative, respectful environments encouraging innovation
- **PC.8 Social Equity and Inclusion**: Understanding diverse cultural contexts and translating into accessible public engagement
- **SC.4 Technical Knowledge**: Understanding material systems, manufacturing processes, and technologies from molecular to architectural scales
- **SC.5 Design Synthesis**: Synthesizing technical knowledge, cultural understanding, and collaborative methods within interdisciplinary projects

BRICK PAPER FUTURES Assignment Guide

Phase 1 (Weeks 1-6): WORLDVIEW RESEARCH AND NARRATIVE DEVELOPMENT	**30% TOTAL** (Individual: 15%, Team: 15%)
Phase 2 (Weeks 6-8): RESEARCH-TO-CONCEPT DEVELOPMENT	**30% TOTAL** (Individual: 6%, Team: 24%)
Phase 3 (Weeks 9-15): PHASE 3: FINAL "BUILD" AND INSTALL	**40% TOTAL** (Individual: 14%, Team: 26%)
	100% TOTAL (Individual: 35%, Team: 65%)

PHASE 1: WORLDVIEW RESEARCH AND NARRATIVE DEVELOPMENT

Weeks 1-6 / Points: 30% TOTAL

You'll investigate paper as a living material with its own stories—discovering how papermaking, story and worldview analysis, experimental techniques, and collaborative story development build toward a cohesive exhibition narrative.

A1.1: PAPER MAKING WORKSHOP **DUE Thu 9/4 (in-class)** Make your own paper exploring the basics: making your own mould and deckle, making pulp, pressing and drying techniques. Document what you discover about how paper behaves. **Points:** Individual: 1% **Deliverables:** Physical samples + process photos/notes (Canvas) **Evaluation:** Engagement (40%) | Sample variety (30%) | Documentation (30%)	*CIDA 5a; NASAD Common Body (design principles), Studio Competencies (technical skills)*
A1.2: MAKE SKETCHBOOKS **DUE Mon 9/8 (in-class)** Build your primary thinking tool for the semester. This sketchbook becomes your visual diary—sketches, notes, ideas, observations, everything. **Points:** Individual: 1% **Deliverable:** Completed sketchbook using paper made in **A1.1**	*NASAD Studio Competencies (documentation), Professional Practices (process recording)*

A2: FILM ANALYSIS + STORY FRAMEWORK **DUE Thu 9/11 (pin-up)** Watch four wildly different films and map the worldviews that their stories come to represent through narrative, materials, transformation, and scale. Create a radar chart that highlights that characterize the actions of the main characters and storyline, i.e. evolving, traveling, etc . More details at ASSIGNMENT DETAILS **Films:** "Botany of Desire," "Spirited Away," "Powers of Ten," "Gods Must Be Crazy" **Points:** Individual: 2% **Deliverables:** Radar chart (11" x 17") + written and visual statement about the worldview being depicted. **Evaluation:** Chart clarity (35%) | Response depth (40%) | Worldview analysis (25%)	*CIDA 5c; NASAD Common Body (cultural contexts), Studio Competencies (critical thinking, conceptual development)*
A3: COLLECTIVE STORYTELLING ZINE **DUE A3.1: Thu 9/11 | A3.2: Mon 9/15 | A3.3: Thu 9/18** Make a zine as a team—research a paper-related topic, design a 2-page spread, compile it with your teammates, then revise based on critique. Think of this as your first experiment in collaborative storytelling. **A3.1:** Your Spread (1% Team) Create a 2-page spread (11" x 8.5" total) that combines research with compelling visual/text layout. Evaluation: Research depth (35%) | Visual-text integration (30%) | Team coordination (35%) **A3.2:** Compile the Zine (1% Team) Assemble everyone's spreads into one publication (in-class, hands-on). Evaluation: Assembly quality (50%) | Team coordination (50%) **A3.3:** Revise + Exhibit Direction (3%: Individual 1% | Team 2%) Revise your spread based on feedback and clarify how this research points toward your exhibit narrative. **Points:** 5% TOTAL (Individual: 2%, Team: 3%) **Evaluation:** Feedback integration (30% Ind) | Narrative clarity (35% Team) | Material exploration (35% Team)	*CIDA 5e, 5f; NASAD Studio Competencies (critique, iteration), Professional Practices (collaboration, visual communication)*

A4: EXHIBIT NARRATIVE DEVELOPMENT **DUE Thu 9/18 (pin-up)** Transform your group's worldview development into a preliminary concept. How does your group's worldview translate into story for the exhibit? **Points:** 4% TOTAL (Individual: 1%, Team: 3%) **Deliverables:** 3D digital mockup | 500-word narrative statement | Visual references **Evaluation**: Spatial originality (25% Team) | Narrative-spatial alignment (30% Team) | Mockup quality (20% Team) | Individual contribution docs (25% Ind)	*CIDA 5a, 5f; NASAD Studio Competencies (3D visualization, spatial thinking), Professional Practices (stakeholder communication)*
A5: PAPER EXPERIMENTS FROM BOOK **DUE Mon 9/29 (with R1)** Push yourself. Choose 3-5 paper techniques from the book that are the most challenging. Document your attempts, failures, and breakthroughs. Failed experiments that teach you something are worth full credit. **Points:** Individual: 3% **Deliverables:** Physical experiments | Process photos/notes | 200-word analysis per experiment **Evaluation:** Difficulty attempted (30%) | Craftsmanship (25%) | Documentation (25%) | Analytical reflection (20%)	*CIDA 5a; NASAD Common Body (material properties), Studio Competencies (technical mastery, experimentation, analysis)*
A6.1: INDIVIDUAL WORLDVIEW-TO-STORY CONCEPT **DUE Thu 9/25 (pin-up)** What's YOUR take on paper? Develop a personal perspective that brings something unique to your team. This isn't about right answers—it's about what you're curious about, passionate about, or want to explore. **Points:** Individual: 3% **Deliverables:** 400-word worldview statement | Visual representation (diagram/collage/storyboard) | 200-word bridge to team goals **Evaluation:** Originality/depth (40%) | Visual clarity (30%) | Team integration potential (30%)	*CIDA 5c; NASAD Common Body (cultural/philosophical contexts), Studio Competencies (conceptual development, personal voice)*

R1: INTERIM REVIEW #1 **DUE Mon 9/29 (Pecha-Kucha: 20 slides × 20 seconds)** Show everything. Present your complete Phase 1 research portfolio in a fast-paced Pecha-Kucha format. Practice your timing—slides auto-advance every 20 seconds. Portfolio includes: All A1-A6 work + process sketchbook **Points:** 6% TOTAL (Individual: 2%, Team: 4%) **Evaluation:** Research breadth/depth (30% Ind) | Material quality (25% Ind) | Narrative framework (25% Team) | Documentation (20% Team)	*CIDA 5e, 5f; NASAD Studio Competencies (critique, presentation, synthesis), Professional Practices (public presentation)*
A6.2: STORY + PLOT FINALIZATION **DUE Mon 10/6 (in-class)** Now synthesize. Use story structure tools to transform your team's individual worldviews into a unified narrative arc with clear beginning/middle/end. This becomes your blueprint for Phase 2 design work. More details at ASSIGNMENT DETAILS **Points:** 5% TOTAL (Individual: 1%, Team: 4%) **Deliverables:** Completed story development template | Visual narrative arc diagram + 300 words **Evaluation:** Tool completion (25% Ind) | Narrative arc clarity (35% Team) | Team integration (40% Team)	*CIDA 5f; NASAD Studio Competencies (narrative structure, spatial design), Professional Practices (collaborative synthesis)*

PHASE 2: RESEARCH-TO-CONCEPT DEVELOPMENT

Weeks 6-8 | Points: 30% TOTAL

Story becomes design. Working in your assigned roles per team (Story, Arts/Assets, Installation, or Animation/Interaction), you'll pitch concepts, build prototypes, coordinate across teams, and develop components to be included in the Phase 3 "build".

WEEKLY DOCUMENTATION (starts Week 6) **Team Meeting Minutes (Thurdays): What you decided, who's doing what, when you meet next** Individual Progress Reports (Thurdays): What you did, hours spent, challenges, coordination, plans Late policy: 1 missing = warning | 2 missing = -0.5% | 3+ missing = -1% from phase total	*NASAD Professional Practices: Documentation, project management, accountability*

ALL-TEAM WEEKLY MEETINGS **DUE Thu 10/9 & Thu 10/16** Check in with everyone. Share updates, solve spatial conflicts, coordinate materials, figure out how components fit together. **Points:** 2% TOTAL (Team: 1% each) **Evaluation:** Participation quality, coordination effectiveness (observed + documented in minutes)	*CIDA 5e; NASAD Professional Practices: Cross-team coordination*
B1: TEAM PITCHES AND TEAM CRITS **DUE Thu 10/9 (in-class)** Pitch your vision. How does your team's assigned roles bring the narrative to life? What do you need from other teams? Set up your Discord server so all teams can coordinate smoothly. **Points:** 6% TOTAL (Individual: 1%, Team: 5%) **Deliverables:** 10-min pitch | Cross-team collaboration plan | Discord server (all teams in one place) **Evaluation:** Vision clarity (30% Team) | Role-based approach (25% Team) | Cross-team coordination (20% Team) | Discord setup (15% Team) | Individual contribution (10% Ind)	*CIDA 5c, 5d, 5e, 5f; NASAD Studio Competencies (conceptual articulation, digital tools), Professional Practices (interdisciplinary collaboration, project management)*
B2: 1ST ROUND PROTOTYPING **DUE Mon 10/13 (with guest Iain Kerr)** Make something to answer your biggest questions. Will the paper hold up? Can you actually build this? How do people interact with it? Rough prototypes that teach you something valuable beat polished ones that don't. **Scale:** Digital mockups for screens | Paper/cardboard proxies for interaction at smaller scales | Full-scale samples for materials **Points:** 4% TOTAL (Individual: 1%, Team: 3%) **Deliverables:** Prototypes (physical/digital) | Documentation of what you learned | Individual contribution logs **Evaluation:** Addresses critical question (35% Team) | Appropriate methods (25% Team) | Documentation (20% Team) | Individual contribution (20% Ind)	*CIDA 5f; NASAD Studio Competencies (experimentation, prototyping, problem-solving), Common Body (technical application)*

B3: 2ND ROUND PROTOTYPING **DUE Thu 10/16 (with guest Hannah Berkin-Harper)** Refine based on what **B2** taught you. Go bigger, more detailed, more resolved. Show it's actually buildable and that you've coordinated with other teams where components overlap. **Points:** 4% TOTAL (Individual: 1%, Team: 3%) **Deliverables:** Refined prototypes | "build" feasibility docs | Cross-team coordination evidence **Evaluation:** Refinement from B2 (30% Team) | Feasibility (25% Team) | Element integration (20% Team) | Cross-team coordination (15% Team) | Individual contribution (10% Ind)	*CIDA 5e, 5f; NASAD Studio Competencies (iterative development, technical problem-solving), Professional Practices (feasibility assessment)*
TEAM CRITS **DUE Mon 10/20** **Points:** 1% (Team) Mid-phase reality check. Show where you're at, what's working, what's not. Get feedback before the big review.	*NASAD Studio Competencies: Critique participation*
R2: INTERIM REVIEW #2 **DUE Thu 10/23** Guests: Andrew Harrison, Ana Rolim, Kitty Nguyen, Charlie Firestone This is the gate to Phase 3. Your design needs to prove it's feasible, coordinated across teams, and ready for production. If it's not, you'll revise scope before moving forward. **Points:** 13% TOTAL (Individual: 3%, Team: 10%) **Deliverables:** 1. Digital walkthrough (2-4 min video OR interactive 3D showing your component at full scale in the museum—make it realistic and buildable) 2. Physical prototypes (your best work from B2-B3) 3. Team presentation (everyone participates) 4. Individual portfolio (your personal Phase 2 contributions + 500-word honest reflection on what worked, what was hard, how cross-team coordination functioned) Software for walkthrough: Rhino, SketchUp, Revit, Unreal, Unity, After Effects, hand-drawn animation, stop-motion, hybrids—whatever tells the story **Evaluation:** Presentation	*CIDA 5f PRIMARY (ability level), 5a-5e supporting; NASAD Studio Competencies (comprehensive design, digital visualization, critique), Professional Practices (presentation, portfolio, synthesis)*

• Concept coherence (20% Team) • Walkthrough quality (25% Team) • Technical feasibility (25% Team) • Prototype learning (15% Team) • Cross-team integration (15% Team) **Evaluation:** Portfolio • Contribution breadth (30% Ind) • Documentation thoroughness (25% Ind) • Reflection depth (25% Ind) • Work quality (20% Ind)	
PHASE 2 COLLABORATION **Your 24% team grade depends on:** Communication (30%): Using multiple channels effectively, translating across disciplines, active Discord use, cross-team coordination Responsibility (25%): Fair task distribution, meeting deadlines, adjusting workloads, managing cross-team dependencies Decision-Making (20%): Clear process, everyone's voice matters, documenting rationale, productive disagreements Integration (25%): Multiple disciplines strengthen the work, cross-team input visible, everyone's expertise clear, achieving synergy	*Assessment: Minutes, reports, observation, peer input, Discord activity, deliverable quality*

PHASE 3: FINAL BUILD AND INSTALL

Weeks 9-15 | 40% TOTAL

Make it real. Fabricate your approved design, coordinate with the museum, install professionally, and present your complete process to industry guests. This is a real public exhibition—your work represents yourself, your team, and NJIT to the Newark community.

PRODUCTION + ONGOING COORDINATION **Weeks 9-13: Production Sessions** Build. Test. Refine. Instructor available for technical help, safety guidance, and problem-solving. Team Crits (Mon 10/27, 11/3, 11/10) | 3% (Team: 1% each) Weekly progress checks. Show what you've made, identify problems early, get peer feedback. All-Team Meetings (Thu 10/30, 11/6, 11/13, 11/20) | 4% (Team: 1% each) Cross-team coordination continues. Solve spatial conflicts, coordinate materials, finalize installation sequence.	*NASAD Studio Competencies ("build", iteration), Professional Practices (coordination, safety)*
C1: PRODUCTION PROGRESS CHECK + MUSEUM VISIT **DUE Mon 11/10** Last checkpoint before the withdrawal deadline (Nov 11). Show your fabricated work so far, your timeline, your materials tracking, and your problem-solving. Then visit the museum to confirm your installation plan with their staff. **Points:** 6% TOTAL (Individual: 3%, Team: 3%) **Deliverables:** Physical components | Production timeline | Materials/budget tracking | Problem log | Museum visit documentation **Evaluation:** • Progress vs. timeline (30% Team) • Work quality (25% Team) • Problem-solving (20% Team) • Materials management (10% Team) • Individual contribution (15% Ind) • Museum coordination prep/conduct/documentation (40%/30%/30%)	*CIDA 5a (stakeholders), 5e (team dynamics under pressure); NASAD Studio Competencies ("build" management), Professional Practices (stakeholder communication)*

C2: DRY-FIT INSTALLATION **DUE Tue 11/25 (Thursday schedule)** Test assembly, lighting, digital components, safety, visitor pathways. Time how long installation takes. Write step-by-step instructions. Find problems now, not at the museum. **Points:** 6% TOTAL (Individual: 3%, Team: 3%) **Deliverables:** Full-scale exhibit installation | Installation instructions (photos, time estimates, tool/labor needs) | De-installation plan | Museum schedule **Evaluation:** "build" completeness (25% Team) | Craftsmanship quality (20% Team) | Installation functionality (20% Team) | Documentation thoroughness (15% Team) | Visitor experience (10% Team) | Timeline realism (10% Team) **Standards:** Basic craftsmanship expected. No sloppy joints, visible hot glue, unfinished edges, wobbly structures. If quality is insufficient, work will not be included in the installation.	*CIDA 5f (integrated environments), Standard 15 (construction); NASAD Studio Competencies (technical execution, quality control), Professional Practices (installation planning)*

C3: MUSEUM INSTALLATION

DUE Thu 12/4, Fri 12/5, Sat 12/6 (morning only)

The real thing. Install at Newark Museum of Art in advance of Newark Zine Fest. Be professional, be prepared, be respectful of museum staff and space. Your work goes public.

Installation window: Thu 12/4 (class time + evening if needed) | Fri 12/5 (Reading Day, coordinate with instructor) | Sat 12/6 (Zine Fest 8am-10am)

De-installation window: TBD

Points: 8% TOTAL (Individual: 4% | Team: 4%)

Requirements: Transport safely | Install per approved plan | Coordinate with museum staff and other teams | Test everything in place | Final quality control | Clean thoroughly

Evaluation: Process

- Preparation/organization (20% Team)
- Installation efficiency (20% Team)
- Professional conduct (10% Team)
- Problem-solving (20% Team)
- Finished quality (20% Team)
- Individual participation (10% Ind)

Evaluation: Installed Exhibition

- Structural integrity/safety (25%)
- Craftsmanship/finish (25%)
- Narrative clarity for visitors (20%)
- User interaction design (15%)
- Integration with overall exhibition (15%)

Attendance mandatory. Failure to participate significantly affects individual and team grades.

CIDA 5f PRIMARY (multi-disciplinary execution), 5a (stakeholders), 5e (team dynamics), Standards 8/13/15 (design process, materials, construction); NASAD Studio Competencies (professional installation), Professional Practices (public exhibition standards)

NEWARK ZINE FEST | Sat 12/6, 10am-5pm | Optional but highly encouraged

Come see visitors interact with your work. Network with the zine community. Celebrate. Document interactions for your final presentation if you attend.

R3: FINAL REVIEW **DUE Thu 12/11** Guests: Kelli Anderson (designer), Lance Weiler (storyteller/filmmaker), museum staff Present your complete process—research through installation—to professional critics. Grades based on documentation quality, process depth, story and concept development and team collaboration. **Required:** 1. 20-min per team for presentation (3 teams) + 30-min Q&A (everyone participates) 2. Process documentation book (physical and digital): Phase 1-3 iterations, including story and concept development, prototyping, "build" (digital and physical), visitor interactions, 3. Individual 500-word reflection: How did your discipline contribute? What did you learn from others? What collaboration challenges emerged? How did the final work differ from your vision—stronger or weaker? What would you do differently? **Presentation structure:** Project overview (2 min) | Design process (8 min) | Final installation (5 min) | Collaboration process (3 min) | Individual contributions (2 min) Be honest in your reflection. Productive conflict and negotiation are normal parts of collaboration—acknowledge complexity, not just success. **Points:** 13% TOTAL (Individual: 4%, Team: 9%) **Evaluation:** Presentation • Clarity/organization (15% Team) • Process documentation depth (25% Team) • Installation documentation quality (20% Team) • Collaboration analysis (15% Team) • Response to questions (10% Team) • Individual contribution (15% Ind) **Evaluation:** Reflection • Analytical depth (40% Ind) • Honesty/self-awareness (30% Ind) • Connection to learning objectives (20% Ind) • Writing quality (10% Ind)	*CIDA 5f (demonstrated ability), 5e (collaborative reflection); NASAD Studio Competencies (comprehensive presentation, synthesis, critique), Professional Practices (professional presentation, reflective practice)*

PHASE 3 COLLABORATION **Your 26% team grade depends on:** **Execution Quality (40%):** Professional "build" standards, ambitious design realized, details finished, cohesive installation **Project Management (30%):** Timeline maintained, materials organized, contingencies planned, deadlines met, efficient coordination **Adaptability (20%):** Creative problem-solving, intelligent scope adjustments, responsive to constraints, maintained quality despite challenges **Professional Conduct (10%):** Respectful museum communication, collaborative with other teams, safe practices, responsible resource use	*Assessment: Instructor observation during production/installation, museum staff feedback, peer input, documentation quality, final exhibition quality*

CONTINGENCIES

"Build" failures: Document it, consult immediately, implement backup plan, continue with revised scope if needed. Good documentation + responsive problem-solving = no grade penalty.

Scope reduction: If you can't complete the design, prioritize core narrative, simplify techniques, reduce scale while maintaining concept, document what you cut and why. Better to install something simple and complete than ambitious and broken.

Team member absence: Notify instructor immediately, team redistributes tasks, absent member completes alternative contribution, individual grade affected but team protected if others compensate.

Museum constraints: Adapt to requirements, instructor negotiates when appropriate, document constraints. The show must go on—professional practice requires adaptation.

ACCREDITATION STANDARDS COMPLIANCE

CIDA (Interior Design) - Standard 5: Collaboration

Phase 1: Builds awareness/understanding (5a-5e)—stakeholder identification, community engagement, terminology, team dynamics, multiple perspectives

Phase 2: Transitions to ability (5f PRIMARY)—creating environments informed by multiple disciplines through integrated prototyping and cross-team coordination

Phase 3: Demonstrates ability (5f PRIMARY)—professional execution of multi-disciplinary installation with external stakeholders under real-world constraints

Additional CIDA Standards: Standard 8 (Design Process: concept through installation), Standard 13 (Products/Materials: selection and application), Standard 15 (Construction: documents and execution)

NASAD (Industrial Design & Digital Design)
Common Body of Knowledge:

- Design principles/practices: Material investigations (Phase 1), prototyping methods (Phase 2), "build" execution (Phase 3)
- Historical/cultural contexts: Film analysis, worldview development, narrative frameworks
- Critical thinking: Analytical reflection throughout all phases

Studio Competencies:

- Technical skills: Papermaking, experiments, prototyping, digital visualization, "build", installation
- Conceptual development: Narrative frameworks, spatial thinking, design synthesis
- Critique participation: All reviews (R1, R2, R3), weekly crits, peer feedback
- Documentation: Sketchbooks, portfolios, meeting minutes, progress reports, process books

Professional Practices:

- Interdisciplinary collaboration: Team coordination, cross-team dependencies, role-based work
- Professional communication: Client presentations, stakeholder coordination, public exhibition
- Project management: Timeline management, resource coordination, documentation systems

Assessment Structure: Phase 1 (15% ind + 15% team = 30%) establishes individual expertise and team foundation | Phase 2 (6% ind + 24% team = 30%) develops integrated design through prototyping | Phase 3 (14% ind + 26% team = 40%) executes professional installation | Total: 35% individual + 65% team = 100%