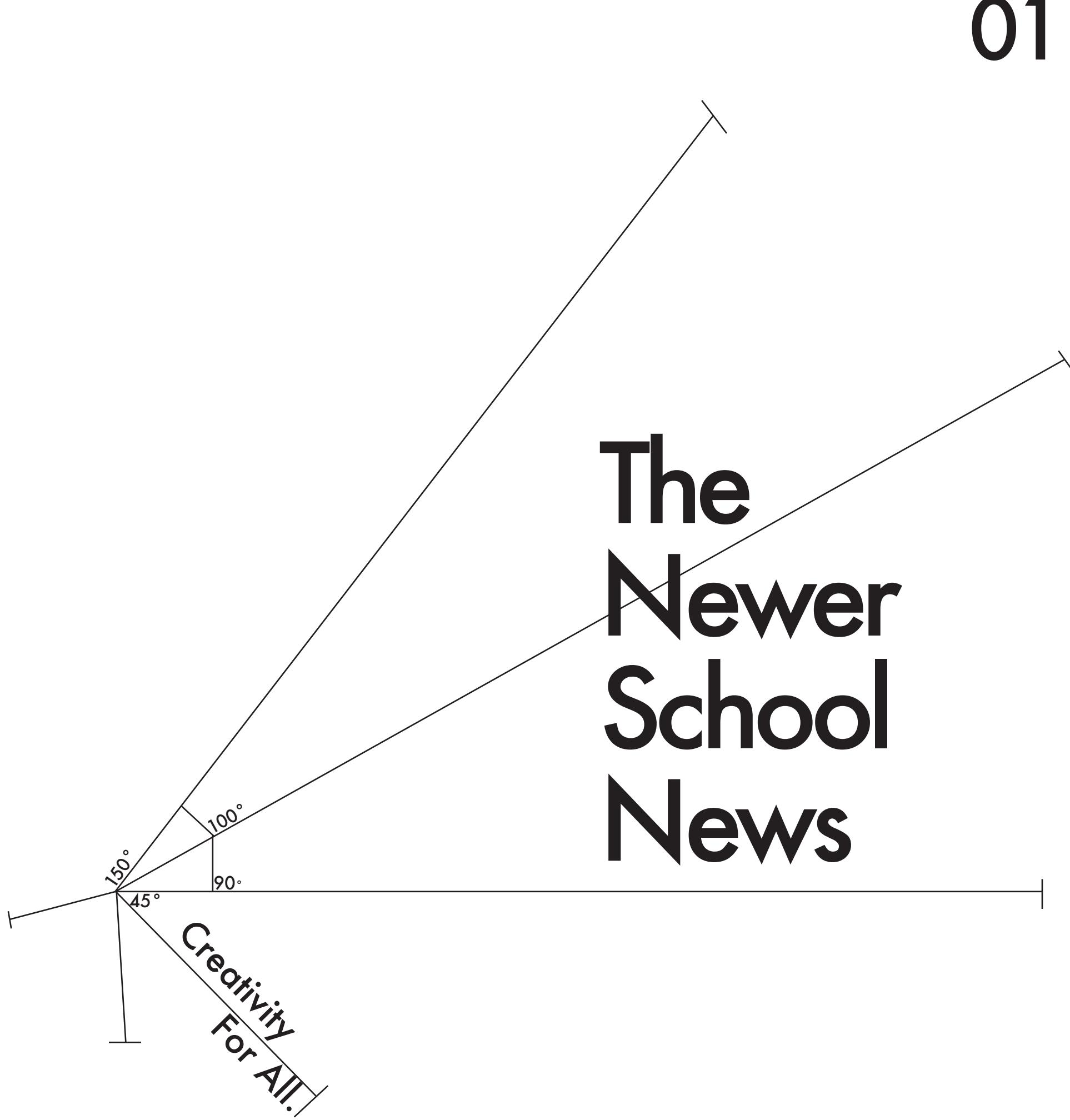


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The Newer School News



Prologue

A common stigma, cast upon anything associated to the word 'creative,' is that it--whatever 'it' may be--is not serious enough. One would assume that this is because creativity is often solely defined by its common trivial concern for appearance. This zine aims to refute both ideas, along with the notion that creativity is exclusive to individuals characterized as "artistically gifted."

Creativity is not a gene. And as long as we are keeping with the biological jargon, creativity is most similar to the anatomical structure of a muscle that must be exercised, in order for it to build its power. It is through conscious and active repetition that we train our minds to think creatively so it becomes as second nature to us, as it once was, like when we colored outside the lines when given a crayon for the first time.

But how do we reclaim access to creativity that society has taught us to devalue? The simple answer: by choosing it. This choice is the only prerequisite required in order to access your creative side.

The choice is yours.

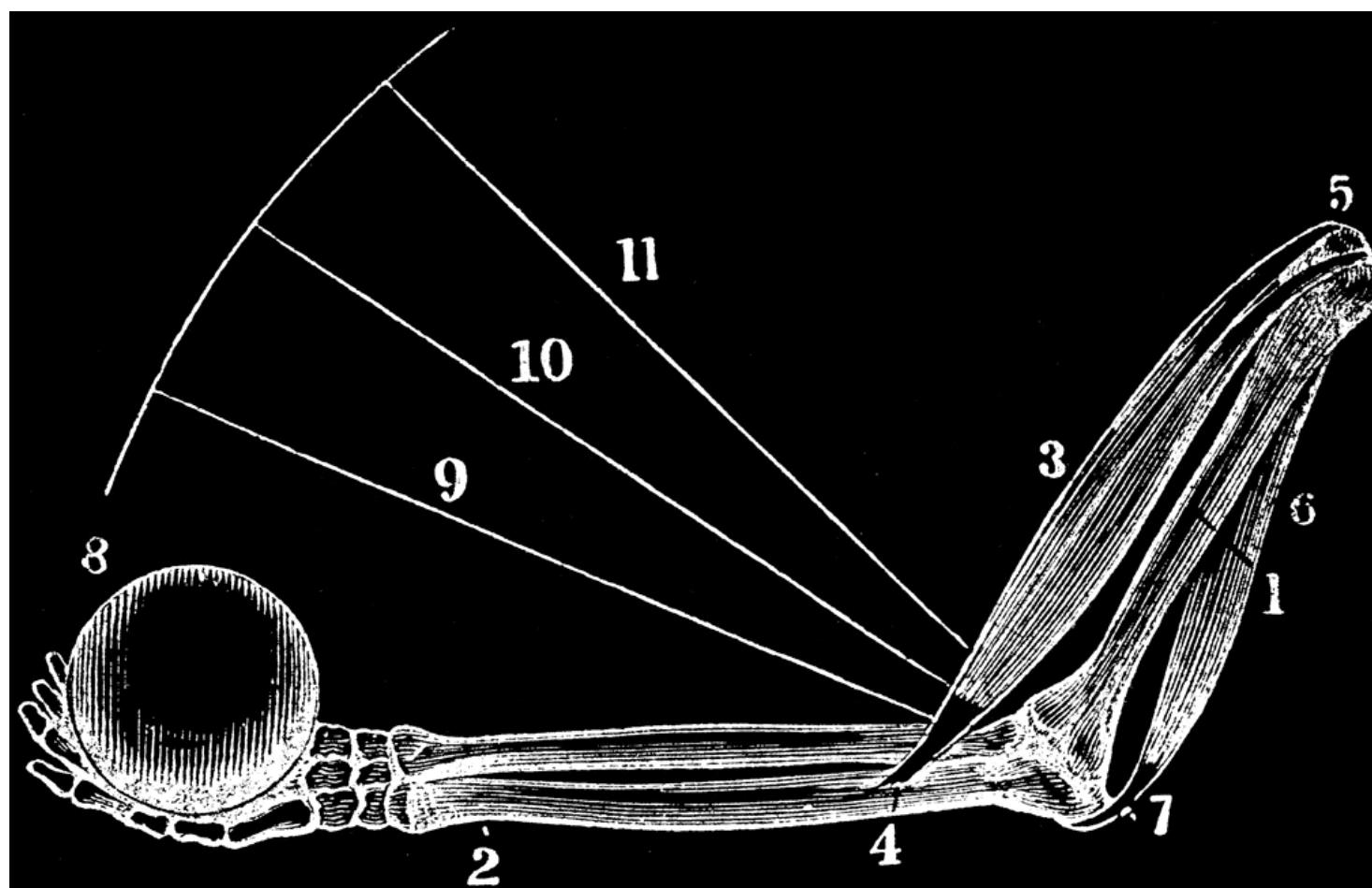
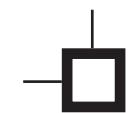


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The Making Center

BY ASHLEY DUNAYER

Creativity begins

in a corner-less mind.



The newly-opened Parsons Making Center is the location where these ideas come to fruition. Despite its name, the space is open to all divisions of The New School to build, collaborate, design, and all of the above. After seven years of planning, two years of construction, and a seven-million-dollar donation from one of the school's prominent trustees, the 25,000 square foot space is a creative playground for students with boundless possibilities. The facility opened on August 29th 2016, at the beginning of the fall semester and holds 3D printing technologies, refurbished tool shops, textile equipment, advanced print-making facilities, a complete ceramic "wet lab," an in-school material store, and a projects room. It also features a material shop on the third floor to help students locate and provide suitable materials making it an easy place to purchase anything one needs. The open space encourages collaborative and collective projects among students across all divisions of The New School by providing top-of-the-line technology and encouraging students to collaborate on projects with others of all majors. This ground-breaking space is located in the basement of the Sheila C. Johnson Design Center on the second and third floors, on the corner of 13th Street and 5th Avenue.

The space was designed by Rice+Lipka Architects, a New York City-based firm, with an open floor plan with copious tables to bring together students side by side from different studies and encourage collaborative work. "When I think of the Making Center today, the Making Center in one year, or two years... It's not going to look the same, and that's what's exciting," Lyn Rice, co-founder of Rice+Lipka Architects, said.

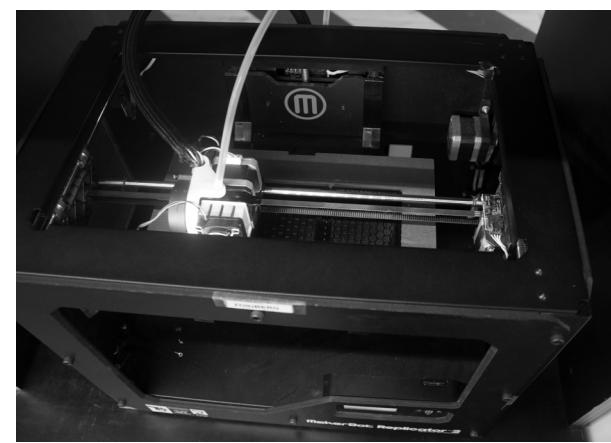
The funds for the space was mostly contributed to a \$7 million dollar donation from a Parsons alumna, New School Trustee and fashion designer, Kay Unger. As the creative head to several clothing brands, among those her own Kay Unger New York, she graduated in 1968. Her donation was gifted after visiting the construction site and saw the potential of the space and what it could mean to the students and school creatively. Unger had specific ideas for the area FEATURE ARTICLE 1 such as everything being on wheels to keep the space in a state of constant change. "Static spaces don't work," Unger said. Although constantly changing, this space is for the students and built upon by the students. The 3D printers are given names such as Leela, Nibbler, Fry, Zoidberg, and Hermes. A sweet detail added to these printers could be in attempt to humanize these daunting and incredibly futuristic technology for students to be more likely to walk up and test out "Nibbler" rather than "Printer #3 B&W." The possibilities of this technology is unlimited. From printing the next popular rooftop bar for a local New York City hotel to a chess board of intricate pieces, the question is now "what can I not do?"

One of the most important features of the space is the openness of the space. It is meant to encourage individuals across many different studies working together adding a vast idea pool and make almost anything doable. Uniquely, the space offers an area for scraps where one student can offer their extra or left over mate-

rials to be collected and reworked into another project. The evolution of creativity is unending and inspiring in the first steps taken into the center. Nothing is less than remarkable in this space but Joel Towers, dean of Parsons stated, "It's less about the physical space and more about the community that will be built there." The hope is to bring creativity, ideas, collaboration, teamwork, and an open mind with ample technology to execute any project in one capacity.

With the future at one's finger tips in such place, there is no limit of what you can do.

What is your next project?



Creativity for

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have creative agency and should be able to explore it. The New School believes Parsons' newly opened Making Center, which is not exclusive to the Parsons division, will be a space for students, of all disciplines—from fashion to interdisciplinary science, to utilize. We asked students at the Making Center to share their thoughts about the new facility, and how they're using it to alchemize their own creations.

ALEX
Division: PARSONS
Major: PHOTOGRAPHY

AD: Hi! What are you making?

Alex: A polyhedron as a project for my Space Materiality class. I used the wood shop.

AD: That looks cool! How many times do you think you've come to the Making Center?

Alex: Maybe 15 times.

AD: What do you find most beneficial about the new Making Center?

Alex: Equipment that you can't get anywhere else.

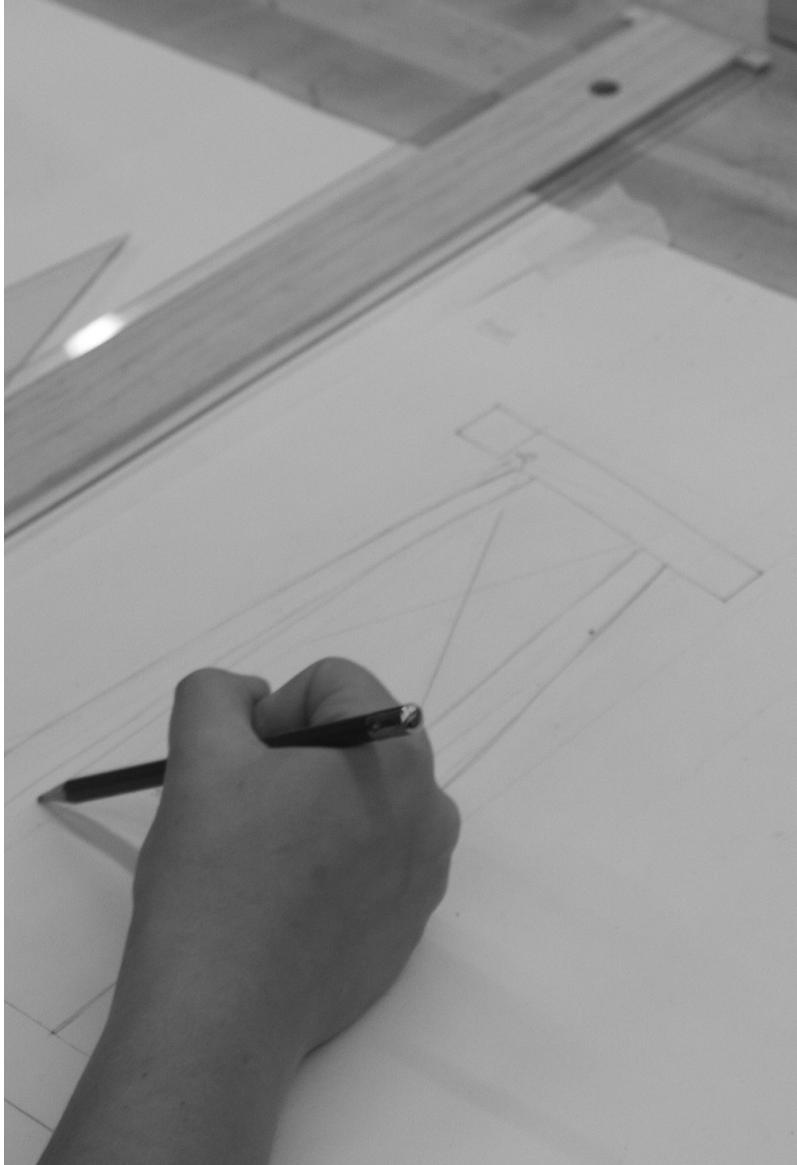
AD: Thanks for sharing, Alex!



Alex and her polyhedron.







Molly sketching.

MOLLY

Division: PARSONS

Major: UNDECIDED—POSSIBLY FINE ARTS

AD: Hi! What are you making?

Molly: Wood work piece for my Space Materiality class. It has to have something pushing or pulling against each other.

AD: How many times do you think you've come to the Making Center?

Molly: 5 times outside of class and 7 times in-class.

AD: What do you find most beneficial about the new Making Center?

Alex: Everything is altogether. You don't have to go to another building.

AD: Thanks for sharing!

**SHIVANI**

Division: PARSONS

Major: ILLUSTRATION

AD: Hi! What are you making?

Shivani: Molds for a class.

AD: Cool! Could you tell me more about it?

Shivani: It's inspired by the movie, "Blade Runner." We were supposed to make something inspired by a movie for my Core 3D Illustration class.

AD: How many times do you think you've come to the Making Center?

Shivani: Twice?

AD: What do you find most beneficial about the new Making Center?

Shivani: The big, spacious tables.



LEAH
Division: PARSONS PARIS
Major: ILLUSTRATION

AD: Hi! What are you making?

Leah: A screenprint for my Advanced Screen-print class.

AD: Cool! How many times do you think you've come to the Making Center?

Leah: I come everyday.

AD: What do you find most beneficial about the new Making Center?

Leah: Open hours and easy to use.

AD: Thanks, Leah!



NIÑA

Division: PARSONS
Major: TEXTILE DESIGN

AD: Hi! What are you making?

Niña: A dress for my Creative Technical Studio class.

AD: How many times do you think you've come to the Making Center?

Niña: 5 times.

AD: What do you find most beneficial about the new Making Center?

Niña: Lots of tools.

AD: Thank you!



The same sewing machine model that Niña used.



A 3D model that Kat made.



KAT

Division: PARSONS

Major: INTEGRATED DESIGN

AD: Hi! What have you made?

Kat: I've made two building models, a pill bottle, foot band, tables, hydroponic planters, and a garden model. I am currently making a rooftop restaurant model. Next is bug hotel prototype.

AD: How many times do you think you've come to the Making Center?

Kat: 1/7th of the year. I once spent 1300 hours for one project. I also work here.

AD: What do you find most beneficial about the new Making Center?

Kat: I like that it is self-service rather than submission based, which teaches you a lot about it. Also, that the Center provides materials, resources, and computers. The location is also nice. Also, mostly everyone here is willing to help each other.

Book Review



Don't Get a Job... Make a Job

It is a known fact that securing a job in creative industries is competitive. Gem Barton's *Don't Get a Job... Make a Job: How to Make it as a Creative Graduate* leads with this premise: "It is simply not enough to graduate anymore." Not even a sentence later, Barton contradicts this statement by saying that "the world demands more" of creative graduates.

The 144-page book, then, defines exactly what "more" is--a combination of atypical self-promotion, unconventionality, a unique and diverse skillset, the right amount of self-doubt, the ability to work both individually and collaboratively, passion, and self-determination--and then proceeds to provide insight on how to achieve it. What Barton does not mention is that wanting to achieve more is a prerequisite, and the first step, in achieving more. It is the wanting--and enough of it--that transcends Barton's creative jargon into endless possibilities in the "design of one's world."

And according to Barton, the design of one's world begins at the design of one's self--or self-image. In the first section, named "Propaganda," Barton uses case studies to identify that, uncon-

ventional ways of presenting your work (e.g. Skyler Fike's pamphlet portfolio), when, and how often you present your work, and self-promotion, are key strategies you should consider, to put yourself out there.

The other sections, "Going mobile," "Specialism vs diversity," "Tough calls," "Going it alone vs teaming up," and "Gusto," are structured in the same way: Barton, first, identifies a common adversity you must overcome to make it as a creative graduate, hints to the various decisions you must make when confronting such adversity, and then, provides examples of how other creative graduates have done so. Yet, Barton provides no detailed outline or specific instructions for how you should go about being "more." Perhaps this is where the "wanting" would come in handy.

What *Don't Get a Job... Make a Job* does best, is separate those who want to achieve "more" from those who think that a book will teach them how to be extraordinary. In other words, those who want to achieve more, will. And to those who will, Barton's book is another boundary that is to be challenged.

The book is what you make of it.

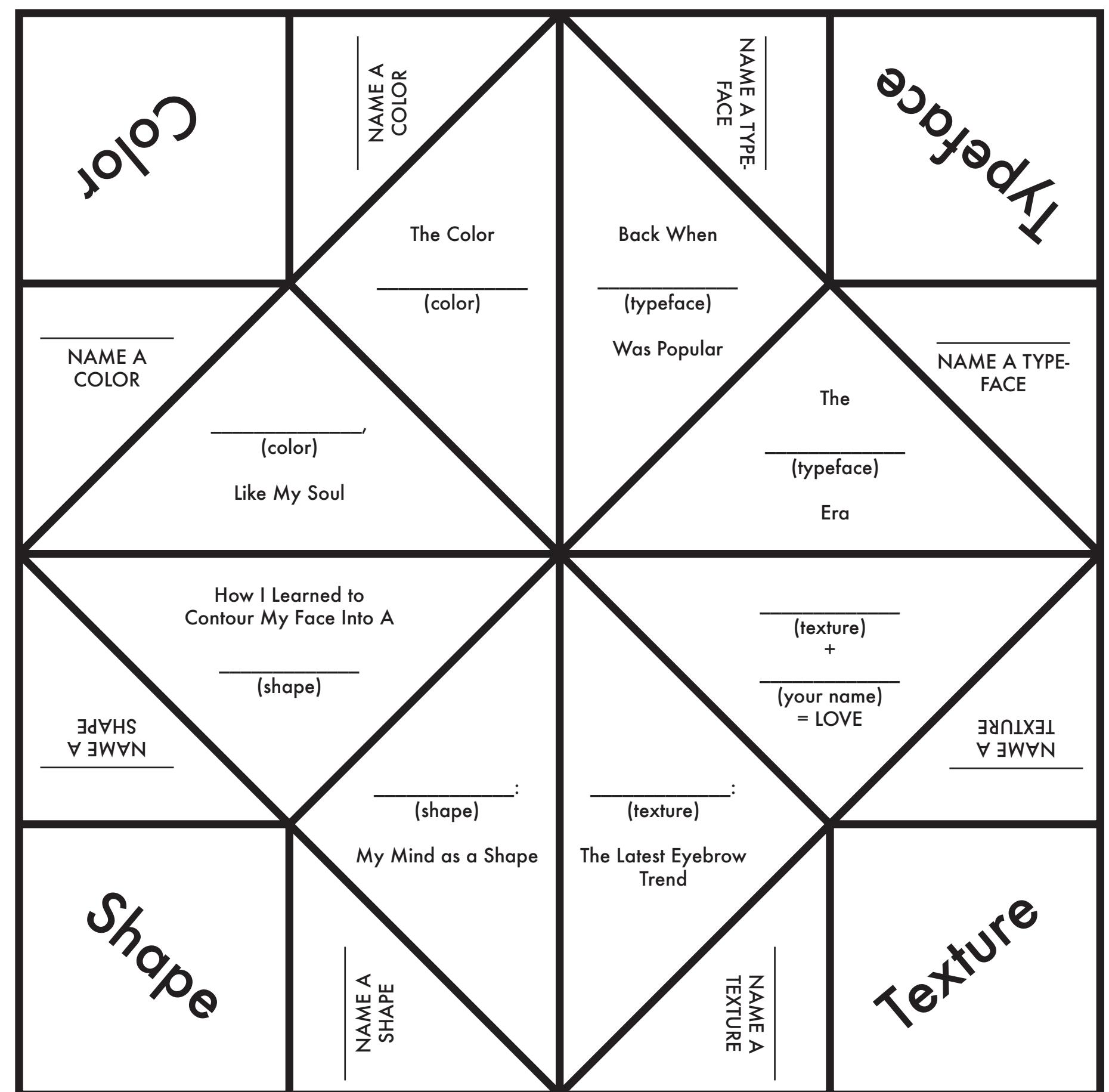
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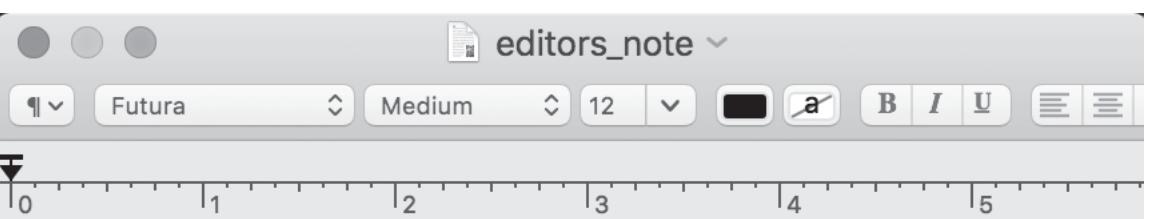
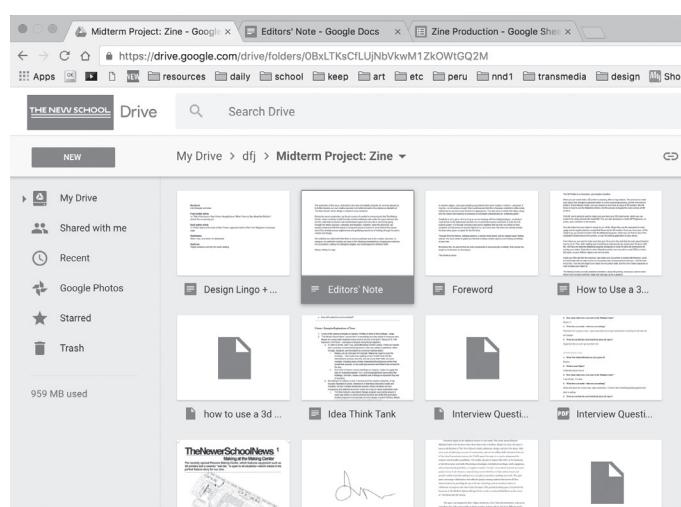
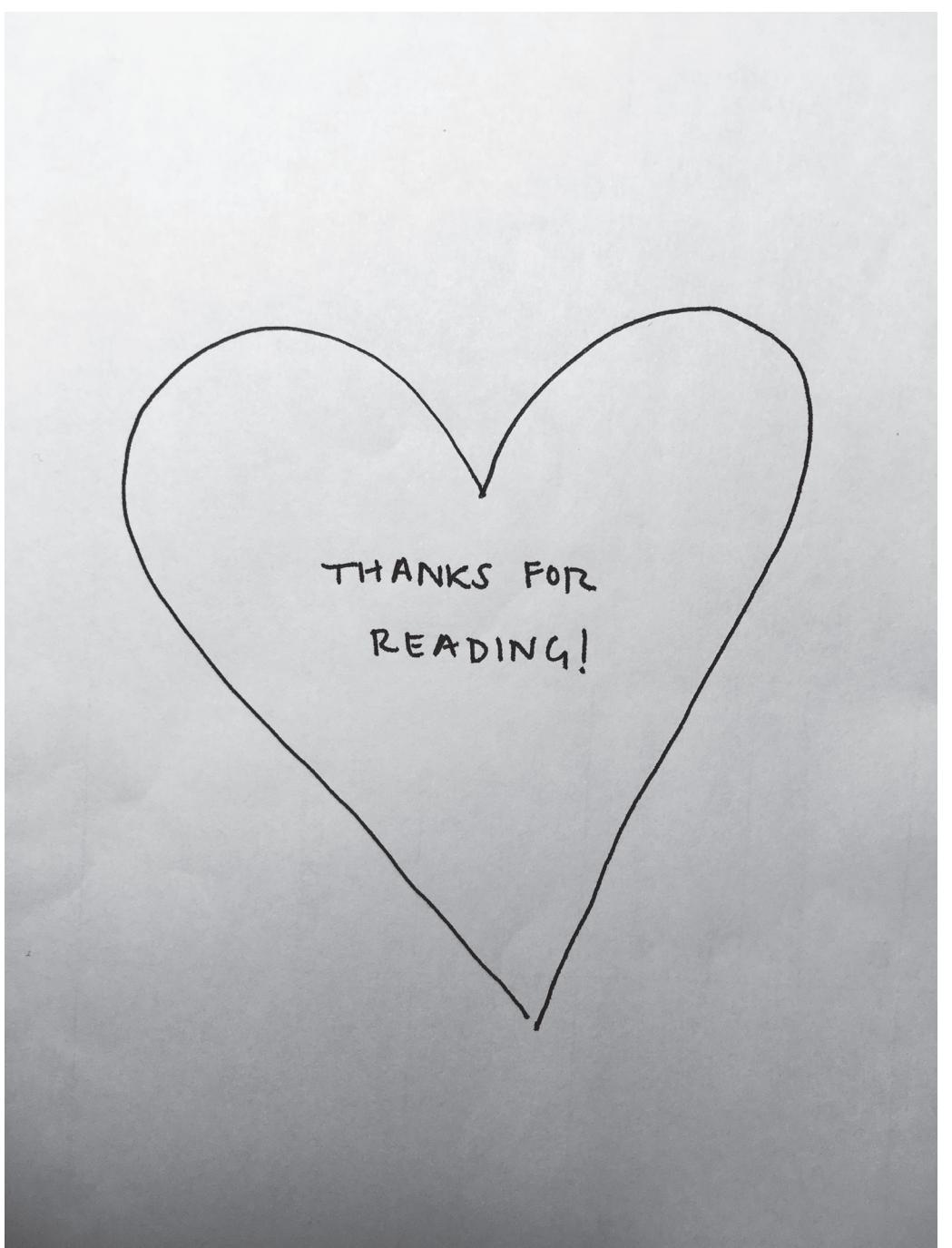
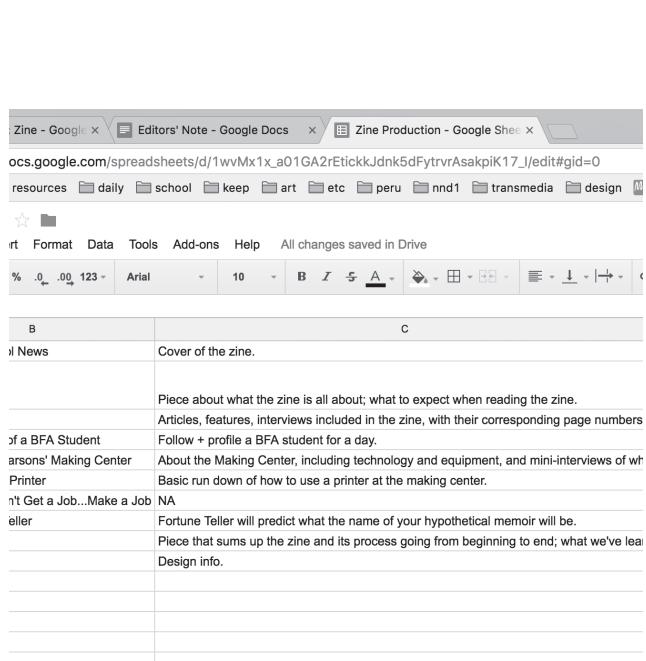
1. In only the triangles touching the squares (color, texture, typeface, shape), fill in the blanks.
2. Cut along the edge of the square.
3. Fold the square in half, both ways.
4. Flip the square so that the side with text is face down. Fold all four corners, so that the unprinted side is hidden.
5. Flip the square over and fold all four corners in again, along the diagonal lines.
6. Fold your square in half and slide your fingers under the four square flaps.

How to play:

1. Choose one of the 4 squares (color, typeface, shape, or texture). Spell it out, while pulling the fortune teller back and forth.
2. Choose from one of the two options presented. (Should be a sub-group of one of the squares.)
3. Spell out the option you choose.
4. Choose from one of the two options presented, again.
5. Lift the flap and unveil the predicted name of your hypothetical memoir!

What Will the Name of Your Memoir Be?





During the issue's production, we found a sense of comfort in environments, like The Making Center, where creativity is built from like-minded individuals who make the space feel less like the four walls that surround a well architected space and more like a community going through the artistic process--setbacks and triumphs--together. Upon the discovery, we became enamored with the beauty in trying and aimed to present a more behind-the-scenes look of the simultaneously unglamorous and gratifying experience of making, through the zine's content and design.

We solidified our initial belief that there is not one particular way to be creative, but many. In doing so, we redefined creativity as many of the following contradictions: bringing into existence the nonexistent, making the intangible tangible, and challenging the definition itself.

Alyssa, Ashley & Jorge

