

**SPRING 2013:
COURSE DESCRIPTIONS**

PARSONS

THE NEW SCHOOL FOR DESIGN

School of Art & Design History & Theory

School of Art, Media, & Technology

School of Constructed Environments

School of Design Strategies

School of Fashion

Last Updated: 10/10/12

CONTENTS

	Page		Page
SCHOOL OF ART & DESIGN HISTORY & THEORY	5	SCHOOL OF DESIGN STRATEGIES	118
Overview	5	BBA Design & Management (PUDM)	118
Required Courses, AAS, BBA and BFA		BFA Foundation (PUFN)	119
First Year	8	BFA Integrated Design (PUIC)	122
Second Year	11	BS Urban Design Studies (PUUD)	125
Third Year	15	MA Theories of Urban Practice	127
Electives, AAS, BBA and BFA		MS Design & Urban Ecologies	127
First Year	20	MS Strategic Design & Management	129
Second Year	24	MFA Transdisciplinary Design (PGTD)	130
Third Year	28	SDS School-wide Offerings (PSDS)	132
Special Registration	39		
Design Studies, MA(PGDS)	29	SCHOOL OF FASHION	140
Fashion Studies, MA (PGFS)	30	AAS Fashion Marketing (PAFM)	140
History of Decorative Arts, MA (PGHI)	32	AAS Fashion Design (PAFS)	144
Graduate, Electives	34	BFA Fashion Design (PUFD)	149
		MFA Fashion Design & Society (PGFD)	156
SCHOOL OF ART, MEDIA, & TECHNOLOGY	39		
AAS Graphic Design (PAGD)	39		
AAS General Studio (PAGS)	43		
BFA Communication Design (PUCD)	45		
BFA Design & Technology (PUDT)	53		
BFA Fine Arts (PUFA)	56		
BFA Illustration (PUIL)	60		
BFA Photography (PUPH)	63		
MFA Design & Technology (PGTE)	72		
MFA Fine Arts (PGFA)	76		
MFA Photography (PGPH)	80		
AMT School-wide Offerings (PSAM)	82		
Printmaking, Electives (PUPR)	90		
SCHOOL OF CONSTRUCTED ENVIRONMENTS	94		
AAS Interior Design (PAID)	94		
BFA Architecture (PUAD)	98		
BFA Interior Design (PUID)	100		
BFA Product Design (PUPD)	102		
M.Arch Architecture (PGAR)	107		
MFA Lighting Design (PGLT)	110		
MFA Interior Design (PGID)	112		
SCE School-wide Offerings (PSCE)	114		

INSTRUCTIONS

This booklet contains course descriptions for degree courses offered by Parsons The New School for Design. The course descriptions are arranged by school and program and, in most cases, by year-level order with required courses separated from elective courses.

The back of the book also contains some offerings from The New School for Public Engagement that may be of particular interest to Parsons students.

NOTE: 2012.2013 courses will be accessible via the University-wide catalog beginning March 21st. Students should go there for the most up-to-date course descriptions and information as it may contain listings that were not available at the time this booklet went to press. Day, time and faculty information may be found via the ALVIN class finder.

University-wide catalog: <http://www.newschool.edu/ucc/courses.aspx>

ALVIN class finder: https://alvin.newschool.edu/prbn/bwckschd.p_disp_dyn_sched

Course information is provided in the following format:

<u>SUBJECT CODE - MASTER NUMBER - COURSE TITLE</u>
Description of Course
Credit:
Pathway: [School of Art & Design History & Theory only.]
Open to: [Indicates whether course is for majors only, non-majors by permission, or is "open" enrollment, if applicable.]
Co- or Pre-requisite(s):
Faculty: [School of Art & Design History & Theory only.]

ADVISING

This booklet should not be used to determine program requirements, instead students should consult with his/her program advisor in order to determine eligibility to enroll in a particular course.

Students should obtain the four-digit "Course Registration Number" (CRN) from the Schedule of Classes available via alvin.newschool.edu>Class Finder.

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

The University community, in order to fulfill its purposes as an educational institution, must maintain high standards of academic integrity. Students in all divisions of the University and in all facets of their academic work are expected to adhere to these standards. Plagiarism and cheating of any kind in the course of academic work will not be tolerated. Academic honesty includes accurate use of quotations, as well as appropriate and explicit citation of sources in instances of paraphrasing and describing ideas, or reporting on research finds or any aspect of the work of others (including that of instructors and other students). These standards of academic honesty and citation of sources apply to all forms of academic work (examinations, essays, theses, dissertations, computer work, art and design work, oral presentations, musical work, and other projects).

Standards of academic honesty are intended to protect the rights of others as well as to support the education of the individual student, who derives no educational benefit from incorrectly or dishonestly assuming credit for the work of others. These standards also include the responsibility for meeting the requirement of particular courses of study. Thus, multiple submissions of the same work for different courses must have the prior approval of all parties involved. New School University recognizes that the differing nature of work across divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based on universal principles valid in all divisions of New School University and among institutions of higher education in general. It is the responsibility of students to learn the procedures specific to their disciplines for correctly and appropriately differentiating their work from that of others.

SCHOOL OF ART & DESIGN HISTORY & THEORY

COURSE LISTING BY AREA AND FACULTY

Graduate Required

PGDS 5010 Writing for the Public Realm/Susan Yelavich
PGDS 5115 Discourse on Design Studies/Clive Dilnot
PGFS 5020 Interpreting Fashion/Christina Moon
PGFS 5030 Fashion Cultures: Lec/Todd Nicewonger
PGFS 5031 Fashion Cultures: Rec/Francesca Granata
PGFS 5031 Fashion Cultures: Rec/Todd Nicewonger
PGFS 5210 Thesis/Christina Moon

Graduate Elective

PGHT 5010 Celebrity & Surveillance/Margot Bouman
PGHT 5016 Scandinavian Design/Sarah Lichtman
PGHT 5500 Sustainable Fashion/Francesca Granata
PGHT 5526 Fashion and Politics/Hazel Clark
PGHT 5536 Fashion & Social Innovation/Todd Nicewonger
PGHT 5546 Private Parts: Body in Society/Elizabeth Morano
PGHT 5556 Fashion Elective: TBA/Sarah Scaturro
PGHT 5620 Globalization & Contemp Art/Janet Kraynak
PGHT 5640 1960s Japan and Global Design/Georgia Traganou
PGHT 5650 Spaces of Dissent/Control/Georgia Traganou
PGHT 5652 Design Practices & Paradigms/Susan Yelavich
PGHT 5680 Design & Blogging/Jonathan Bean
PGHT 5690 Design & Social Sciences/Faculty TBA
PGHT 5700 Topics in American Design/David Brody
PGHT 5706 Gender and Design/David Brody
PGHT 5716 Survey of Ceramics/Barbara Veith
PGHT 5726 Graphic Design/Ethan Robey
PGHT 5736 Designers and Makers/
PGHT 5755 Rhetorics of Light & Visuality/Margot Bouman
PGHT 5756 American Furniture Survey/Barry Harwood
PGHT 5766 Cultural Pluralism: Museology/Faculty TBA
PGHT 5776 Curatorial Seminar/Denise Stone

Graduate Special Registration

PGFS 5901 Internship/Christina Moon
PGHI 5900 Independent Study/David Brody
PGHI 5901 Equivalency/David Brody
PGHI 5902 IS: Thesis 1/David Brody
PGHI 5903 IS: Thesis 2/David Brody

PGHI 5904 IS: MA Exam/David Brody
PGHI 5920 Special Studies/David Brody
PGHI 5921 Special Studies 2/David Brody
PGHI 5931 Maintaining Status/David Brody

Undergraduate Required 1st Year

PLAH 1000 Persp World Art & Design 1/Faculty TBA
PLAH 1001 Persp World Art & Design 2/Faculty TBA
PLAH 1001 Persp World Art & Design 2/Faculty TBA
PLAH 1031 Chase: Per World Art/Design 2/Faculty TBA
PLEN 1006 Bridge: CRW 1/Faculty TBA
PLEN 1020 Critical Reading & Writing 1/Faculty TBA
PLEN 1021 Critical Reading & Writing 2/ STAFF
PLEN 1023 CRW 2: Everyday, CRW 2: Who We Are/Faculty TBA
PLEN 1031 Chase: Crit Read & Writing 2/Faculty TBA

Undergraduate Required 2nd Year

PLDS 2190 History of Des: 1850-2000 Lec/Sarah Lichtman
PLDS 2191 History of Des: 1850-2000 Rec/Faculty TBA
PLDS 2500 Intro to Design Studies Lec/Emma Bowen
PLDS 2501 Intro to Design Studies Rec/Faculty TBA
PLFS 2040 History of Fashion: Lec/Elizabeth Morano
PLFS 2041 History of Fashion: Rec/Faculty TBA
PLSD 2000 History of World Urbanism/Faculty TBA
PLSD 2002 History of World Urbanism 2/Georgia Traganou
PLSD 2326 History of World Arch 2: Lec/Matthew Worsnick
PLSD 2327 History of World Arch 2: Rec/Faculty TBA
PLVS 2025 History of Graphic Design/Faculty TBA
PLVS 2045 History of Illustration/Mary Zawadzki
PLVS 2300 History of Photography/Brian Sholis
PLVS 2500 Intro to Visual Culture: Lec/Jeffrey Lieber
PLVS 2501 Intro to Visual Culture: Rec/Faculty TBA

Undergraduate Required 3rd Year

PLDS 3510 Global Issues in Design: Lec/Joel Towers
PLDS 3511 Global Issues in Des: Rec/Faculty TBA

Undergraduate Required 4th Year [Senior Seminars]

PLAH 4012 Chinese Art in NYC/Zhijian Qian
PLAH 4090 Persuasion/Arnold Klein
PLCW 4011 Curating as Practice/Lydia Matthews
PLDS 4027 Mobility & Territory/Anooradha Siddiqi
PLDS 4028 Design & Nature/Matthew Bissen
PLDS 4050 Sr Sem: Design/Nation Identity/Faculty TBA
PLDS 4075 Des for Aging Pop/Jeffrey Rosenfeld
PLDS 4079 Advertising Consumer/Marilyn Cohen
PLSD 4002 Social & Living Space/Jeffrey Rosenfeld

PLSD 4011 Reshaping Urban China/Zhijian Qian
PLSD 4070 Urbanism & Religion/John Gendall
PLVS 4002 Feminist Aesthetic/Robin Muller
PLVS 4003 Afrofuturism/Juliana Fusco
PLVS 4021 Sr Sem: Surveillance/Margot Bouman

Undergraduate Electives – 2000 Level

PLAH 2150 18th Century Art & Design/Nancy Grove
PLAH 2160 Japanese Art/Eve Eisenstadt
PLDS 2072 Beyond Invention/Arnold Klein
PLDS 2099 Play and Playgrounds in NYC/Kathryn Papacosma
PLFS 2002 On the Gothic/Diana Mattison
PLSD 2017 Space, Design & the Everyday/Matthew Bissen
PLVS 2001 The Design of Dissent/Janet Levy
PLVS 2002 Women, Fashion & Film/Jacqueline Strano
PLVS 2003 Visual Studies TBA/Faculty TBA
PLVS 2004 Film, Form & Language/Sue Young Park-Primiano
PLVS 2005 Visual Studies 2 TBA/Faculty TBA

Undergraduate Electives – 3000 Level

PLAH 3012 Latin American Artists in NY/Rosemary O'Neill
PLAH 3013 Latin American Geometric/Maria Steverlynck Salaberry
PLAH 3014 Fashioning Identity/Faculty TBA
PLAH 3018 Erotic Themes in Art & Design/Arnold Klein
PLAH 3035 Theories of Modern Art/Rosemary O'Neill
PLAH 3310 Cage to Now: Contemp Art Prac/Melissa Burttt
PLAH 3365 Art and the Surreal/Nancy Grove
PLDS 3333 Learning Through Design/Mariah Doren
PLDS 3337 Food and Art/Leah Sweet
PLFS 3000 Fashion & Embodiment/Lucy Collins
PLFS 3013 Anthro of African Dress/Faculty TBA
PLFS 3026 Death of Cool/Jessica Glasscock
PLVS 3001 Bringing the Mall Home/Andrea Lenci-Cerchiara
PLVS 3002 Art Vis Culture & Tourism/Rosemary O'Neill
PLVS 3003 Dance & Nightlife in NY/Anthony Whitfield
PLVS 3012 Visual Studies 1 TBA/Faculty TBA

Undergraduate Electives – 4000 Level

See "Undergraduate Required 4th Year [Senior Seminars] above.

REQUIRED COURSES

FIRST YEAR

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1

This is the first semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods.

Pathway: Art and Design History

CR: 3

Co-requisite(s): first-year university writing course.

PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2

This is the second semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods.

Pathway: Art and Design History

CR: 3

Co-requisite(s): first-year university writing course.

PLAH 1030 CHASE: PERSPECTIVES IN WORLD ART & DESIGN 1

This is the first semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods.

Pathway: Art and Design History

CR: 3

Open to: Chase Scholars only.

Co-requisite(s): first-year university writing course.

NOTE:

Effective Fall 2012, English as Second Language courses will be offered via The New School for Public Engagement's English Language Studies Department. See updated course information below.

NESL 0650 ESL 0650

[FORMERLY PLEN 0505 ESL 2]

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

CR: 1.5

Open to: Jazz and Parsons degree students, as required.

Pre-requisite(s): English Language Placement Test

NESL 0700 ESL 0700

[FORMERLY PLEN 0507 ESL 3]

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

CR: 1.5

Open to: Jazz and Parsons degree students, as required.

Pre-requisite(s): English Language Placement Test.

Co-requisite(s): NESL 0750 American Cultural Language.

NESL 0750 AMERICAN CULTURAL LANGUAGE

[FORMERLY PLEN 0500 AMERICAN CULTURAL LANGUAGE]

American Cultural Language is the companion course to ESL 3. The course familiarizes ESL students with some of the central themes and myths of American culture by examining texts, examples of visual culture, and everyday experiences. It provides students with frameworks for thinking about American culture both within and beyond the classroom. Students develop their abilities to analyze aspects of American culture in class discussions, oral presentations, and thesis-driven essays.

CR: 1.5

Open to: Jazz and Parsons degree students, as required.

Pre-requisite(s): English Language Placement Test.

Co-requisite(s): NESL 0700 ESL 3

NESL 0800 ESL 0800

[FORMERLY PLEN 0509 ESL 4]

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

CR: 3

Open to: Jazz and Parsons degree students, as required.

Pre-requisite(s): English Language Placement Test

NESL 0850 WRITING FOR INTERNATIONAL STUDENTS

[FORMERLY PLEN 0510 ESL 4: WRITING INTENSIVE]

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

CR: 3

Open to: Jazz and Parsons degree students, as required.

Pre-requisite(s): English Language Placement Test

PLEN 1006 BRIDGE: CRITICAL READING & WRITING 1

This one-semester course, which covers the same approaches to design as Critical Reading and Writing 1, is for non-native English speaking students who have completed ESL 4. ESL students fulfill the requirement of six credits of English by successfully completing both ESL 4 and Bridge: Critical Reading and Writing.

CR: 3

Open to: Jazz and Parsons degree students, as required.

Pre-requisite(s): English Language Placement Test

PLEN 1020 CRITICAL READING & WRITING 1

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses offered by the School of Art & Design History & Theory. Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): ESL sequence, if applicable

Co-requisite(s): Perspectives in World Art and Design 1

PLEN 1021 CRITICAL READING & WRITING 2

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key

approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses offered by the School of Art & Design History & Theory. Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): ESL sequence, if applicable

Co-requisite(s): Perspectives in World Art and Design 1

PLEN 1030 CHASE: CRITICAL READING & WRITING 1

Critical Reading and Writing 1 and Critical Reading and Writing 2 are each one-semester courses that develop students' abilities to analyze design from multiple perspectives. Close examinations of writings about design help students to sharpen their critical thinking skills as they become familiar with key approaches within design studies. Extensive work on the mechanics of writing and the practice of presenting and defending arguments provides students with the basic skills they need for upper-level courses offered by the School of Art, Design, History & Theory. Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

CR: 3

Open to: Chase Scholars only.

Pre-requisite(s): ESL sequence, if applicable

Co-requisite(s): Chase: Perspectives in World Art and Design 1 and 2

NOTE:

Effective Fall 2012, English as Second Language courses will be offered via The New School for Public Engagement's English Language Studies Department.

NESL 0898 GRADUATE INTERMEDIATE

[FORMERLY PLEN 5000 ESL: GRADUATE INTERMEDIATE]

Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Based on test placement or faculty recommendation, a student may be required to take this course.

CR: 0

NESL 0899 GRADUATE ADVANCED

[FORMERLY PLEN 5001 ESL: GRADUATE ADVANCED]

Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Based on test placement or faculty recommendation, a student may be required to take this course.

CR: 0

SECOND YEAR

PLSD 2002 HISTORY OF WORLD URBANISM 2

This course begins by reviewing the emergence of the multilayered city as a complex urban design solution over the last 60 years to handle urban uncertainty and unpredictability. Four different urban ecologies are present in the contemporary city in different mixtures in different places around the world. Patches of the megalopolis, metropolis, and megacity are potentially everywhere, depending on the choices of local urban actors, their local and global opportunities, their connections and knowledge. Each urban ecology has its own dominant actors and patterns; together the four layers can form an urban composite, a multi-laminated and multi-centric structure, with gaps and voids within it. Students will learn how urban designers, working inside this three-dimensional matrix, have been creating innovative ways to connect old centers, fragments, nodes, voids and nets in new combinations.

CR: 3

Open to: All university undergraduate degree students.

PLSD 2326 HISTORY OF WORLD ARCH 2: LEC

History of World Architecture 2 continues a two-semester survey of the built environment. Key monuments are studied with attention paid to structures, fundamental characteristics, and reasons for success within specific societies. Plans, materials, aesthetics, and environments will be presented in lectures and field trips. Students are required to articulate their reactions to sites in recitation discussions following each lecture. Study begins with Etruscan and Imperial Roman architecture, sites, interior planning and lighting design, and follows developments to the present. The formation of cities during European and Asian migrations of the IV-X2I centuries, and innovations in design stemming from such social changes will be considered. Global trade, building patronage, and cohesion of urban sites will be studied. Revolutionary activity of the XV2I and XIX centuries, technological innovations of the Industrial Revolution, and Modernism will be covered. Contemporary architectural forms in Africa, Asia, the Americas, India and Europe will be studied, with emphasis on sustainability. A look at the work of current innovators will conclude this chronological survey. Pathway: Spatial Design Studies

CR: 0

Open to: Bachelors in Architectural Design, Integrated Design and Interior Design majors; others by permission of the School of Art and Design History and Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLSD 2327 Recitation

PLSD 2327 HISTORY OF WORLD ARCH 2: REC

See course description for PLSD 2326. Pathway: Spatial Design Studies

CR: 3

Open to: Bachelors in Architectural Design, Integrated Design and Interior Design majors; others by permission of the School of Art and Design History and Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLSD 2326 Lecture

PLDS 2190 HISTORY OF DESIGN: 1850-2000 LECTURE

This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things?such as Modernism and taste?will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and

consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed.

Pathway: Art and Design History

CR: 0

Open to: Bachelors degree in Design & Management, Integrated Design, and Product Design majors; others by permission of the School of Art and Design History and Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLDS 2191 Recitation

PLDS 2191 HISTORY OF DESIGN: 1850-2000 RECITATION

See course description for PLAH 2190.

Pathway: Art and Design History

CR: 3

Open to: Bachelors degree in Design & Management, Integrated Design, and Product Design majors; others by permission of the School of Art and Design History and Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLAH 2190 Lecture

PLDS 2500 INTRODUCTION TO DESIGN STUDIES: LECTURE

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic.

Pathway: Design Studies

CR: 0

Open to: Bachelors degree in Architectural Design, Communication Design, Design & Technology, Fashion Design, Integrated Design, Illustration, Interior Design, and Product Design majors; others with permission.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLDS 2501 Recitation

PLDS 2501 INTRODUCTION TO DESIGN STUDIES: RECITATION

See course description for PLDS 2500.

Pathway: Design Studies

CR: 3

Open to: Bachelors degree in Architectural Design, Communication Design, Design & Technology, Fashion Design, Integrated Design, Illustration, Interior Design, and Product Design majors; others with permission.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLDS 2500 Lecture

PLFS 2040 HISTORY OF FASHION: LECTURE

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, economic, and industrial precursors and contexts to

contemporary fashion's design, consumption, production, image, tastes, and trends. This seminar course is supplemented by field trips and guest speakers. Course work will be comprised of group and independent research, written papers, and oral presentations.

Pathway: Fashion Studies, Design History

CR: 0

Open to: BFA degree in Fashion Design major; others by permission of the School of Art & Design History & Theory.

Co-requisite(s): PLFS 2041 Recitation.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLFS 2041 HISTORY OF FASHION: RECITATION

See course description for PLFS 2040.

CR: 3

Open to: BFA degree in Fashion Design major; others by permission of the School of Art & Design History & Theory.

Co-requisite(s): PLFS 2040 Lecture.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLSD 2324 Lecture

PLVS 2025 HISTORY OF GRAPHIC DESIGN

The goal of this course is to learn about twentieth century graphic design movements and design pioneers and to gain an understanding of how graphic design, perhaps more than any other design discipline, is a visualization of the social, economic, and political conditions of a particular time, place and culture. The history is presented somewhat chronologically though there is a great deal of overlap between movements and styles that don't always fall into neat categories. In addition to looking at and analyzing the formal elements of an individual designer's work, the class studies how posters, books, magazines, packaging, corporate communications, information design, and motion graphics function as instruments of persuasion or as marketing tools, identifiers, style setters, and/or organizers of information. Pathway: Visual Studies

CR: 3

Open to: Bachelors degree in Communication Design, Design & Technology, and Integrated Design majors; others by permission of the School of Art and Design History and Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 2045 HISTORY OF ILLUSTRATION

This course will explore the illustration medium through fifteen thematic lectures that will address crucial ideas, movements, and personalities in illustration while relating these topics to their social, political, and artistic contexts. These lectures will not attempt a chronological march through time, but will rather trace the boundaries of the medium, creating a sketch of the past and present of illustration. And because this is a history of a vocational medium (and one without a canon), most classes will also feature a guest speaker—usually a practitioner—whose experience or depth of knowledge will complement that week's lecture.

Pathway: Visual Studies

CR: 3

Open to: Bachelors in Integrated Design and Illustration majors; others by permission of the School of Art and Design History and Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 2300 HISTORY OF PHOTOGRAPHY

The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological developments, and aesthetic innovations that have determined the trends of photographic theory and production. **Open to:** Integrated Design and Photography majors; others by permission of the School of Art and Design History and Theory.

Pathway: Visual Studies

CR: 3

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLVS 2500 INTRODUCTION TO VISUAL CULTURE: LECTURE

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications.

Pathway: Visual Studies

CR: 0

Open to: Bachelors degree in Fine Arts, Integrated Design, and Photography majors; others with permission.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLVS 2501 Recitation

PLVS 2501 INTRODUCTION TO VISUAL CULTURE: RECITATION

See course description for PLVS 2500.

Pathway: Visual Studies

CR: 3

Open to: Bachelors degree in Fine Arts, Integrated Design, and Photography majors; others with permission.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLVS 2500 Lecture

THIRD YEAR

PLDS 3510 GLOBAL ISSUES IN DESIGN AND VISUALITY IN THE 21ST CENTURY - CULTURE: LECTURE

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of migration; at the same time, new geographies are mapped everyday on the internet. We have grown accustomed to buying products made in one place, manufactured in another, and sold everywhere. Goods, services, and images have become their own culture, transforming designers and artists into culture authors. How can we talk about these new cultures? Lectures by anthropologists, historians, and critics will establish a critical framework for case studies drawn from design and visual media. Students will discuss the issues raised, in light of both the course readings and their own studio practices, in their discussion sections. This course is

also offered in the spring with an emphasis on Communication.

Pathway: Design Studies

CR: 0

Open to: Parsons Bachelors degree students, juniors only; others by permission of the School of Art & Design History & Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLDS 3511 Recitation

PLDS 3511 GLOBAL ISSUES IN DESIGN AND VISUALITY - 21ST CENTURY: RECITATION

See course description for PLDS 3510.

Pathway: Design Studies

CR: 3

Open to: Parsons Bachelors degree students, juniors only; others by permission of the School of Art & Design History & Theory.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

Co-requisite(s): PLDS 3510 Lecture

FOURTH YEAR

The following courses fulfill the Senior Seminar requirement.

PLAH 4012 CHINESE ART IN NYC

This course explores Chinese art from the ancient times to the present day in the public and private venues in New York City, the most active center of Chinese art outside China. Taking advantage of the rich resources and activities in New York City, we'll investigate how Chinese art is represented and/or misrepresented outside its cultural context in the display, preservation and presentation in public museums and private galleries, how Chinese art is traded as commodities and/or exotic objects at auction houses and art fairs, and how New York based artists of Chinese heritage deal with such issues as Chinese art tradition, cultural identity and multiculturalism in and outside their studios. Course meetings consist of classroom lectures and guest talks, museum and gallery visits to The Metropolitan Museum of Art, China Institute, Museum of Chinese in America, Chelsea galleries, art auction and fair previews, and studio visits and demonstrations. Pathway: Art and Design History

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLAH 4090 PERSUASION

The nature and status of rhetoric, or the art of persuasion, has been variously determined by theorists and practitioners, for it makes all the difference whether the art is referred to eternal values, individual power, social utility or civic institutions. In the course we survey classic theories of rhetoric and analyze classic examples, with special reference to applications to visual and artefactual works.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLCW 4011 CURATING AS PRACTICE

This upper-level undergraduate seminar focuses on contemporary curatorial practices that move beyond conventional display within a "white cube" towards projects that create platforms upon which to spark

civic debates about thorny topics. Curatorial practice today can include orchestrating site-specific urban interventions, envisioning global exchanges in the digital domain, fostering local, community-based collaborations, etc. No longer simply functioning as aesthetic connoisseurs, curators now work with a spectrum of stake-holders to commission new works in complex political contexts globally. Students will study projects in which designers, visual and performing artists, architects, craftspeople, writers, and scholars work across diverse audiences and disciplines to create think tanks and do-think tanks as well as materially-based displays. To contextualize this socially-engaged work, we will discuss historical frameworks, theoretical methods and cultural debates surrounding curatorial/ participatory aesthetic practices in the public sphere through visiting speakers, site visits, and texts including those of Miwon Kwon, Irit Rogoff, Gregory Sholette, Shannon Jackson, Okwui Enwezor, Grant Kester and others.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLDS 4027 MOBILITY & TERRITORY

This course examines the mutual impact of human mobility and territory, with special emphasis on urbanism and architecture. We will examine case studies from the second half of the twentieth century to draw out spatial problems at local and global scales. For example, the redrawing of territorial maps during and following numerous wars has gone hand-in-hand with the acceleration of human displacement. New technologies and industries have emerged to address this reorganization of space and human life. The city, particularly the mega-city, has evolved as the vehicle for the expression of all these aspects. Students will investigate these concatenated frameworks in the course through lectures, shared readings, and independent research. Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLDS 4028 DESIGN & NATURE

This seminar is a critical study into the theoretical and physical role design plays in producing our cultural and spatial relationship with nature. The course specifically focuses on urban geographic and design theory to interrogate how design practice and cultural production does not inherently displace nature but develops an intense overlapping interface - The City. The course is structured around two interdependent sections built upon New York City. The first section constructs a historical understanding of the relationship between human development and the environment. Focus is placed on the theories of Carson, Cronon, Marsh and Smith, among others, to establish a fundamental base to explore current design theory. The second section investigates design theory in relationship with nature. Theories of environmental justice, landscape urbanism, urban ecology are examined through works by artists such as Naoko Ito. Ultimately asking: How through design does our culture produce a creative resilient urban nature? Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLDS 4050 SR SEM: DESIGN/NATION IDENTITY

Taking the Olympic Games, World Expositions and other international/global events as its starting point, the class will explore how design is utilized as a means of reinforcing or configuring national identities since mid-19th century, discussing individual and collective design approaches in parallel with issues of nationalism, national representation, group identity and stereotyping. Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLDS 4075 DES FOR AGING POP

This senior seminar explores how "The Life Course Revolution" impacts on the design and meaning of public space. Students will study plans, images, and texts describing "new" public space, the better to appreciate the impact of "The Life Course Revolution" on how and where we live our lives. Pathway:

Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLDS 4079 ADVERTISING CONSUMER

This course examines advertising as a tool of consumer culture in America in the twentieth century. Trade cards from the late nineteenth-century, print advertisements in magazines in the early part of the twentieth century, and the evolution of radio and television as media for advertising in the mid-century are the means to understand the perpetuation of cultural myths related to gender, ethnicity, class and race in the United States. The course will begin with the growth in tandem of national industry and advertising. We analyze the idea of the United States as a "democracy of goods" looking at advertising as propaganda in relation to the World Wars and as mediating and selling the "American Dream" before and after World War II. The focus, in particular, is on advertising in relation to material culture; we ask how ads construct the meanings that surround objects. Students will spend time decoding visual advertisements and make parallels to how advertising functions today as in the past to reinforce cultural ideologies. Essays in cultural studies, popular and material culture, literature and film are the basis for understanding the significance of advertising. This is very much a discussion-based class with presentations and papers as final projects. Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLSD 4002 SOCIAL & LIVING SPACE

Learn about the five most important trends shaping the built environment, and how architects and interior designers are responding. This course identifies social and demographic trends that are impacting on architecture and interior design in the world's industrialized societies, and are behind some of the most exciting innovations in home design today. The social and demographic trends to be examined in this course include: The Home Office, Home Health-Care, Divorce/Remarriage, Kids Who Don't Leave Home and The Graying of America. The course will also make cross cultural and international comparisons of home design in response to these trends. Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLSD 4011 RESHAPING URBAN CHINA

The experiences of a new Chinese urban culture in the past century, especially in the last two decades, are important to a world that tries to deal with the emerging superpower in the era of globalization. This course examines major aspects of new Chinese urban culture such as architecture, design, fashion, environmental art, theatre and cinema, etc. We'll investigate such topics as new architecture and urban life in colonial Shanghai; urban life in newspaper illustrations and cartoons of the 1920s-40s; city planning,

architecture and communal life in the communist regime; theatre and cinema under Mao; environmental art and urban culture in Post-Mao period; architectural designs by foreign architects since the 1990s; design and fashion; urban life and the politics of consumption. The course aims at helping students understand the formation and transformation of a new urban culture in a China that has been undergoing dramatic political, social and economic changes. Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLSD 4070 URBANISM & RELIGION

This seminar takes as its point of departure the notion that urbanism and religion are intrinsically linked. Across time and geography, cities have provided an essential platform for the religious experience. Though it is often understood as secular and commercial, the contemporary metropolis is no exception. The polarized reception of Park51, the proposed Islamic Community Center in Manhattan's Financial District, underscores the fact that religion is a vital force in contemporary urbanism. Students will examine the sociology of religion as it takes place in today's cities, pulling from theories of urbanism, sociology, performativity and spatial practice. While addressing contemporary urban conditions around the world, we will pay particular attention to New York City, examining the many different ways the city has become an integral landscape for diverse religious faiths. Using New York as a laboratory, students will research, document and map the urban patterns and practices of contemporary religion. Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLVS 4002 FEMINIST AESTHETIC

This course considers the intersection of visual culture studies and feminist aesthetics. We will emphasize the applicability of feminist aesthetic theory not only to so-called high art (conceptual art; painting; photography), but also to pop cultural representations of femininity and the female body in television; fashion; advertising; and tabloid journalism. The narrative of this course will center on representations of female bodily experience. With attention to both first-person and third-person perspectives (that is, to women as both subjects and objects of looking) in both scholarly writing and mass media, the course aims to teach students to think critically about cultural representations and misrepresentations of femininity and to understand more fully what are the key commitments of a feminist aesthetics. Among others, we will consider the work of Judy Chicago, Cindy Sherman, bell hooks, Laura Mulvey, and Tracy Emin.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLVS 4003 AFROFUTURISM

The course on Afrofuturism will explore how representations of science, technology and social engineering intersect with visual cultural expressions of the African diaspora. Science fiction is the organizing trope that will unite all the works under consideration. Through readings, screenings and guest presentations we will consider the role of speculative fiction and technology in Black cultural production in Africa, Europe and the Americas. Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

PLVS 4021 SR SEM: SURVEILLANCE

As political, cultural, literary and philosophical work as diverse as Colin Powell's case for war presented to the United Nations Security Council in 2003, the decade-long phenomenon of reality TV, George Orwell's 1948 publication 1984, and Gilles Deleuze's essay "Control Society" demonstrate, we live in a culture that is simultaneously defined by surveillance and celebrity. Our attitudes are ambivalent, to say the least: we see it as intrusive, and fundamentally undemocratic (the response to the Patriot Act and warrantless wiretapping), as a guarantor of our safety (the use of surveillance cameras following the London bombing in July 2005), as a decline of standards (public response to the new celebrities) or as an opportunity to perform our everyday lives in our domestic spaces to previously inaccessible and unimaginable audiences (social networking sites such as Facebook and Twitter). This seminar begins from the understanding that these examples are part of a destabilization of the divide between public and private spaces and behaviors. Surveillance and celebrity are historical phenomena: thus we begin with an investigation of the historical rhetorics that have shaped our understanding of both. It will then move on to the perfect storm we find ourselves in today. Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least two prior history or methods course in art, media, film, or visual culture. One of these courses should be 3000-level.

ELECTIVE COURSES

SECOND YEAR

PLAH 2005 ART & MYTH OF MEXICO

The extremely rich, complex system of art and mythology that has existed in Mexico for centuries has deeply influenced the cultural and political character of the Americas, as we know it. This course will analyze Mexico's art and mythologies, beginning 4,000 years ago with the Olmec civilization; in addition, we will examine the myth and grandeur of Teotihuacn, the hallucinatory and visionary splendor of the Aztecs, the Spanish conquest and introduction of Spanish culture, and the emergence of a new hybrid culture in the Americas. The course will also explore the muralist movement and its key contributors, such as Rivera, Orozco, and Siqueiros, as well as pivotal American artists whom the movement influenced. Related topics will include the concept of human sacrifice, the use of blood in religion and myth, and the concept of space and time in Mesoamerican thought. Pathway: Art and Design History

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 2050 AFRICAN ART

This course will focus on three aspects of African art and culture, starting with an introduction to traditional religious and philosophical thought. This will be followed by an overview of ancient kingdoms, specifically, the Congo, Benin, Yoruba and Akan kingdoms. The course concludes with an overview of village communities, including the Dogon, Bamana, Dan and Senufo peoples. Pathway: Art and Design History

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 2140 INDIAN ART

Indian art is fused with myth, religion, and politics. This course will explore Indian art and architecture within an aesthetic and cultural context. Hinduism, Buddhism, Jainism will be discussed through the visual record. We will explore the philosophies represented by various gods and religious symbols. The course will begin with the early Indus Valley civilization. We will then look at India in terms of North and South. Under each ruling culture a style of art was developed. Some of the major periods we will discuss are the Gandaran, Mauryan, Dravidian, Gupta, and Mughal. Pathway: Art and Design History

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 2150 18TH CENTURY ART & DESIGN

This course explores the amazing 18th century, which produced both artistic evolution from the Baroque to the Rococo and revolution (Neoclassicism and Romanticism) that was political and industrial as well. It was a great era of handcrafted design, with fashion and interiors playing leading social and economic roles. Class members will gain greater knowledge of 18th century styles and their relationship to society, as well as greater awareness of Enlightenment thought and literature. Course work will be comprised of group and independent research, written papers, and oral presentations. Pathway: Art and Design History

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 2160 JAPANESE ART

Historically the Japanese have not made a distinction between fine art and craft. Japanese art and aesthetics are addressed in screens, sculpture, architecture, ceramics, fabric, and scrolls, just to name a few areas of importance. This survey of Japanese art examines the visual and historical elements fundamental in the creation of the Japanese aesthetic. Much of Japanese art is linked to the two dominant religions in Japan, Shinto and Esoteric Buddhism. The course will explore these links through several art forms such as theater costume, temples, shrines, screens, and objects such as those used in the tea ceremony. Various periods will be discussed, including the Jomon, Kofun (Haniwa culture), Nara, Heian, Kamakura, and Edo. The class will also look at contemporary Japanese art. We will also visit exhibitions at museums and galleries, such as the Japan Society. Pathway: Art and Design History

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLDS 2072 BEYOND INVENTION

Philosophers have differed about the process and meaning of invention. It makes all the difference whether invention is considered materialistically as discovery dependent on physical causes; ontological, as a decision referred to a universal value; perspectival, and held to be an action aimed at personal satisfaction; or humanistically, and regarded as the solution to problems arising out of a common human experience of the world. In this course we study major contributions to the philosophy of invention, with special attention to the concept of the problem, the nature of creation, and the structure of argument.

Pathway: Design Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLDS 2099 PLAY AND PLAYGROUNDS IN NYC

Designers, parents, and childhood development experts have been refocusing their attention on playgrounds in response to the belief that safety legislation and equipment standardization has rendered them unchallenging and dull. Each incarnation of the playground is a reflection of the cultural and political issues of the day. Students will study the evolution of playground design over time from the unprogrammed playing fields of the mid-nineteenth century to the standardized equipment of the Progressive Era to the 1953 MoMA playground-design contest and 1960s adventure- and adventure-style playgrounds to current initiatives, which comprise a pastiche of past incarnations. They will learn to identify the underlying issues of each playground era and will take field trips to observe these playgrounds firsthand. Reading will include primary documents by authors ranging from Progressive Era reformers such as Fanny Parsons and Robert Moses to sculptor Isamu Noguchi and magazine and newspaper articles as well as photographs. Pathway: Design Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLFS 2002 ON THE GOTHIC

What constitutes the gothic aesthetic? And what is it about the gothic that lends itself so readily to fashion, especially to "high fashion"? These are the two questions that will guide our inquiry in hopes that we will collectively locate the gothic aesthetic in a number of media and historical points. This course will seek to identify goth as an anachronistic and retrospective term only applied later to a cultural phenomenon that has its roots in romantic literature, medieval definitions of melancholia, the Victorian age and Victorian morality, and of course in the music subculture of late 1970s/early 1980s Britain. We will pull from literary sources such as Baudelaire's *The Painter of Modern Life*, Goethe's *The Sorrows of Young Werther*, Edgar Allan Poe's *The Raven*, thus situating the proper beginnings of the gothic in the 19th century. We will follow these beginnings to their apotheosis in Japanese gothic fashion, especially as exemplified in the 2010 FIT exhibition and book *Japan Fashion Now*. Pathway: Fashion Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLSD 2017 SPACE, DESIGN & THE EVERYDAY

Who makes space? Does space consist only of designed artifacts? What role does collective imagination play in the way we perceive spaces? How can you as a user, activist, artist or designer participate in the shaping of spaces that matter: the design of your local library, the revitalization of public spaces, the planning of a refugee camp? This class will ask such questions emphasizing the intertwined notions of production, consumption, appropriation and imagination in local and global spatial politics. Addressing multiple spatial scales from those of interior and architecture to urban and wider geographical spaces, the course will scrutinize the role of various stakeholders in processes of spatial production and use: politicians, planners, architects, designers, residents, tourists, marketers, journalists and activists. The course will emphasize spatial issues that emerge in the process of globalization, particularly as they are shaped by conditions of intense demographic mobility, global media, environmental degradation, and weakening of the nation-state on one hand, but also a rise in trans-national and activist initiatives that aim at counterbalancing the effect of top-down strategies and acts. Pathway: Spatial Design Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 2001 THE DESIGN OF DISSENT

Graphic design is an effective tool for rallying people to join political causes or raise their consciousness about social issues. The course analyzes the effectiveness of different strategies and various techniques found in historical and contemporary printed matter, films, websites, blogs and social networks. Examining the visual and verbal content of angry, bold, in-your-face graphics or the more subtle subversive dissent that uses humor and irony, we also consider if such graphics can successfully cross cultural and national boundaries. We study how branding and marketing techniques and the ethics of designing for governments, organizations or businesses that promote causes, work or do not work as a catalyst for change. As the voices of dissent continue to spread globally, understanding how communication design did and continues to impact society is more important than ever. Pathway: Visual Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 2002 WOMEN, FASHION & FILM

How are women represented in film? What role does fashion play in the character development, thematic expression and plot development of film? Women, Fashion and Film will discuss five cinematic themes (Fashion, Crime and Violence; Comebacks from the Grave; African American Women in Film; Female Masculinity; Glamour and Fantasy) and explore cinema's representation of femininity, gender, and sexuality through the lens of fashion. Pathway: Visual Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 2003 VISUAL STUDIES TBA

CR: 3

Open to:

PLVS 2004 FILM, FORM & LANGUAGE

This course offers a general introduction to the study of film. Through the analysis of classic and contemporary films, students will learn to identify the major elements of film language, including cinematography, lighting, mise-en-scene, sound, editing, and performance. Students will be able to recognize how these elements are constructed and combined to create meaning and to communicate with the audience. In addition, students will become familiar with the terminology and the critical framework commonly used in film studies to describe and appreciate these various elements of film, and they will be able to develop a written argument based on audio-visual materials. Pathway: Visual Studies

CR: 3

Open to: University undergraduate degree students, freshman and sophomores only.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 2005 VISUAL STUDIES 2 TBA

CR: 3

Open to:

THIRD YEAR

PLAH 3012 LATIN AMERICAN ARTISTS IN NY

This course will examine the complex and rich relationships that characterize the activities of Caribbean and Latin American artists who worked in New York City as residents or travellers over the course of the last century. Distinct cultural perspectives and productive engagements with American and European contemporaries demonstrate the significance of a Latin American presence. From the interwar period through the 1960s, Latin American artists have also made contributions within the context of leading New York institutions including the Museum of Modern Art and the New School for Social Research. Concurrently and to the present, distinct trends in performance art, film/ video, and conceptual art aimed to engage the public within and beyond cultural institutions. The course will conclude with contemporary artists whose work is circulated globally. Students will have the opportunity to engage with primary sources in the city including artworks, exhibitions, and archives. Pathway: Art and Design History

CR: 3

Open to: All university degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 3013 LATIN AMERICAN GEOMETRIC

The purpose of this course will be to expose students to Geometric abstract tendencies in Latin American art during the postwar period. Initially, the class will focus on the roots of and the development of Geometric Abstractions of artists from and/or working in specifically; Argentina, Brazil, Uruguay, Venezuela, and Mexico. This initial exposure, presented in the format of lectures and class discussions based on assigned readings, will serve as basis for students to consider how Latin American Abstraction can be contextualized within a broader sphere. Students will be encouraged to question the idea that these aesthetic developments happened in an isolated manner within Latin America. Particular exhibitions and catalogues that explore the notion of interchange between regions and continents will act as case studies for the second portion of the course, as well as the current installation of geometric abstract works at the Museum of Modern Art. Pathway: Art and Design History

CR: 3

Open to: All university degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 3014 FASHIONING IDENTITY

How can the modern viewer interpret the visual clues that defined identities in the past? How did people "fashion" themselves in portraits according to how they wished to be perceived? This course focuses on the development of portraiture in Italy and Northern Europe during the fifteenth and sixteenth centuries. We will examine the concept of self with respect to both sitter and artist, and discuss how different kinds of portraits define, communicate, and in some cases, transform identity. The course looks primarily at painting, but also considers some sculpture and literary counterpoints. Special attention will be paid to the portrayal of costume and dress, as well as to the social, political, and religious contexts of artistic production. Students will analyze works of art in New York collections, and we will discuss technique and conservation issues surrounding works of art from this period. Pathway: Art and Design History

CR: 3

Open to: All university degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 3018 EROTIC THEMES IN ART & DESIGN

The erotic has been variously treated by artists and designers, for it makes all the difference whether the theme is related to physical bodies, assimilated to higher values, situated in social contexts, or analyzed as personal experience. In this course we use a method of formal analysis to elicit the intelligibility of works of art and design that deal with the erotic, with special attention to questions of medium and practice.

Pathway: Art and Design History

CR: 3

Open to: All university degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 3035 THEORIES OF MODERN ART

Modern Art has generated a substantial body of critical writing and theory from artists, critics, and social theorists. In this course, student will read and discuss writings and theories analyzing, supporting, or disputing concepts and positions at the bases of modern art. There will be a focus on themes such as the critical reception of modern movements, modernism in relation to modernity, the implications of realism and abstraction as visual paradigms, the relationships between art and institutions, and the role of the artist as a social and political being. Students will apply their understanding of the modes of analysis and argumentation evident in the assigned readings by completing short analytic writing assignments, a research paper, and an in-class presentation. Pathway: Art and Design History

CR: 3

Open to: All university degree students

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 3310 CAGE TO NOW: CONTEMP ART PRAC

The rise of pop, minimal, conceptual, body, and performance art during the early 1960's coincided with a rethinking of artistic practices. These movements can be linked to the boundary-expanding experimentation found in the work of composer John Cage. Cage's interest in the early modernist experiments of Marcel Duchamp, time/temporality, chance and Eastern philosophy were the focus of his renowned courses taught at the New School in the 1950s. These ideas are also found in Cage's writings. Visual artists took elements of Cage's theories, and offered new approaches, challenging the function and meaning of art. The camera, both still and moving, became an increasingly important medium and artists amassed records, offered testaments, and made statements about time, the body, perspective, identity, and reality. During the 1980's/1990's these concepts and theories continued in installation-based art which employed multi-media technology and recent advancements in digital technology, all of which continue through today. This course examines the roots of critical contemporary art practices through extensive readings into cultural theory and art criticism, looking at art via field trips and in class discussions, and critical written responses to the art. Pathway: Art and Design History

CR: 3

Open to: All university degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLAH 3365 ART AND THE SURREAL

When Surrealism was officially defined in 1924 by poet Andre Breton as "pure psychic automatism," the visual arts were not considered to be appropriate means for expressing the unconscious. However, within a few years, painters, sculptors, photographers, and filmmakers - including Salvador Dali, Alberto Giacometti, Many Ray, and Luis Bunuel - were established as important members of the group, and artworks such as Dali's "Persistence of Memory" became Surrealist icons. Although the group no longer exists, invocation of the surreal through paradoxical juxtapositions and playful improvisation has continued to be an important strategy of contemporary visual culture, as witnessed in recent exhibitions

such as "Pop Surrealism." This class explores the poetry, fiction, artists' writings, films, photography, paintings, and sculpture of Dada and Surrealist artists of the past as well as the works of present artists involved with the surreal. Readings, discussions, class presentations, slides, videos and field trips will further knowledge and understanding. Class members will be encouraged to make and share their own connections between past and present. Pathway: Art and Design History

CR: 3

Open to: All university degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLDS 3333 LEARNING THROUGH DESIGN

This course is based on the premise that design pedagogy from K -12 is fundamental for the cognitive development of children, and for fostering a meaningful relationship with their material and social environment. The term design pedagogy implies not merely vocational design training, but the use of design as a process that, through visual learning, hands-on experiences, and project-based engagement, helps enhance children's education. The course will provide an overview of pedagogical systems that use constructivist learning approaches in which design plays a crucial role, such as Montessori, Froebel, Waldorf, Reggio Emilia and Bank Street. The class will visit such schools in New York City, in order to perform first-hand observations of their educational environments. Students will plan design-based curricula which they will test in actual classroom situations (such as after school programs). They will also be engaged in taking field-notes, conducting reflective writing, and academic research. The class will be taught in a critical studio format, bridging theory with practice. Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture. Co-requisite(s): PSDS 3330, Collab: Learning thru Design.

PLDS 3337 FOOD AND ART

Food is a universal element of human life; it affects us physically, harbors our most potent personal and cultural memories, and provokes heated political debate. This seminar explores food-related imagery in Western art from the Middle Ages to the present in two sections: the first explores links between the representation of food and the aesthetic, economic, and political preoccupations of various historical periods, and the second investigates food as an alternate artistic medium in contemporary art that has influenced the development of performance work, multiples, installations, and videos. Students will engage with food's material and metaphoric presence in art to examine how topics such as consumption, feasting/fasting, hunger/satiation, and gluttony reflect larger issues such as identity, ethics, religious devotion, gender politics, social status, psychology, and sexuality.

CR: 3

Open to:

PLFS 3000 FASHION & EMBODIMENT

This course serves as an introduction to fashion theory, particularly as it relates to the body and questions of identity. In this course we will examine philosophical approaches to the body such as those found in Jean Paul Sartre and Merleau-Ponty as well as more contemporary contributions to fashion theory by Hollander, Finkelstein, and Lipovetsky. Students should gain a well-rounded and diverse understanding of issues of selfhood, identity, and embodiment within the context of dress while achieving a more critical grasp of classic dilemmas involving mind/body and self/other, as well as more contemporary concerns such as consumerism, sustainability and the search for individuality. The course will incorporate readings from scholarly texts in addition to more popular articles and pertinent examples and references to the fashion industry. Pathway: Fashion Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLFS 3013 ANTHRO OF AFRICAN DRESS

How is dress significant to the understanding of social life? In what ways do we use dress to mark difference, negotiate multiple identities, express ourselves, reveal, conceal, represent our beliefs or politics, or subvert or endorse existing orders? Focusing on African dress, we examine the relationship of dress to culture and the social order. We explore evolving forms of dress, the relationship between personal choice and the influence of social factors, such as popular culture, consumption, or globalization. Guided by studies from anthropology, media representations, fashion studies and other observations of dress forms, we critically analyze trends, the development of style and taste, the politics of choice, and questions of cultural authenticity. We use aesthetic and ethnographic examples to examine dress in African societies, and apply these approaches to course projects. Students assess their own dress styles, learn to critique representations of dress, and conduct independent ethnographic studies of dress.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLFS 3026 DEATH OF COOL

With beginnings in the avant-garde art world and African-American minstrelsy, the consumption of subculture has been a driving force in fashion since the 19th century. This course will examine the interaction between fashion and subculture from its early modern origins into the advent of the ever-multiplying streetstyle tribes of the late 20th century. Topics to be covered include the bohemian artists of the late 19th century, and the rise of African-American subculture as exemplified by jazz and the Zoot Suiter. In the second half of the twentieth century, the chemical aesthetics of the psychedelic hippie movement of the 1960s and the apocalypse of punk in the 1970s will be examined as both subcultural expression and fashion inspiration. Through readings of primary texts and critical theory and the viewing of exploitative and documentary film, the relationship between mainstream fashion and the culture of "cool" will be explored. Pathway: Fashion Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 3001 BRINGING THE MALL HOME

This course will consider the relationship between consumerism and American youth identity in contemporary culture. By examining the domestic settings, fashion, and material culture of popular media from both the twentieth and twenty-first century, this seminar will study the growing internalization of the culture of consumption and the incorporation of the very act of shopping into the domestic sphere. Particular attention will be given to the reinforcement of gender roles, the stratification of economic and social classes, and the importance placed on acquisition and design in contemporary youth culture. Seminars will analyze significant texts in consumer theory, advertising, and use young adult films such as *Pretty in Pink*, *Heathers*, *Clueless*, *Legally Blonde*, and *Confessions of a Shopaholic* as case studies.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 3002 ART VIS CULTURE & TOURISM

Although one can argue that the relationships between art, visual culture and tourism have a long history, it is in the modern and late modern period that heterogeneous studies in areas such as visual culture, art history, sociology, anthropology and cultural geography have investigated and generated theories about the nature of tourism; the tourist in relationship to visual representation, and the means by which culture is generated from within that context. Tourism, as a relational event, also shapes the construction of space and encounters with implications for and on those who consume place, object, and experience and those who produce culture in tourist locales. This course will examine the change from travel to tourism in the early modern period, the social and cultural construction of mass tourism, and theories of tourism related to consumption, representation, and sites.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 3003 DANCE & NIGHTLIFE IN NY

Why do we go out? And why do we get dressed up for the club, anyway? What can we do at night that we can't during the day? And how does dance music set the tone for the experience? This multidisciplinary, interactive seminar presents a look at nightclub culture in America. We start the semester in the late 19th century with the original Waldorf=Astoria and end with the Boom Boom Room. We discuss cabaret laws, prohibition, velvet ropes, hotness, mega clubs, voguing, fashion, and DJ culture. The story of nightlife in America is one of changing attitudes towards race, gender, sexuality, and performance. In-depth discussion of dance music as a genre. Students develop a greater understanding of the thrust of the dance beat as well as dance culture's connection to identity formation. Course includes numerous site visits and guest speakers from the New York nightlife scene. A creative final project. Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): first-year university writing course and at least one prior history or methods course in art, media, film, or visual culture.

PLVS 3012 VISUAL STUDIES 1 TBA

CR: 3

Open to:

SPECIAL REGISTRATION

PLAH 3900 INDEPENDENT STUDY

For more information on Independent Studies, students should see the Office of Advising.

CR: 0.5 TO 3

Open to: By permission only.

MA, DESIGN STUDIES

REQUIRED

FIRST YEAR

PGDS 5010 WRITING FOR THE PUBLIC REALM

This course is premised on the conviction that the role of design criticism is to stimulate public conversation about cultural production, its reception, and its impact. Today, that conversation occurs variously in newspapers, online media, magazines, professional publications, museum catalogs, exhibitions, films, and journals. Students will be introduced to the particular structural conditions and editorial protocols of each of these media forums, as well as the genres of writing they variously employ, including the essay, the editorial, the review, online discussions, museum labels, and others. Students will develop a fluency in each of these genres. Readings, drawn from various sources and cultural perspectives will be analyzed as models of criticism. Over the course of the semester, students will accrue a portfolio of written pieces that meet the highest standards of publishing as they prepare to assume the role of the public intellectual in the 21st century.

CR: 3

Open to: Masters degree in Design Studies majors only.

PGDS 5115 DISCOURSE ON DESIGN STUDIES

The study of design, in the modern sense, is of relatively recent origin. While we can trace back a lineage of thought around designing to the renaissance and earlier, in the modern sense reflection on design only begins from the middle of the C19th and does not acquire institutional depth until after 1945 and indeed many of the various trajectories and lines of research and inquiry that are opening up today through the increasing global interest in design studies and design research only date from the 1980s. In the context of this seminar, whose aim is to introduce students to the range and depth of design studies we will concentrate therefore on comparatively recent studies, contrasting these however with earlier reflections on design seen through the literature on craft, the decorative arts, architecture and drawing. The overall goal of the class is to be to give students sufficient context to the fields that now make up design studies such that they can begin to position themselves within the professional arena of design research and design thinking.

CR: 3

Open to: Masters degree in Design Studies majors only.

MA, FASHION STUDIES

REQUIRED

FIRST YEAR

PGFS 5020 INTERPRETING FASHION

Building on ôFashion Studies: Key Conceptsö and ôFashion, History and Mediation,ö completed in the first semester, this course reflects critically on empirical research as a practice and a process. Students will engage in methodologies that are employed in fashion studies and reflect on how research findings are produced and interpreted. Informed by this critical methodological analysis they will pursue their own case-studies in which they research and interpret fashion as material culture and cultural practice. Students will develop a field study of fashion and engage in intersubjective research such as observation and interviews and position their own findings in relation to the scholarly discourse of fashion studies. The aim of the course is to challenge students to advance their research and analytical skills, to cross disciplinary boundaries and to develop new and original perspectives towards future fashion research. Combined with the lecture ôFashion Cultures,ö which opens up global perspectives on fashion as culture, system and industry, the course prepares students for the advanced study of fashion in the second year.

CR: 3

Open to: Masters degree in Fashion Studies majors only.

PGFS 5030 FASHION CULTURES: LEC

This lecture course provides students with a broad framework to understand fashion as culture and industry, intrinsically linked with processes of globalization. Lectures are presented by faculty from within and beyond the university to bridge diverse fields in the theory and practice of fashion. Key-issues that will be addressed include the development of fashion as system, the linkage between fashion, modernity and capitalism, the process of industrialization and post-industrialization, intensifying relations to fashion through media culture and technology, the transnational dimensions of fashion, the environmental impact of the textile and apparel industries, and the rethinking of fashion towards more sustainable and ethical practices. The lecture course is taken by students in the first year of the MA Fashion Studies and MFA Fashion Design and Society program. Pathway: Fashion Studies.

CR: 0

Open to: Masters degree in Fashion Design & Society and Fashion Studies majors only.

Co-requisite(s): PGFS 5031 Recitation.

PGFS 5031 FASHION CULTURES: REC

See course description for PGFS 5030.

CR: 3

Open to: Masters degree in Fashion Design & Society and Fashion Studies majors only.

Co-requisite(s): PGFS 5030 Lecture.

SECOND YEAR

PGFS 5210 THESIS

The MA thesis is a ca. 70 page paper that demonstrates original research in an area of fashion studies. Students develop a thesis subject and research framework during the course Advanced Thesis Preparation in consultation with a faculty member/s who may also serve as thesis advisor/s. To write a thesis, a student must have passed the course Advanced Thesis Preparation, and have the Thesis Proposal

approved. The thesis is written under the direct supervision of an assigned thesis advisor, and the student may also consult with other faculty members as required by their topic.

CR: 6

Open to: Masters degree in Fashion Studies majors only.

SPECIAL REGISTRATION

PGFS 5901 INTERNSHIP

PGFS 5902 INTERNSHIP

Students who wish to acquire additional professional and practical experience in the field may choose to intern. In order to arrange for an internship, a student must have completed 12 credits in the Masters Program. The approval of any internship comes through the Program Director. To receive 3-credits for an internship, the student is required to work eight hours per week or 120 hours total during the semester. Before registering for or beginning an internship, the student must submit the following materials for review to the Program Director: 1) internship offer 2) statement of interest and 3) the Contract for Internship, which includes a description of the internship and the signature of the on-site internship supervisor. In addition, the student will be required to keep a reflective journal throughout the internship and submit to the Program Director a 8-10 page summary paper discussing the activities and outcome of their internship at the end of the semester. In consultation with the internship supervisor, the Program Director will award a grade based on performance and written work. Note: Students can earn 3 credits through an approved internship as part of the MA Fashion Studies curriculum; an approved 3-credit internship qualifies as a general elective.

CR: 0 OR 3

Open to: Masters degree in Fashion Studies majors only.

NOTE: 0 credit internships are taken Pass/Unsatisfactory only.

MA, HISTORY OF DECORATIVE ARTS & DESIGN

REQUIRED

FIRST YEAR

PGHI 5102 SURVEY OF DECORATIVE ARTS 2

This course traces significant developments in the history of decorative arts and design from 1800-2000 in Europe and America. Interiors, ceramics, metal work, graphics, fashion and furniture will be discussed and situated within their cultural, social, and political context. Lectures will consider how taste, gender, technology, new materials, patterns of production and consumption, and changing ways of life have impacted the design and reception of things. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed. By the end of the semester, students should have developed a broad visual vocabulary and should be able to critically engage in the major debates affecting decorative arts and design over the last two centuries.

CR: 3

Open to: Masters degree in History of Decorative Arts and Design majors only.

SPECIAL REGISTRATION

PGHI 5900 IS:

Students who wish to pursue a specific interest, beyond what is available in any existing course, may work independently under the supervision of a faculty member or museum curator. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the project and the signatures of the independent study supervisor and the program chair. A student must have completed 12 CR in the Masters Program before pursuing an independent study.

CR: 3

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5902 IS: THESIS 1

Please see program for approval.

CR: 3

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5903 IS: THESIS 2

Please see program for approval.

CR: 3

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5910 INTERNSHIP

Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the Program Director; a student must have completed 12 credits in the Masters Program. As an intern the student is required to work a minimum of eight hours per week, or 120 hours total during the semester. In addition, the student keeps a journal reporting their activities that is submitted at the end of the semester to the Chair, who, in consultation with the internship supervisor, awards a grade on the basis of performance and written work. To register for an internship, the Contract for Internship is completed, which requires a description of the internship and the signatures of the internship supervisor and the program director.

CR: 3 OR 6

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5911 INTERNSHIP 2

Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the Program Director; a student must have completed 12 credits in the Masters Program. As an intern the student is required to work a minimum of eight hours per week, or 120 hours total during the semester. In addition, the student keeps a journal reporting their activities that is submitted at the end of the semester to the Chair, who, in consultation with the internship supervisor, awards a grade on the basis of performance and written work. To register for an internship, the Contract for Internship is completed, which requires a description of the internship and the signatures of the internship supervisor and the program director.

CR: 3 OR 6

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5920 SPECIAL STUDIES

Registering for this course permits students to receive credit through Parsons School of Design for approved graduate courses taken at NYU, FIT, or the Bard Graduate Center. In addition, a student must have completed 12 CR in the Masters Program before taking courses elsewhere.

CR: 3

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5921 SPECIAL STUDIES

Registering for this course permits students to receive credit through Parsons School of Design for approved graduate courses taken at NYU, FIT, or the Bard Graduate Center. In addition, a student must have completed 12 CR in the Masters Program before taking courses elsewhere.

CR: 3

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5930 EQUIVALENCY

Limited to students who have attempted, but not completed, 48 credits, and who need to be registered for six credits to retain student loans.

CR: 1 TO 12

Open to: Masters degree in History of Decorative Arts and Design majors only.

PGHI 5931 MAINTAINING STATUS

Limited to students who have taken 12 or more credits.

CR: 0

Open to: Masters degree in History of Decorative Arts and Design majors only.

ELECTIVES

PGHT 5016 SCANDINAVIAN DESIGN

This course examines the social, cultural, and aesthetic developments of design and decorative arts in the Nordic countries-- Denmark, Finland, Norway, and Sweden-- from the 19th century through the present day. It considers the ways in which design played a role in the developing idea of Scandinavia and challenges many long-held assumptions about what constitutes design from this region. Ideas such as identity, modernism, mass-production, craft, ergonomics, and sustainability will be considered, and evidence will be drawn from primary and secondary sources, as well as objects found in collections throughout New York City.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of the School of Art & Design History & Theory.

PGHT 5500 SUSTAINABLE FASHION

This seminar provides a theoretical framework to think about issues of sustainability in fashion as they are articulated in our changing relations to materiality and the physical objects that surround us. Reconnecting with the materiality of clothes, as both producers and consumers, points towards a slowing down of the accelerated cycles of consumption and discard promoted by current fashion models. The seminar addresses the historically shifting meanings and values of clothes. It focuses on the way contemporary artists and designers have recuperated lost relations with the physicality of clothes through their exploration of our emotional connection to them and their ability to retain memories and histories that bind people in complex networks. The seminar provides readings that explore this counter-tendency and place it in historical and social contexts, as well as investigating the work of specific practitioners, such as fashion designers Martin Margiela and Susan Cianciolo and artist Andrea Zittel.

CR: 3

Open to:

PGHT 5526 FASHION AND POLITICS

This course acknowledges and extends conventional observations about fashion and politics, where what one wears is considered to reveal what one thinks, feels, and does, framed within a context of race, gender, class, and power. Rather, we take fashion from its local, personal milieu to examine the larger, systemic forces that structure fashion as a site of meaning, production-and-consumption, and change. In particular, we examine how fashion results from the interactions between the local and global, the personal and the political, the creative and the conventional. We ask, for example, why the Chanel suit is universally applauded as a desirable and ever-current sign of modernity and progress, while the sari, the sarong, the qipao, and countless other forms of non-Western dress are eternalized as ethnic clothing, replete with down-market connotations?

CR: 3

Open to: All university graduate degree students.

PGHT 5536 FASHION & SOCIAL INNOVATION

This seminar interrogates the category of fashion through varying cross-cultural examples of innovation in dress, body ornamentation, and cloth making in order to ask: what are the cultural assumptions underlining popular beliefs about social innovation in fashion? In exploring this question this course combines readings on the embodiment of aesthetic and material practices with cross-cultural studies examining a range of institutional sites where bodies are fragmented, commodified, and fashioned. Central to this effort are questions about power, ideology, and moral quandaries.

CR: 3

Open to: All university graduate degree students.

PGHT 5546 PRIVATE PARTS: BODY IN SOCIETY

In this course, we will investigate historical and contemporary cross-cultural ideas about the body and how it functions in society. We begin with the evolution of scientific understandings of the healthy and the diseased body and the cultural interpretation of illness. We then explore the socialization of body function control and practices (such as bathing) and the establishment of boundaries between the self and others. We focus on the growth of cities and establishments of social hierarchies and norms through etiquette and manners, including the increasingly complicated negotiation of the body in public spaces as well as the need to reassess notions of privacy and display. In this context, we explore acceptable and subversive public bodies and gestures. We also seek to understand issues around the concealment and revelation of the body, particularly as it applies to gender.

CR: 3

Open to: All university graduate degree students.

PGHT 5556 FASHION ELECTIVE: TBA

CR: 3

Open to:

PGHT 5620 GLOBALIZATION & CONTEMP ART

Globalism has become a dominant topic of discussion in contemporary art: from exhibitions to the curator, institutions have been globalized and practices are no longer viewed through the lens of limited nationalist or cultural traditions. The subject of globalism, however, is as fraught as it is ubiquitous. On the one hand, it represents inclusiveness, in which the parameters of culture are expanded outside of a Eurocentric perspective. On the other hand, it is viewed in a far less benign light, as the larger processes of globalization (political, economic, social and technological) result in new forms of imperialism, or the destruction of the local and the specific, or an expansion of multinational capital. This course examines this dualism, approaching the globalism/globalization question in terms of a series of related, sometimes conflicting, models, theories, and historical events. Readings are broad in scope and interdisciplinary in nature, drawn from the fields of economics, political science, philosophy and literary studies, among others.

CR: 3

Open to: All university graduate degree students.

PGHT 5640 1960S JAPAN AND GLOBAL DESIGN

Global design exchanges flourished in the 1960-70s within a broader epistemological environment that fostered what Mark Wigley has called "network fever." The class will examine the World Design Conference that took place in May 1960 in Tokyo (as a prelude to the design program for the Tokyo 1964 Olympic Games), as well as at the subsequent relations between designers and design critics of Japan, Europe and the Americas (Katsumi Masaru, Kono Takashi, Kamekura Yasaku, Kenzo Tange, Otl Aicher, Herbert Bayer, Tomas Maldonado, and others). The class will map the travels of designers and design ideas, looking at design programs for major events such as the Olympic Games of Tokyo 1964, Mexico 1968, Munich 1972, Sapporo 1972, as well as of 1972 Osaka Expo and 1978 Argentina World Cup. Students will write research papers based on primary research material from local archives, and secondary sources.

CR: 3

Open to: All university graduate degree students.

PGHT 5650 SPACES OF DISSENT/CONTROL

The class will introduce students to Spatial Design Studies, an interdisciplinary field that stands at the intersection of cultural geography, urbanism, architectural history, spatial anthropology, and design studies. It will examine space in multiple scales (from the building to the nation and the broader realm of global geopolitics), and will look at systems constituted by environments, social practices, and the circulation of objects and images. Through this prism, in the second part of the semester the class will

focus on the polarity between the spatial operations that constitute "spaces of control" and "spaces of dissent." Case studies include: Olympic security and urban warfare infrastructure for the London 2012 and Rio 2016; urban fortification and militarization in the post 9/11 era; refugee camps; encampments as protest. Readings will include texts by Henri Lefebvre, Chantal Mouffe, David Harvey, Jaques Ranciere, Arjun Appadurai, and Saskia Sassen. Student work will include research papers and podcasts.

CR: 3

Open to: All university graduate degree students.

PGHT 5652 DESIGN PRACTICES & PARADIGMS

What does the scope, structure and content of practice reveal about the state of design and ambitions of design today? This seminar will be structured around a series of case studies of modes of practice that range from the poetic and experimental, to the normative, to interdisciplinary hybrids and socially engaged collectives. Students will examine the philosophical premises of different conceptions of practice through the course readings. And they will compare different approaches to production, collaboration, and authorship, through observations and interviews. Each student will be paired with a particular studio, firm or collaborative in order to produce their final paper: a profile/analysis of a particular practice and its implications for the professions and the future. Among the designers and design practices to be studied are: MASS Design Group, Research Centered Design, Boym Partners, and Dubberly Design.

CR: 3

Open to:

PGHT 5680 DESIGN & BLOGGING

The practice of blogging is changing the way people are thinking about, practicing, and engaging with design by displacing and disrupting journalism, history, and criticism. In this course we will discuss the emergent literature on blogging and reflect on the process of blogging by setting up and running a design blog of our own. Students will help set the strategy and direction for the blog and contribute content on an ongoing basis while reading theory and reflecting in a structured way on their engagement in the process. In addition to the knowledge gained through reading and reflecting, students will complete an analytical paper describing the content and use of one or several design blogs.

CR: 3

Open to: All university graduate degree students.

PGHT 5690 DESIGN & SOCIAL SCIENCES

One of the more important developments in the social sciences and humanities has been the turn to design by scholars as diverse as Bruno Latour and Ackbar Abbas. At the same time, design has been moving from the production of commodity artifacts to increasingly more complex social problems such as designing health care systems, pension plans, sustainable environments, and even financial instruments. This turn to what has been called "high complexity design" when combined with the increasing use of ethnographic methods in companies such as IDEO has led some to propose "design thinking" as alternative to engineering inspired planning models which have dominated fields such as international development. Drawing upon the unique strengths of the New School, this course will map out some of the areas of interaction between design studies and the social sciences and humanities. Some of the topics will include: 1) wicked problems; 2)ritual, brainstorming, and prototyping; 3) the phenomenology of affect; 4) the performativity of finance; 5) designing architectures of choice; 6) infrastructure and its discontents. Readings will include Gillian Tett's Fools Gold; Heidegger's The Question Concerning Technology; Cass Sunstein and Richard Thaler, Nudge; Tim Brown, Change By Design; John Thackera's In The Bubble; Chris Anderson's The Long Tail; Bruno Latour, The Love of Aramis; Bent Flyvbjerg, Making Social Science Matter. There will be a special focus on the global financial crisis as an example of design failure. Students should have read Fools Gold for the first class. Students will be encouraged to come up with their own projects.

CR: 3

Open to: All university graduate degree students.

PGHT 5700 TOPICS IN AMERICAN DESIGN

This course examines American history and culture through design. Specifically, the class will explore different methodologies to guide students through various approaches to understanding the past and the present. We will read texts from a number of disciplines, including American studies, anthropology, art history, design history, design studies, history, and sociology. Ultimately, we will grapple with the problems and possibilities that come to the fore when we use objects, spaces, and the discourse about design as source material.

CR: 3

Open to: All university graduate degree students.

PGHT 5706 GENDER AND DESIGN

This course explores the relationships between design and gender in the twentieth century. By focusing on Western capitalist economies particularly in Europe and the USA, design is articulated as part of a complex matrix of production, consumption, mediation and exchange. Through detailed case studies, we will consider a number of important themes and issues including: fashioning gendered identities; modernism/modernity/gender; decoration and the 'other'; gendered spaces; artistic hierarchies and the 'applied arts'; labor divisions and design; design on the margins; cultures of consumption; and theories of design and gender. The course will examine aspects of craft, textiles, ceramics, architecture, fashion, interiors, furniture and product design, and although we will focus on the roles of individual designers, institutions, avant-garde groups, movements and practices, we will also look at aspects of the consumption of design. Our aim is to locate design within the practices of everyday life exploring the ways in which design cultures shape and develop in response to wider social, political and economic forces. Several important theoretical questions have influenced the study of design and gender (feminism and gender politics, post-modernism and theories of consumption; Marxism and post-structuralism), and our aim will be to consider these in relation to specific historical studies of design. The course will draw on examples from the Cooper Hewitt collections, and whenever possible we will visit other relevant design collections and sources.

CR: 3

Open to: All university graduate degree students.

PGHT 5716 SURVEY OF CERAMICS

This course will survey the history of Western European ceramics from the Renaissance through the first quarter of the 19th century. We will explore the cultural, political, social, and technological forces that shaped the development of the medium. To begin, we will investigate the properties of clay bodies and traditional and mechanical means of ceramic fabrication and decoration. We will examine the Chinese and Japanese ceramic-making traditions that ignited the passion for Western European porcelain production and set the standard for taste. We will also study Hispano-Moresque lusterwares and their impact on the development of maiolica, faience, and delft. Major manufactories and patrons, iconic objects, forms and stylistic characteristics of porcelain and pottery produced in Germany, France, England, and the United States will be considered. To enrich our understanding of ceramic bodies and means of production we will visit to a pottery to observe pottery-making; we will also make a museum-collection visit and a "hands-on" visit to an auction house. Course requirements include a mid-term and final slide exam (50%), a 5-7 page object report (25%), and a weekly ceramic journal (25%).

CR: 3

Open to: All university graduate degree students.

PGHT 5726 GRAPHIC DESIGN

The course will discuss the history of graphic design from the wood-type era of the mid nineteenth century to the digital design of the present day. We will consider the place of graphic design and the reproductive arts on the cultural hierarchy, and their relation to innovations in the formal languages of other fine arts. The course will place the development of graphic languages within the larger contexts of

social history, technological change and art history. It will also examine issues of typographical experimentation, legibility and other semiotic concerns and their relation to the functions of graphic design. In addition, we will consider advertising, corporate identities and the various roles design plays in the propagation of consumer culture.

CR: 3

Open to: All university graduate degree students.

PGHT 5736 DESIGNERS AND MAKERS

CR: 3

Open to:

PGHT 5755 RHETORICS OF LIGHT & VISUALITY

The history of light--beginning from Plato's myth of the cave, as well as light in the writings of the Neoplatonics, the Roman philosopher Cicero's identification of light with the virtue of a moral consciousness; Augustine and the early Christian reception of metaphors and metaphysics of light; the Scholasticism of the medieval period and, of course, the Enlightenment with its critical transformation of the natural light doctrine that figure in seventeenth century thought--also describes a history of metaphysics. The first part of this course will begin with a review of this history. Following the phenomenologists such as Merleau-Ponty, light comes to be conflated with, and then sublated by vision. And while light has typically featured as a symbol of knowledge and progress in post-Enlightenment narratives, late twentieth century scholarship has come to describe a process of "subjection by illumination" and a tyranny of Western Enlightenment ideals of total illumination. Light and vision are then referred to interchangeably by among others David Michael Levin and Hans Blumenberg. We will look at the rise of vision and its critiques in the work of Mieke Bal, Susan Buck-Morss, and Martin Jay, among others. This course will conclude with a modest consideration of the merits of reintroducing the distinction between light and vision.

CR: 3

Open to: All university graduate degree students.

PGHT 5756 AMERICAN FURNITURE SURVEY

CR: 3

Open to:

PGHT 5766 CULTURAL PLURALISM: MUSEOLOGY

CR: 3

Open to:

PGHT 5776 CURATORIAL SEMINAR

CR: 3

Open to:

GRADUATE

SCHOOL OF ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

REQUIRED

PAGD 1010 HISTORY OF GRAPHIC DESIGN

This class exposes students to significant and great design from the history of visual communications, focussing on the 20th Century. It is not meant to be exhaustive, but provides a foundation of understanding graphic design as it exists today. Students will look closely at formal relationships within historical designs and respond in original designs of their own. The greater portion of the class is given to slide lectures, and requires additional visual research and reading outside of class. Part of the class will take the form of a traditional studio course in which students work on projects that use historical designs as a window into a unique contemporary visual moment.

CR: 3

Open to: Associate degree in Graphic Design majors only.

PAGD 1030 PORTFOLIO & PROCESS

Students build and refine their portfolios to a professional level and learn the process of preparing for life after school. This class will challenge you to use all your editing, typographic skills to present your design work in an articulate manner both in print and online. During the semester, you will be asked to research, redo, and refine your skills of presentation and clarity.

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1.

Pre- or Co-requisite(s): PAGD 1041 Graphic Design 2 and PAGD 1042 Graphic Design 3

PAGD 1040 GRAPHIC DESIGN 1

In this class we focus on projects that move outside the classroom and into the city. Our partner clients can range from students in a public high school to the specialized vendors and suppliers of New York City's Garment Center. The project work ranges from a series of mini typographic posters utilizing text from Facebook posts, to a topic-based print-on-demand workbook with student profiles, to an online publication and brand identity.

CR: 4

Open to: Associate degree in Graphic Design majors only.

PAGD 1041 GRAPHIC DESIGN 2

The course builds on top of the basic layout and foundations learned in Graphic Design 1 with emphasis on concept as applied to problem-solving methodologies through a series of exercises and problems. Projects exercise the student's ability to employ narrative and storytelling methods, along with design research, analysis, documentation and implementation. Emphasis is placed on the relationship between individual creative and critical thinking skills and the designer's role within the professional arena. Topics include

creation of elements of brand identity programs, such as logos, publications, advertisements, websites and other applications. Upon completion, students should be able to effectively apply design principles and visual elements to a wide variety of business identity and communication problems.

CR: 4

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1040 Graphic Design 1

PAGD 1042 GRAPHIC DESIGN 3

The aim of this course is to generate portfolio quality pieces where different design methodologies as a way of creating work will be examined. Some of the assignments will be strange, fun and intuitive, where others have a stricter set of limitations. Student will learn how to lose direction and discover a new set of lenses through which to design. Each assignment will come from the outside world, but each solution will come from the student's design voice inside.

CR: 4

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1.

Pre- or **Co-requisite(s):** PAGD 1041 Graphic Design 2.

PAGD 1060 TYPOGRAPHY 1

Students learn about formal, conceptual and functional aspects of this discipline. The course covers a wide range of topics, from history of typefaces, to their selection and uses, to fine-tuning of typographic layouts. The course addresses the diverse nature of typographical application through hands-on projects, discussion, and presentations. Readings will be assigned throughout the semester. The projects become increasingly challenging as the semester progresses. A basic knowledge of the computer is required by week 3, and a solid understanding of a page layout program (InDesign) is required by week 8.

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1070 PROCESS & SKILLS

Students will be introduced to principles common to all design fields and will learn to research a subject, conceptualize an idea, produce a design and discuss their project. Through hands-on exercises, researches and discussions, the course will examine various design disciplines—including graphic design, typography, photography, bookbinding and 3D design, and design history through research relating to each assignment.

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1091 INTERACTIVE/WEB DESIGN 1

This course will introduce students to the basic principles of graphic design as they relate to the Internet and multimedia devices as well as specific best practices for interactive design. During the semester students will create design concepts for several interactive projects based on their research of brand identity, functional requirements and intended audience. Through the assignments and class discussion they will learn about the work processes in the industry as well as the different technical environments commonly used, and terms such as interactivity, navigation and usability will be discussed and analyzed. This course is about learning to develop strong design concepts and not to learn a specific software or programming.

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1140 DIGITAL LAYOUT

This course provides a thorough overview of presentation graphics through the use of the Adobe Creative Suite, specifically Adobe Photoshop, Illustrator and InDesign. Intensive weekly homework assignments and projects will exercise the student's skills in mastering the programs. The focus of the class is to acclimate the student to the basic uses of these programs so they can design all that they are asked to create in their other classes, with close attention to proper execution and technique.

CR: 2

Open to: Associate degree in Graphic Design majors only.

ELECTIVE

PAGD 1050 DESIGNING SYMBOLS

The symbol, the essence of an idea, is the basis for a successful trademark and the first step in the development of a corporate identity program. Students in this course are trained to think in terms of abstract images, to create visually appealing and meaningful graphic statements applicable to letterheads, posters, displays and other graphic material.

CR: 2

Pre-requisite(s): PAGD 1060 Typography 1.

PAGD 1061 ADVANCED TYPOGRAPHY

Students will be introduced to principles common to all design fields and will learn to research a subject, conceptualize an idea, produce a design and discuss their project. Through hands-on exercises, researches and discussions, the course will examine various design disciplines—including graphic design, typography, photography, bookbinding and 3D design, and design history through research relating to each assignment.

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1060 Typography 1

PAGD 1090 PUBLICATION DESIGN

The content, terminology and production of any publication is a universal language, and the approach to the design and layout is a logical system. In this course students will not only learn the language of Publication Design — grid, page, pacing, typography, color, image, legibility, identity — but also realize that the key to creating and producing an outstanding publication depends on the ability to develop and apply their creativity and vision. This class will also introduce students to printing/production.

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1

PAGD 1090 PUBLICATION DESIGN: BOOKS

The content, terminology and production of any publication is a universal language, and the approach to the design and layout is a logical system. In this course students will not only learn the language of Publication Design — grid, page, pacing, typography, color, image, legibility, identity — but also realize that the key to creating and producing an outstanding publication depends on the ability to develop and apply their creativity and vision. This class will also introduce students to printing/production.

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1

PAGD 1092 WEB 2: COMPUTER AS SKETCHBOOK, WEB 2: OPEN SOURCE DESIGN

This course will introduce students to time-based interactive design, exploring animation, audio, and digital video. The students will learn to create interactive experiences, develop original concepts and take a project from storyboarding to production. Narrative, linear and non-linear structures will be analyzed as well as advanced navigation schemes and dynamic web strategies.

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1096 PHOTO LITHOGRAPHY

An introduction to the principles and the process of Photo Lithography. Photo Lithography is the reproduction process used in the commercial offset printing industry. This course is concerned with developing a working vocabulary of print making terms, concepts such as color separation, edition, registration, and multiple state proofing, and group problem solving/collaboration. Class discussions consider the use of mechanical and digital reproduction, appropriation, and multiples in contemporary design. Students will explore interdisciplinary uses of the printed image, including book arts, sculptural objects and collaborative images. This course typically includes some type of outreach component, such as attending a print swap, organizing a print exchange or creating posters for an event held within the term. Near the end of the semester, each student defines an area of personal emphasis and develops an individual body of work incorporating one or more of these printmaking concepts.

CR: 2

PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN

A typographically driven course created to deepen ones knowledge of the design process while one acquires a practical understanding of production issues (including but not limited to: silkscreen, offset, hand made, computer). Students will create multi-page works, including a self promotional leave behind piece. The course is focused on student development through the medium of silkscreen, as applied specifically to the poster and the short run art book, or 'zine. Formal issues are explained, such as how to get the most out of a two to three-color job, understanding typographic hierarchies, and the use of space on the page. Conceptual issues are also addressed, including how to arrive at one's best ideas (Sketching and Research), the design process, and what makes a good poster/short run art book, or 'zine.

CR: 2

Open to: Junior or senior level students from any program with at least one semester of Typography. Permission from the program required.

PAGD 1240 ADVANCED DIGITAL LAYOUT

This course provides next level instruction in using the Adobe Creative Suite programs: Photoshop, Illustrator, and InDesign. The course starts with a quick refresher on basic techniques, with a greater focus on shortcuts and efficiency, then graduates to more advanced topics in the programs: masks, channels, blends, and complex compound elements being just a few examples. The ultimate goal is to give the student the knowledge and confidence to execute any creative idea digitally, with exacting detail and precision.

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1140 Digital Layout

PAGD 1250 SILKSCREEN

This course explores the use of various screen-printing techniques emphasizing compositional as well as technical skills for diverse applications. Projects are geared to specific needs and interests of the individual student. All basic methods will be demonstrated including hand-made and computer generated stencils. These techniques can be used to support other skills such as fashion design, graphic design or photography with the purpose of making presentation prints.

CR: 2

SPECIAL REGISTRATION

PAGD 3900 INDEPENDENT STUDY

CR: 1 TO 2

PAGD 3901 INTERNSHIP

CR: 0 TO 2

GENERAL STUDIES

PAGS 1001 DRAWING

Learning to draw begins with learning to see. This hands-on, experiential and process oriented course examines contemporary drawing practices while relating their importance to historically relevant precedence. Students learn practical drawing tools, materials and means to facilitate more accurate perception and representation so that they may think visually and express their intended message clearly. Drawing is used by a designer/artist to not only illustrate an idea but to express it. This allows a viewer to understand the designers/artists point of view. Classroom studies, experiments, critiques and self guided visits to New York Cities cultural sites will be used to develop an awareness of the language of drawing. Subjects and Readings will be culled from various points in drawings history on the subjects of: Narrative, Architecture (Envisioning a City), Film, Sketching Ideas, Thinking Visually, Examining Nature, Emotions, Popular Culture and National Culture (History), Critical Analysis, Fashion, Likeness and Science.

CR: 2

Open to: All university undergraduate degree students.

PAGS 1021 COLOR THEORY

This course is a total immersion in the understanding and usage of color. Students analyze the cultural, social and psychological implications of color in everyday life. Our perceptions of color and our understanding of it through particular brain processes are addressed through physics and perceptual exercises. Color interactions (including Relativity, the Illusion of Transparency, the Bezold Effect, Redistribution and Contrasts of Extension, Clash, Vibration and Spread) are thoroughly studied through a series of projects culminating in a final that focuses on the use of color in each student's specific discipline. Critical theory is addressed in readings from Batchelor's Chromaphobia and Taussig's What Color is the Sacred?

CR: 2

Open to: All university undergraduate degree students.

PAGS 1021 COLOR THEORY: CULTURE

This course will explore human belief, ritual and behavior through the use of color. Throughout human history, color has played an important role in communicating the values of our societies. From the blood of the hunt to The Scarlet Letter to Communism to Barbie, color affects how we interpret the world and our place within it. Through various design exercises and projects, students will examine the symbolic significance and psychological impact of color in art, design and visual culture across the globe, from early civilizations to the present day.

PAGS 1021 COLOR THEORY: DESIGN & SCIENCE

This course explores the use of color in conveying scientific information in sustainability, energy and environment; understanding the logic of color to make data more easily understood and communicated; and designing for the scientific, business and the research community.

PAGS 1021 COLOR THEORY: COMMUNICATION

RGB, CMYK, PMS, SWOP, what does it all mean!? Geared towards Communication and Graphic Design majors, this course explores real-world color scenarios from digital to print. Students in this course will decode and master the secret language of designers through a historical and political perspective. Students will examine changes in the use of color starting in 1900 with "Plakatstil" to Constructivism, the Chinese Cultural Revolution, Psychedelia, modern comics and graphic novels as well as advertising. Through a series of projects this course will explore the use, research, knowledge and application of color to facilitate and sharpen the designer's vision.

PAGS 1021 COLOR THEORY: URBAN CULTURE

What's written and painted on walls? Graffiti vs. Street Art, is there a difference? What's going on around you? Look at street culture; paint, ink, stickers, wheat paste, street signage, ads and names fighting for public space. We will explore old New York City, current New York City, graffiti, The Hip Hop movement, fashion and art history as a point of departure to figure out the significance of color in art, design and your life.

COMMUNICATION DESIGN, BFA

REQUIRED COURSES

SECOND YEAR

PUCD 2025 CORE STUDIO: TYPOGRAPHY

Typography is at once a skill, a practice, and a subject of inquiry. As a skill, every communication design student must master it, regardless of his or her medium. As a practice, typography provides a space to play and experiment with scale, form, composition, proportion, and communication. The study of typography reaches the core of graphic communication, from the difference between two letters to investigating whether or not the form of a text works in concert with its content to create a third meaning. Through lectures, drawing, and research, this class will immerse students in the language of symbols and lead them towards effective mastery of the persuasive power of visual communication.

CR: 4

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only; others by permission of Communication Design program.

Co-requisite(s): PUCD 2026 Core Lab: Typography.

PUCD 2026 CORE LAB: TYPOGRAPHY

This lab course works closely with Core Studio: Type to supplement and expand the analytical and critical work in the studio. The lab focuses on building technical and practical skills towards a fluency in setting and manipulating type within a contemporary digital environment. Students will understand and use digital fonts and typesetting software to create and analyze typographic prototypes for both print and screen.

CR: 2

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only; others by permission of Communication Design program.

Co-requisite(s): PUCD 2025 Core Studio: Typography.

THIRD YEAR

PUCD 3095 TOPICS:

This course is an advanced studio for students to develop more complex projects with a specific domain of media design. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Topical sections may include: Interaction, Motion Graphics, Narrative, Art Direction, Print, Information Design, Game Design, and Typography among others.

CR: 6

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

Pre-requisite(s): PUDT 2100 Core Studio: Interaction

PUCD 3095 TOPICS: ART DIRECTION

This course is intended as an introduction to art direction/design for advertising/ marketing for three key media: Print, Broadcast and Internet. To create an effective design for advertising and a broad spectrum of media that designers must be aware of, the student will initially investigate the history of each key medium and how art direction has dramatically evolved and been impacted by a variety of socioeconomic influences, market segmentation and a broad range of technology changes. The student will then be challenged with a variety of assignments, focused in each key

media discipline, to art direct/design creative solutions utilizing and exploring the use of type, photography, illustration and motion. The student will also concentrate on proper initial document and file preparation for exporting completed files to a variety of media outlets. In addition the course will explore how to apply the principals of design and art direction that can be utilized to migrate in a cross channel marketing environment and how best to make them work synergistically. There will be a number of guest lectures, open class discussion analyzing successful and unsuccessful ad campaigns, and related field trips.

PUCD 3095 TOPICS: INFORMATION DESIGN

This course is an advanced studio for students particularly interested in developing more complex projects within the domain of interactive media, including game design, web media, mobile media and physical computing. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Students will work with a more independent focus towards the latter half of the semester, building a substantive portfolio piece.

PUCD 3095 TOPICS: INTERACTION

This course is an advanced studio for students interested in developing more complex interactive communication design projects, with a focus on open-source design and development as well as user experience across mobile, tablet, and browser-based platforms. Students will complement contemporary readings with their own research, then develop larger independent projects situated in their own areas of interest. Emphasis is on critical thinking, iterative design methodology, and the synthesis of research, design production, and presentation.

FOURTH YEAR

PUCD 4205 SENIOR THESIS 1

Senior Thesis 1 is the first part of a two-part course that asks students to identify a problem that can be solved through design, create prototypes, experiment with form, and arrive at a final proposed solution. Senior Thesis 1 primarily focuses on research, articulation, and experimentation. Students will be expected to develop their ideas both in written and visual forms, and clearly present their central ideas, research, methodology and project production in process. Seniors are strongly encouraged to consult academic advisors, fellow students, and the instructors before choosing a section.

CR: 6

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUCD 3095 Topics

PUCD 4210 SENIOR THESIS 2

Senior Thesis 2 is the second half of a year-long self-driven design investigation. Thesis 2 begins with prototyping the ideas articulated in Senior Thesis I, moves through solving in-depth issues concerning production and refinement, and ends with a finished, exhibition-quality project. Students will be enrolled in individual sections through matching.

CR: 6

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUCD 4205 Senior Thesis 1 or PUOT 4100 Thesis 1

ELECTIVES

SECOND YEAR

PUCD 2010 INTRO TO PRINT DESIGN

This first-semester Sophomore elective introduces students to a varieties of methods and materials used throughout the communication design field. Students learn basic design processes û from conceptualizing to execution û as well as the importance of "design thinking" to creative and effective visual communication. A variety of projects will acclimate the student to the manipulation of two-dimensional space through color, form, scale, proximity, language, concept, and context. Students will use a combination of hand skills and digital skills to complete assignments.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only.

PUCD 2031 BUSINESSES PRACTICES FOR MEDIA

This class is an introduction to the Creative Media business and your personal economic realities within that industry. Questions that will be analyzed include: How will I make a living after I graduate? What types of jobs are available for creative professionals in todayÆs (and tomorrow's) market? What information do I need if I want to run a business or even start my own? How do I maintain my Creative Integrity when faced with a clientÆs demands, along with basic business concepts? Building a career and managing a successful creative media business in todayÆs competitive environment presents unique challenges when compared to other, more traditional, businesses. Business Practices in Media will introduce the key management concepts necessary to understand, work in, and run a successful creative media company. Areas of focus will include market differentiation, maintaining clients and growing revenues, raising money, managing finances and budgeting, staff development, technology, sustainability, social responsibility and legal compliance. Discovery of key concepts will be achieved through a combination of presentations, case studies and projects.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

PUCD 2033 CONTEMPORARY BRAND CONCEPTS

This course introduces students to the fundamentals of branding and demonstrates that a designerÆs mastery of branding can not only make them effective visual communicators but also potential entrepreneurs. Rather than select an existing brand and redesign it, each student will develop their own unique business concept and push beyond existing paradigms to create an innovative business model and user experience. To articulate their projects, students will produce a multi-page manual that explains each business concept, the structure of the identity system and practical applications of the brand, including stationery systems, signage, packaging and advertising.

CR: 3

Open to: Bachelors degree in Communication Design majors, sophomores only.

PUCD 2060 PRINT DESIGN 2

Continuing from Print Design 1, this course aims to develop a strong sense of communication through the use of the medium of print via different design and philosophical approaches and print-related techniques including (but not limited to) printed materials, packaging, brand development and identity design, with a particular focus on the interaction of each specific approach to its particular print environment.

CR: 3

Open to: Bachelors degree in Communication Design majors, sophomores only.

PUCD 2090 INTRO TO INFORMATION DESIGN

This course defines and demonstrates the process of graphically representing information. Students learn how to create visual patterns, which make complex information easily understood. Areas of classical and modern arrangements of 2D space through grids and other systems are explored. This class is useful for every area of design, because the ability to handle information and abstract data plays an important role in most design assignments, from websites to mass communications.

CR: 3

Open to: Bachelors degree in Communication Design majors, sophomores only.

PUCD 2120 CALLIGRAPHY

The art of the written form has influenced typography since the introduction of movable type in the West. To understand calligraphy is to understand the logic of letterforms. The careful construction and spacing of calligraphic forms gives discipline to mark-making. Students learn two hands the Humanist and the Italic both of which formed the basis for Renaissance typefaces. A series of practice exercises both in-class and out-of-class will provide the skills necessary to produce a limited number of finished pieces.

CR: 3

Open to: Bachelors degree in Communication Design majors, sophomores only.

PUIL 2040 ILLUSTRATIVE PAINTING

This six-hour class will explore various paint mediums and the expressive power of color. Students develop an understanding of basic traditional concerns of contemporary painting vocabulary (i.e., composition, representation, abstraction, line, tone, volume, and value). The course covers the effect of scale, surface, and working methods including painting from life and from the imagination.

CR: 3

Open to: Bachelors degree in Illustration majors only.

Pre-requisite(s): PUIL 2115 Core Studio 1: 2D, PUIL 2135 Core Lab 1: Painting & Drawing.

THIRD YEAR

PUCD 3010 ADVANCED TYPOGRAPHY

This Junior-level elective further explores the power of meaningful typographic communication, while tempering it with emphases on its counterparts: concept, language, form, compositional ploys, graphic techniques, and technology. Students' skills are pushed to new levels through research and investigation.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, juniors and seniors only.

PUCD 3013 LETTERPRESS

This course celebrates letterpress by using the computer to apply the fundamentals of typesetting and the essential principles of typography to the 500-year-old tradition of relief printing. Letterpress adds an exciting, tactile quality to design. The "bite" that is characteristic of letterpress is the result of the type being impressed into the paper. This added dimension is pleasing to the eye and touch, making the craft of letterpress an effective design tool. Letterpress offers a tangible quality and nostalgic feel that can not be achieved with any other technique. Students in the class will compose type, make negatives, generate photopolymer plates and print designs on a Vandercook press. Students will also investigate the subtleties of paper, inking, color and impression.

CR: 3

Open to: Bachelors degree in Communication Design majors, sophomores and juniors only.

PUCD 3030 BOOK DESIGN

The 500-year-old history of printing in the West centered on the book. As communication needs have changed, the form of the book has evolved. This course explores how the subtleties of typography and layout are a mirror to the zeitgeist (culture and insight) of visual style. Students explore book design from the simplest one-column layout to complex grids and free-form typography. Through this investigation, students begin to understand and develop forms appropriate to editorial content and context. This class also tackles the practical aspects of book production, from developing viable projects, to working with publishers, to understanding production implications of the design.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, juniors and seniors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3035 BOOK COVER DESIGN

This course provides a rigorous introduction to the field of book cover design, one of the most flexible and engaging areas of graphic design, with room for everything from the flashy to the metaphysical. However, beneath the incredible variety of designs there are strict principles for balancing the at-times contradictory needs of combining package, book, and promotion design -- while also respecting the intent of the author(s).

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, juniors and seniors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3040 IDENTITY DESIGN

Identity design is the process of creating and disseminating the image or identity for a collective entity. A company's logo is one of many of critical symbols that define public perception. A designer must create a voice for a company, whether that company provides a service or manufactures a product. As information and ideas travel in increasingly compact formats, the identity designer is challenged to express information quickly and with certainty. This course provides a basis for deciding the procedures and practice for professional communication goals. Identity design should be considered a fundamental skill in the communication designer's arsenal.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, juniors and seniors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3050 PACKAGE DESIGN 1

This course clarifies the process of developing graphic and visual articulation in package design. Structural projects are explored in the context of today's marketplace -- from environmental to competitive concerns. Luxury applications to sustainable resources are considered. Assignments demonstrate the functionality of packaging, from identification of a product to its protection and appeal. Production techniques are considered, depending upon student approach.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, juniors and seniors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3060 ADVERTISING CONCEPTS

Whether aggressive or subtle, selling and advertising are critical attributes to successful communication. Students gain familiarity with methods of creating original advertising concepts via text and image, and also explore principles of advertising design and layout. The psychology of effective presentation, through

text, typography, photography and illustration, is integral to the class. From rough thumbnails to precisely executed comprehensives, all methods of visual exploration are investigated.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3170 EDITORIAL DESIGN

Classic typographic traditions are usually visible in the most expressive examples of magazine and editorial design. This notion provides a foundation for editorial design. This course is concerned with the design of the page and the page sequence of books, periodicals, and magazines through editorial concept, content, format, image and audience. The class quickly builds on editorially typographic principles to reach into the most experimental applications.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3200 TYPEFACE DESIGN

Designing typefaces is an art and a skill that marks the difference between an expert and an amateur typographic designer. This course gives students a general overview of the history of type design and an introduction to current methods and tools. Students will design letterforms, carefully convert them to digital form, and compose them into working digital fonts.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3300 SPATIAL GRAPHICS 1

The use of type and image in spatial contexts, from retail or exhibition design to urban signage, is an essential skill in a designer's toolbox. This intensive introductory course considers the tools and skills of typography, color, and composition in relation to the human experience of three-dimensional space.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography.

PUCD 3300 SPATIAL GRAPHICS 1: URB BRAND

The use of type and image in spatial contexts, from retail or exhibition design to urban signage, is an essential skill in a designer's toolbox. This intensive introductory course considers the tools and skills of typography, color, and composition in relation to the human experience of three-dimensional space.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

Pre-requisite(s): PUCD 2025 Core Studio: Typography

FOURTH YEAR

PUCD 4030 PUBLICATION DESIGN

This course combines in-depth classroom learning about new modes of publishing and publication design with hands-on experience. Students will participate in discussions about the future of publishing, publishing applications and platforms, and explore new, traditional, and alternative means of the production and distribution of text and image. The goal of this class is to give students a deep understanding of the best practices, trends, and issues that are challenging and redefining publishing, as well as a hands-on experience in the creation and manifestation of a publication.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUDT 2100 Core Studio: Interaction

PUCD 4040 INTEGRATED PROMOTION STRATEGY

Building an integrated physical and virtual presence for a product or idea is an essential skill for designers. Promotion strategy as distinct from identity, style, or form will be revealed through the projects executed and discussed in this class. Students will learn how the idea of promotion extends beyond traditional communication strategies and how the designer can best approach promotion both through visual forms and by designing systems.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUDT 2100 Core Studio: Interaction

PUCD 4060 ADVERTISING CAMPAIGNS

The focus will be on creating visual and verbal advertising messages for campaigns. These messages need to sell products, services, and ideas in an overwhelmingly crowded marketplace. We are all bombarded with messages in various forms of media, and new media delivery systems have created even more challenges on how to get the word out. Assignments will come from packaged goods, hard goods, public service, non-profit, and the cosmetic/fashion/beauty industry.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUCD 3060 Advertising Concepts

PUCD 4071 EXHIBITION DESIGN

This course builds on the knowledge and skills acquired in Spatial Graphics. Students will create time-sensitive events and exhibitions that address the viewer's complete sensory experience. Each aspect of the event design process (goals/concept, model/comprehensive, and production specifications) will be considered. Work will range from the design of one-day events to short-run installations.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUDT 2100 Core Studio: Interaction and PUCD 3300 Spatial Graphics 1

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

This course uses typography as an instrument to stimulate from both a visual and intellectual perspective. It focuses on the whole creative process, from concept to application. Students choose the subjects for projects and have creative freedom to utilize unconventional methods and materials. Projects created are geared towards portfolio presentation.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): PUCD 3010 Advanced Typography

PUCD 4111 DESIGNING FOR NON-PROFITS

This course will teach students to strategically solve design problems for real small- to mid-level non-profit clients that cannot afford traditional design firms. Real client contact will be combined with problem-solving challenges and in many cases students will see their work in print. Students will work with real copy and from a given design brief, learning how to ask the correct questions of the client in order to deliver a successful solution. This class is for any student who is self-motivated and wants outstanding portfolio samples upon graduation.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors.

PUCD 4132 BRAND EXPERIENCE DESIGN

Brand Experience Design builds on Junior-level branding and advertising courses, working towards a portfolio of brand work across media to show to clients and prospective employers. Students learn advanced branding concepts and create complete sensory experiences for consumers. Work includes identity design, package design, collateral design, brand retail spaces, and brand communication channels.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): Two of the following: PUCD 3060 Advertising Concepts, PUCD 3050 Package Design 1, PUCD 3120 Corporate ID and Packaging, or PUCD 3040 Identity Design (formerly Corporate Design)

PUCD 4145 INTEGRATED ADVERTISING LAB 2

This class synthesizes all that you've learned in terms of skills and context and applies them to real challenges for real brands. Presentation, portfolio, and competition are integral to the class, as is collaboration.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors, seniors only.

Pre-requisite(s): Two of the following: PUCD 3060 Advertising Concepts, PUCD 3050 Package Design 1, PUCD 3120 Corporate ID and Packaging, or PUCD 3040 Identity Design (formerly Corporate Design)

SPECIAL REGISTRATION

PUCD 3900 INDEPENDENT STUDY

Students may approach full-time faculty with an independent project for which they would like to receive credit. Independent studies, once agreed to by faculty, must also be approved by program directors.

CR: 1 TO 6

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

PUCD 3901 PROFESSIONAL INTERNSHIP

An internship is an opportunity to utilize knowledge and skills you've acquired in the classroom in a professional context. It's a way to discover which of your skills are transferable to new contexts, learn the practices and protocols of a particular employer and industry, reflect on the quality of your personal contributions to an organization, and refine your personal career goals. You must secure an internship offer before registering for credit.

CR: 0 TO 2

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores, juniors, and seniors only.

DESIGN & TECHNOLOGY, BFA

REQUIRED

FIRST YEAR

PUDT 1200 CORE STUDIO: TIME

This studio provides the student with a thorough introduction to various aspects of time-based media, including video, audio, and animation. Students are taught to apply their creative and technical skills to story-telling and the use of time-based design as it applies to all media. Studio assignments provide the student with a broad overview of current technologies and historical perspectives, and students execute projects in several different media?both analog and digital. Projects range from traditional storyboarding and animation to experimental broadcast design, digital video production and multi-track sound mixing.

CR: 4

Open to: Bachelors degree in Communication Design and Design & Technology majors, freshman only.

Pre-requisite(s): PUDT 1100 Core Studio: Image; Co-requisite(s): PUDT 1202 Core Lab: Time

PUDT 1202 CORE LAB: TIME

This course introduces students to the basic principles, processes, and materials of three-dimensional design through a series of projects which stress problem solving, experimentation, and tangible results. Students explore form and space by studying concrete design methods such as modeling and visualization.

CR: 2

Open to: Bachelors degree in Communication Design and Design & Technology majors, freshman only.

Co-requisite(s): PUDT 1202 Core Lab: Time

PUDT 1203 CREATIVE COMPUTING

This course will introduce students to the building blocks of creative computing within the visual and media environment. Students will learn to create dynamic images, type and interfaces, that can translate into print, web and spatial forms. Through weekly problems, students will learn programming fundamentals that translate in virtually all programming platforms and will later be introduced to basic ideas of physical computing, employing unconventional input devices such as sensors, microphones, and new output devices. Primary software platform: Processing.

CR: 3

Open to: All university undergraduate degree students.

SECOND YEAR

PUDT 2100 CORE STUDIO: INTERACTION

This course is an intensive project-based studio, focusing of the principles and elements of interactive and online media. Students will produce projects with increasing complexity, focusing on historic precedents, information architecture, media integration and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and principles of user experience.

CR: 4

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only.

Co-requisite(s): PUDT 2101 Core Lab: Interaction

PUDT 2101 CORE LAB: INTERACTION

This core lab provides hands-on production skills and processes for projects in Core Studio: Interaction. Students will learn processes and techniques for website and interactive design, media integration and problem solving. In-class projects will be complimented by the production of a rich-media interactive portfolio. Primary technologies include: HTML, CSS, Javascript, and jQuery.

CR: 2

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only.

Co-requisite(s): PUDT 2100 Core Studio: Interaction

PUDT 2200 CORE STUDIO: SPACE

How do the tangible and intangible worlds of technology collide? This design lab will provide a context for students to investigate the relationship of physical objects and their digital counterparts behind a screen. Students will be introduced to basic ideas of physical computing, employing unconventional input devices, such as sensors, microphones, cameras and new output devices. Through short design activities, students learn how to integrate understandings of analog and digital space and gain an appreciation for the design problems and principles inherent in all digital design endeavors.

CR: 4

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only.

Co-requisite(s): PUDT 2201 Core Lab: Space

PUDT 2201 CORE LAB: SPACE

This core lab provides hands-on production skills and processes for projects in Core Studio: Space. Students will learn processes and techniques for physical computing and digital installation.

CR: 2

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores only.

Co-requisite(s): PUDT 2200 Core Studio: Space

THIRD YEAR

PUDT 3000 PROTOTYPING

This course is structured to provide students with a methodology to prepare for upcoming Thesis work through building skills in making and testing prototypes for physical and virtual projects. The process of design will be articulated with the development and creation of variable iterations that address the student's focus.

CR: 3

Open to: Bachelors degree in Design & Technology majors, juniors only.

Co-requisite(s): PUDT 5550 Collab, PSAM 5570 Applied Research, or PSAM 5600 Currents.

FOURTH YEAR

PUDT 4200 THESIS 2

Students continue their Thesis development in the final semester during the Thesis Production Studio. Advised and critiqued by their Thesis faculty, students present prototypes and frequent production progress to the course during formal and informal work-in-progress presentations. In addition, students select an external Thesis Advisor, a professional suited to the student's study. During the semester, students also consider the gallery exhibition and Thesis publication. Special emphasis is placed on execution of the concept developed in Core Studio 7.

CR: 6

Open to: Bachelors degree in Design & Technology majors, seniors only.

SPECIAL REGISTRATION

PUDT 3900 INDEPENDENT STUDY

Students may approach full-time faculty with an independent project for which they would like to receive credit. Independent studies, once agreed to by faculty, must also be approved by program directors.

Open to: Bachelors degree in Communication Design and Design & Technology majors only.

CR: 0 TO 6

PUDT 3910 PROFESSIONAL INTERNSHIP

An internship is an opportunity to utilize knowledge and skills you've acquired in the classroom in a professional context. It's a way to discover which of your skills are transferable to new contexts, learn the practices and protocols of a particular employer and industry, reflect on the quality of your personal contributions to an organization, and refine your personal career goals. You must secure an internship offer before registering for credit.

CR: 0 TO 2

Open to: Bachelors degree in Communication Design and Design & Technology majors, sophomores, juniors, and seniors only.

FINE ARTS, BFA

REQUIRED

SECOND YEAR

PUFA 2210 CORE STUDIO 2

Core Studio 2 will provide an outline of the expansive and multifaceted nature of what constitutes Contemporary Art as a field by focusing students' awareness towards methodology in studio practice and examining different historical and contemporary artistic approaches to ideas, modes of artistic research and forms of realization, with the aim to become aware of the complexity and integrity of different methodologies existing within the field.

CR: 3

Open to: Bachelors degree in Fine Arts majors only.

PUFA 2220 INTRO TO 2D

Intro to 2D will offer students an exploration into the fundamentals of 2-dimensional media. This course investigates a delimited but non-prescriptive constellation of elements foundational to the aesthetic and material operations of materials and composition. Different sections of Intro to 2D offered within and across different semesters will allow different interesting combinations of three kinds of 2D media within the clusters: Painting, drawing, printmaking or photography, printmaking or drawing are among the possibilities. Students will receive basic technical instruction in each of the three media. From here students are encouraged to address any given assignment through a range of media. This Core Lab will allow students to explore technical knowledge and facility in tandem with the history of 2D media, through integrated readings and discussions. Technical skill sets and historical awareness of the medium will be taught side by side.

CR: 3

Open to: Bachelors degree in Fine Arts majors; others by permission of the Fine Arts program.

PUFA 2230 INTRO TO 3D

Intro in 3D will offer students an exploration into the fundamentals of 3-dimensional media. This course investigates a delimited but non-prescriptive constellation of elements foundational to the aesthetic and material operations of objecthood and space. Topics covered may include but are not limited to: sculpture, casting, metalworking, woodworking, and installation. This Core Lab will allow students to explore technical facility in tandem with the history of 3D media, through integrated readings and discussion.

CR: 3

Open to: Bachelors degree in Fine Arts majors; others by permission of the Fine Arts program.

PUFA 2240 INTRO TO 4D

Intro in 4D will offer students an exploration into the fundamentals of 4-dimensional media. This course investigates a delimited but non-prescriptive constellation of elements foundational to the aesthetic and material operations of time and movement. Topics covered may include but are not limited to: video, performance, sound, animation, and interactivity. Students will receive basic technical instruction in these media. This Core Lab will allow students to explore technical knowledge, facility in tandem with the history of 4D media, through integrated readings and discussions.

CR: 3

Open to: Bachelors degree in Fine Arts majors; others by permission of the Fine Arts program.

PUFA 3220 TOPICS IN 2D

Topics in 2D offers a focused investigation into a single topic. The topic can be focused on a specific technique or material such as drawing, printmaking, photography or painting, or can allow for hybrid practices or on context-driven strategies such as Photography and Narrative, Drawing and Time, Painting in Space or Artists' Books. It can also take on larger themes such as Gesture as Meaning or Photography and Protest. The topics class will allow students to explore the respective areas in more focus and depth, through research-based studio work. It continues to contextualize student practice within the history of 2D media. Reading in this class is seen as an integral part of student's studio practice.

CR: 3

Open to: Bachelors degree in Fine Arts majors; others by permission of the Fine Arts program.

Pre-requisite(s): PUFA 2200 Core Studio 1 and at least two of the following: PUFA 2220 Intro to 2D, PUFA 2230 Intro to 3D, or PUFA 2240 Intro to 4D.

PUFA 3230 TOPICS IN 3D

Topics in 3D offers a focused investigation into a single topic. The topic can be focused on specific techniques or materials such as Casting the Body, or Drawing for Architectural Space, or can allow for hybrid practices and context-driven strategies such as Site Specificity and The Ready-Made or Interactivity. It can also take on more expansive themes such as Thinking Through Abstraction and Making Meaning. The topics class will allow students to explore the respective areas in more focus and depth through research-based studio work. It continues to contextualize student practice within the history of 3D media. Reading in this class is seen as an integral part of student's studio practice.

CR: 3

Open to: Bachelors degree in Fine Arts majors; others by permission of the Fine Arts program.

Pre-requisite(s): PUFA 2200 Core Studio 1 and at least two of the following: PUFA 2220 Intro to 2D, PUFA 2230 Intro to 3D, or PUFA 2240 Intro to 4D.

PUFA 3240 TOPICS IN 4D

Topics in 4D offers a focused investigation into a single topic. The topic can be focused on one specific technique or material, such as HD video, Performance, or 3-D Animation, or it can allow for hybrid practices or context-driven strategies such as Sound Installation, Narrative Video or Performance in Video. It can also take on topical or contemporary themes such as Feminist Performance Practice or The Music Video as Form. This class will allow students to explore these respective areas in more focus and depth, through research-based studio work. It continues to contextualize student practice within the history of 4D media. Reading in this class is seen as an integral part of student's studio practice.

CR: 3

Open to: Bachelors degree in Fine Arts majors; others by permission of the Fine Arts program.

Pre-requisite(s): PUFA 2200 Core Studio 1 and at least two of the following: PUFA 2220 Intro to 2D, PUFA 2230 Intro to 3D, or PUFA 2240 Intro to 4D.

THIRD YEAR

PUFA 3210 CORE STUDIO 4

Core Studio 4 supports a practical experience in the field, which is the undergraduate Fine Arts internship requirement. It provides a forum for students to share and digest their practicum experiences, including a set of group conversations with host employers.

CR: 3

Open to: Bachelors degree in Fine Arts majors only.

PUFA 3520 ADV PROJECTS 2D:

Advanced Projects facilitates an experience of going deep in the area of 2D. Students will undertake a large-scale project(s) of their own devising with the support and guidance of faculty with expertise in this

media range. Advanced Projects allows students to develop an emphasis in at least one media area within Fine Arts.

CR: 3

Open to:

PUFA 3530 ADV PROJECTS 3D:

Advanced Projects facilitates an experience of going deep in the area of 3D. Students will undertake a large-scale project(s) of their own devising with the support and guidance of faculty with expertise in this media range. Advanced Projects allows students to develop an emphasis in at least one media area within Fine Arts.

CR: 3

Open to:

PUFA 3540 ADV PROJECTS 4D:

Advanced Projects facilitates an experience of going deep in the area of 4D. Students will undertake a large-scale project(s) of their own devising with the support and guidance of faculty with expertise in this media range. Advanced Projects allows students to develop an emphasis in at least one media area within Fine Arts.

CR: 3

Open to:

FOURTH YEAR

PUFA 4032 THESIS WRITING

Thesis Writing provides students with writing as a professional tool to critically engage one's own work as part of one's studio practice as well as to be able to adequately presenting to an audience what informs and drives the work and how it is situated within the larger contemporary field. Students develop the ability to form and defend value judgments about their works and to communicate art ideas, concepts, and requirements to professionals and laypersons in Fine Arts contexts. Through short writing exercises and reading of other artists' writings, this class will encourage creative and innovative writing strategies to support students to find a voice in relation to their own work.

CR: 3

Open to:

PUFA 4034 THESIS LECTURES 2

Continuing from the previous semester, visiting artists, writers, filmmakers, etc. will visit to talk about their work and discuss issues and ideas. These lectures are free and open to the public.

CR: 0

Open to: Bachelors degree in Fine Arts majors only.

Co-requisite(s): PUFA 4210 Core Studio 6: Creativity + Entrepreneurship

PUFA 4210 CORE 6: CREATIVE ENTREPRENEUR

Core Studio 6 is focused on integrating students' personal practice with their professional aspirations and expanding the horizon of areas to which they might consider applying fine arts thinking. Responding to the diversity of models for practice within the field, from the atelier to the small business or the non-profit, this course aids students in researching and creating a professional context for their ideas. Students develop the ability to work independently in professional contexts on a variety of art problems by combining, as appropriate to the situation, the skills they have developed in studio, critical analysis, history, and technology.

CR: 3

Open to:

PUFA 4300 CORE LAB: INDEPENDENT STUDIO

Thesis 1 and 2: Independent Studio Practice are the courses in which students develop a major body of work for both exhibition and evaluation at year's end. Students must demonstrate technical mastery, capability to produce work and solve problems independently, and develop a coherent set of artistic/intellectual goals that are evident in their work. They must present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry-level in Fine Arts.

CR: 3

Open to:

SPECIAL REGISTRATION**PUFA 3900 INDEPENDENT STUDY**

Independent Studies are available with full-time faculty for students who are self-motivated and self-organized and who wish to pursue study in an area that is not represented in current course offerings. They are also available to support advanced, individualized study in existing areas of the curriculum.

CR: 1 TO 3

PUFA 3901 PROFESSIONAL INTERNSHIP

This course provides credit to students independently pursuing internships with area institutions not associated with a class. Permission of the Program Director is required.

CR: 0 TO 3

ILLUSTRATION, BFA

REQUIRED

SECOND YEAR

PUIL 2116 CORE STUDIO 2: 3D

In this course students will explore illustrative projects through a wide range of visual media within a 3-dimensional context. The conventions of illustration as a medium will be reconsidered, applied to 3-dimensional contexts and expanded to function in the contemporary media landscape. Outcomes may include projects under the following categories: 1. Object (eg. artist and children's toys, accessory design, surface design for products such as furniture or clothing) 2. Space (eg. art installations, illustrative graphics for interiors, street art and graffiti, set designs commercial spaces and fashion shoots) 3. Performance (eg. live drawing and painting performances, set and character design for theater and puppet and toy-based performances). Assignments will range from commercial assignments to self-initiated visual work. The course will examine the full-range of presentation and distribution possibilities.

CR: 4

Open to: Bachelors degree in Illustration majors only.

Co-requisite(s): PUIL 2136 Core Lab 2: Objects

PUIL 2136 CORE LAB 2: OBJECTS

Through exercises in constructing 3-dimensional objects and environments (skill sets will include drawing, painting, model making, fabricating, wood cutting, digital 3-D modeling, etc.), students will gain confidence in applying 2-dimensional concepts to various surfaces and in executing an idea in a 3-dimensional context. The instructor will address specific problems that arise in the production of the students' individual projects. Students will be encouraged to explore a large variety of materials, to relate medium and concept, and to find a unique personality and "voice."

CR: 2

Open to: Bachelors degree in Illustration majors only.

Co-requisite(s): PUIL 2116 Core Studio 2: 3D

THIRD YEAR

PUIL 3300 TOPICS:

Topics are a unique type of studio course focusing on various facets of the Illustration industry, conceptual scenarios or techniques associated with the curriculum. These studios are a more intense and focused environment immersing the student in a deeper look at the subject matter and are a logical precursor to the upcoming Thesis in Senior year. Topical sections may include: Painting, Graphic Novel, Advanced Toy Design, Moving Pictures and Bookmaking among others.

CR: 6

Open to: Bachelors degree in Illustration majors only.

Pre-requisite(s): PUIL 3115 Core Studio 3: Motion

FOURTH YEAR

PUIL 4011 SENIOR THESIS 2

Having a professional portfolio is one of the most important tools an illustrator can have. This class is devoted to the development of individual portfolios. Students will combine their most successful work from previous semesters along with new works to create professional portfolios.

CR: 3

Open to: Bachelors degree in Illustration majors only.

Pre-requisite(s): PUIL 4012 Senior Thesis

PUIL 4021 PROFESSIONAL PRACTICES 2

This course gives students a realistic overview of the profession of illustration and the range of professional possibilities for a student who follows this curriculum. This course will help prepare seniors to present themselves and their work in the professional world., and to help define what area of the professional world they hope to pursue. Visiting professionals will give professional perspectives and share personal experience.

CR: 3

Open to: Bachelors degree in Illustration majors only.

Pre-requisite(s): PUIL 4040 Digital Presentation

ELECTIVES

2000 LEVEL

PUIL 2040 ILLUSTRATIVE PAINTING

This six-hour class will explore various paint mediums and the expressive power of color. Students develop an understanding of basic traditional concerns of contemporary painting vocabulary (i.e., composition, representation, abstraction, line, tone, volume, and value). The course covers the effect of scale, surface, and working methods including painting from life and from the imagination.

CR: 3

Open to: Bachelors degree in Illustration majors only.

Pre-requisite(s): PUIL 2115 Core Studio 1: 2D, PUIL 2135 Core Lab 1: Painting & Drawing.

3000 LEVEL

PUIL 3072 CHILDREN'S BOOK ILLUSTRATION

Students will develop an original picture book for children. They are introduced to all phases of this process from initial conceptualization, writing, editing, paging, illustrating and creating the final dummy. Students conduct independent research using their own books and learn how to present them to potential publishers.

CR: 3

Open to: Bachelors degree in Illustration majors, juniors & seniors only; others by permission of Illustration program.

PUIL 3110 ILLUSTRATION IN MOTION

This class uses drawing, both from the model and on location as a tool for development of the artist's personal style and visual thinking. lass will draw at various urban locations and museums throughout New York City, answering short illustration and animatic assignments, leading up to a personal animatic project of the student's choice. Storyboards will be used as an exploratory tool for thinking. Locations may include the South Street Seaport, the Museum of Natural History, the Irish Hunger Memorial, Rockefeller center and more. This is an ideal class for the student who likes to draw and wants to pursue a more personally directed vision.

CR: 3

Open to: Bachelors degree in Illustration majors, juniors and seniors only; others by permission of Illustration program.

PUIL 3123 SKETCHBOOK WAREHOUSE

This class will explore and examine the commercial viability of the work of sketchbooks. The sketchbook will be understood as a repository for ideas, experimentation, and wide-ranging explorations, which will ultimately inform a personal vision. In turn this vision can be used as a presentable, comprehensive, finished, work of art: a warehouse with commercial potential.

CR: 3

Open to: Bachelors degree in Illustration majors, juniors and seniors only; others by permission of Illustration program.

PUIL 3235 VISUAL POLITICS

The seminar explores the ways in which the visual arts and politics inform each other on both the conscious and implicit levels. Taught by faculty from the New School for Social Research and the Parsons School for Design, students explore the visual as a site of politics and politics as a site of the visual.

CR: 3

Open to:

PUIL 3240 PICTOZINE

In this class students will make limited run self-published visual books, illustrated pamphlets, drawn brochures, pictorial chapbooks, artist's books, comics and image-based zines. Semester 1: Students will produce an anthology that will be presented and sold at the Parsons Illustration table at the MoCCA (Museum of Comic and Cartoon Art) Festival in the spring. Semester 2: Students will each produce a self-published limited run book or zine. These will also be eligible to be presented at the MoCCA Festival. Admission to the class will be based on portfolio evaluation.

CR: 3

Open to: Bachelors degree in Illustration majors, juniors and seniors only; others by permission of Illustration program.

SPECIAL REGISTRATION

PUIL 3900 INDEPENDENT STUDY

CR: 0.5 TO 5

PUIL 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PHOTOGRAPHY, BFA

REQUIRED COURSES

FIRST YEAR

PUPH 1002 DRAWING & PAINTING

Part two of a yearlong course builds on basic elements of drawing introduced in the first semester. Students explore the basic elements of color through painting. Emphasis is placed on developing the skills of seeing, developing an intuitive understanding about composition, color and learning through process of critical observation. To assist students in their pursuit of a personal and unique vision; the course seeks to meld the skills of direct observation and process with photographic seeing.

CR: 2

Open to: Bachelors degree in Photography majors; others by permission of the Photography program.

PUPH 1011 FRESHMAN SEMINAR 2

In part two of this year long course students continue their exploration of photography's multiple modes and roles. Participants continue to explore the dialectic between form and concept and the potentialities of the medium. Participants will utilize both traditional and digital image capture and output and work in both black and white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.

CR: 4

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 1010 Freshman Seminar 1

PUPH 1016 DESIGN 2: LINE TO PIXEL

Through a combination of traditional 2D & 3D design techniques and digital imaging you will complete projects that lead you to think more narratively about photographic imagery and the grouping of images. Weekly assignments will stress both the technical and aesthetic aspects of the digital medium and will be designed to reinforce a thematic way of approaching each project. Each week the class will meet for four hours in digital lab and two hours in the studio. You will be learning several skills concurrently as they reflect varied digital approaches. Class exercises will help reinforce skills needed to complete assigned work. Weekly demonstrations, discussions, and critiques, as well as class working time are incorporated into each of the two segments. In addition to the weekly and semester long projects, you will be asked to maintain a sketchbook, will be given assigned readings, and will be expected to go on one outside field trip related to the topics explored in class.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 1015 Design 1: Line to Pixel

SECOND YEAR

PUPH 2004 STUDIO AND LIGHT 2

Students are required to choose one of the sections offered. Each section will focus on a different area or aspect of photography. Instructors will explore the expressive, emotional and physical characteristics different types of light in real world scenarios. Previous topics include: Fashion, Lighting and Portraiture.

CR: 3

Open to: Bachelors degree in Photography majors; others by permission of Photography program.

Pre-requisite(s): PUPH 2003 Studio and Light 1 and PUPH 1010 Freshman Seminar 1 or equivalent.

PUPH 2011 SOPHOMORE SEMINAR 2

This course serves as a bridge from Style, Theory and Analysis to Junior Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style.

CR: 3

Open to:

PUPH 2013 PHOTO TOPICS

The photography department will be offering several sections of Photo Topics in the spring semester. Topics vary for each section and the instructor for each section will be discussing contemporary issues in photography and photographers in today's world. An example of one Photo Topic is Insight Out: Self as Subject--A self-portrait is more than just a recorded reflection or presence of ourselves; it is a way to discover our point of view and opinions about the world around us. Finding ourselves in our subject matter leads us to discover our vision of life and how to best depict that vision by photographic means. We will start by looking at a recorded history of the self-portrait both in photography and painting. We will look at contemporary photographers who have used themselves in their art and who have used other people and objects in order to express and represent themselves. Active participation in this class will be requested through improvisational photographic exercises in narrative construction and self-portrait. Guest speakers will supplement this class and students will be required to make class presentations on occasion. The class environment will emphasize and support experimentation in the medium by traditional means and otherwise.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 2009 Sophomore Seminar 1

PUPH 2300 DESIGN 4: VIDEO

Given the dramatically expanded use of video by commercial and fine artists, time based media has become an essential tool for everyone involved in the visual arts. In this course students will focus on concept, narrative, and the visual language of time based media as they explore advanced methods of working with editing software and the conceptual application of various forms capture.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 2007 Design 3: Capture to Print.

THIRD YEAR

PUPH 3002 JUNIOR SEMINAR 2

Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 3001 Junior Seminar 1.

FOURTH YEAR

PUPH 4003 SENIOR SEMINAR 2

The second semester of this full year course will be divided into two seven-week modules. The first part will deal with identifying what your goals are for after you graduate and how you are going to accomplish them. You will discuss resume and portfolio presentation, how to identify, acquire, and maintain clients, how to approach a gallery or a museum, how to negotiate contracts, copyright, and reproduction rights, what the tax advantages and liabilities are of free-lance status. The second part of the second semester will concentrate on preparing for your Senior Show: how to edit and sequence your work, how best to use your allotted space, how to mat and frame your pictures, and how to hang them relative to a sight line. You will be required to keep a daybook specifically for this class.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 4001 Senior Seminar 1.

PUPH 4004 SENIOR SEMINAR LAB 2

Senior Seminar Lab 2 is a production class. You will work on web sites to accompany your other promotional materials. The lab is now divided into three levels. The advanced section is for those who are proficient at building web sites, but want more advanced skills. The intermediate section is for those who have some experience building sites, but who need considerable instruction. The Novice section is for those who took Pixel to Cyberspace, but have forgotten most of it and need some review.

CR: 2

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 4002 Senior Seminar Lab 1.

PUPH 4005 SENIOR THESIS TUTORIAL

Taken in coordination with Senior Seminar, this required independent study allows students and instructors to meet with each other individually to discuss projects, creative processes, artist's statements, exhibition proposals, and portfolios for presentation to gallerists, art buyer, art directors, designers and editors.

CR: 1

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 3002 Junior Seminar 2 or equivalent.

ELECTIVES

1000 LEVEL

PUPH 1510 DECONSTRUCTING THE DOMESTIC

This course will explore the role and treatment of domesticity in contemporary photography and film. Over the course of the semester, students will produce photographs to complete three assignments, each of which will explore a different theme relating to the topic of domesticity. At the end of the semester, students will complete a final project that builds on one of the previous three assignments. This class is open to all genres of photography. We will consider prevalent ideas of family and home in America since 1945 through weekly discussions, slide lectures, movie screenings, and readings. We will look at the work of various photographers and directors for inspiration including P.T. Anderson, Tina Barney, Richard Billingham, Elinor Carucci, Larry Clark, Philip-Lorca diCorcia, Lee Friedlander, Sally Mann, Douglas Sirk, Laurie Simmons, Todd Solondz, Larry Sultan, and John Waters, as well as the work of a visiting artist. Please bring your portfolio to the first day of class.

CR: 3

Open to: Bachelors degree in Photography majors; others by permission of Photography program.

PUPH 1520 EXPLORING PORTRAITURE

This class will explore the lighting and history of portraiture. The instructor will focus on and demonstrate ways to use natural light to create portraits and will also discuss the theory and practice of portraiture on location in both the commercial and fine art settings. Practical assignments will be given to help students understand how to problem solve technically as they are confronted with various lighting situations. We will also examine ways to make the subject more comfortable in front of the camera by understanding their requirements-even when you are only given a few minutes in which to take the portrait. The historical changes in portraiture in each genre will also be reviewed as well, as students will look at the practical and societal impact of various types of representation and how they apply to personal, editorial and corporate identity.

CR: 3

Open to: Bachelors degree in Photography majors; others by permission of Photography program.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2.

PUPH 1525 STORYTELLING AND PHOTOGRAPHY

Can a picture tell a story? What is the relationship of photography to cinema? How have the movies influenced contemporary photographic practice whether it is fine art, editorial or commercial? These are just some of the questions that will be addressed in this class. The class will give students an opportunity to create narrative-based pictures that are influenced by a variety of cinematic styles developed throughout the 20th Century. In addition to slide lectures, field trips, guest photographers, film screenings, readings and class assignments, the course will consider the visual styles developed by great directors such as Hitchcock and Antonioni and the more recent photographic work of Gregory Crewdson, Philip Lorca DiCorcia, Cindy Sherman, Sam Taylor Wood and William Eggleston. Students will draw on the technical skills they are learning in Freshman Seminar to create a final body of work that is stylistically informed by the variety of cinematic languages and narrative strategies examined in the course.

CR: 3

Open to: Bachelors degree in Photography majors; others by permission of Photography program.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2.

2000 LEVEL

PUPH 2010 EXPERIMENTS 1

This course will concentrate on alternative printing techniques using as many different times of negatives we can think of. Techniques will include making 4x5 negatives and larger, printing with cyanotype and Van Dyke Brown. These historical techniques were invented by of Henry Fox Talbot, Sir John Herschel as well as other notable photographers and scientists. Students will be encouraged to learn how to use these processes in combination with modern day processes and to push the envelope as to what they can do to make multi-dimensional images as well as 2D work.

CR: 3

Open to: Bachelors degree in Photography majors, sophomores and above; others by permission of Photography program.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2.

PUPH 2510 THE ART OF B&W PRINTING

The photographic process is a complex system of countless considerations. Its applications range from the ?one-hour photo snapshot? to some of the most beautiful creations of the visual artist. This class is designed for any student who is interested in black & white photography irrespective of their level of achievement. A unique blending of assignments, field trips, critiques and class discussions not only motivates and stimulates, but raises each participating student to a higher level of understanding photography and their own personal vision. In addition, through demonstrations and supervised

darkroom sessions each student is taught the skills needed to produce a gallery standard black & white print. Topics covered include: Exposing and developing a good negative, using different film and developers effectively, analyzing your negative, making a fine print, archival processing, gallery presentation, and the photograph as a personal statement.

CR: 3

Open to: Bachelors degree in Photography majors; others by permission of Photography program.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2.

PUPH 2545 INSTINCT & METAPHOR

Most photographs, whether student, fine art, or professional, are made by the traditional, classic art concept, a previsualization, and execute that vision with taste and elegance in some medium. The goal is total control. In this century, artists in almost every medium have disputed this approach: John Cage in music, the Surrealists and Dadaists with automatic writing and chance juxtapositions. William Burroughs' notebooks, Jackson Pollock's dribbles. In photography, the box camera originally had no viewfinder, which made total control impossible. Inspired by their inventive compositions, photographers using its successors, 35mm cameras, have successfully explored this new approach and some of their discoveries were adapted by their view camera brethren. In their theoretical remarks, such photographers will say the proper state of mind is to be as blank as the piece of film or as open to discovering images as the lens, which makes pictures all the time. The photographer chooses which ones to preserve on film. This method introduces chance, spontaneity and time into the visual media in a new way. And these have often led to metaphor, as in Stieglitz's equivalents. This class will study such spontaneous photographers as they have worked in fine arts and commercial photography. But primarily it will aim at producing photographs by this method.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2.

3000 LEVEL

PUPH 3505 PHOTOGRAPHING ARCHITECTURE

The class will engage the art of architectural photography in fine arts and the commercial realm, as well as examine architectural photography's history. We will have the privilege of viewing eras of change and the photographers representing those eras including: Sugimoto, Struth, Ruff, the Bechers, Metzger, Eggleston, Erwit, Ranger-Patsch, Abbot, Strand, Steichen, Baldus, Evans and Fenton among others. The class will host guest photographers and architects along with field trips. There is a shooting component to the class in which you will be free to use any format.

CR: 3

Open to: Bachelors degree in Photography majors; others by permission of Photography program.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2 or PSAM 1051 Photography 2.

PUPH 3506 PHOTOGRAPHY & CINEMA

This course will explore the interdependence and mutual influence of Photography on Cinema, and vice versa. The course will be a Studio Critical course consisting of the screening of key films that directly and indirectly influence the look, genre style, and content of historical and Contemporary Photography. Also entailed in the lecture structure will be the persistent contrast of notable photographic images with those films that the photographs correlate with historically, stylistically, thematically, or through the use of light. Light, color, atmosphere, and narrative construction will be some of the concerns that are given acute attention in the assignments, so that students develop the practice of staging, and constructing their photographs, in order to explore another dimension of their abilities. This will enable them to think more about the construction of a image, which is a narrative strategy central to Fashion photography, post-modern Fine Art photography, and some recent forms of Photojournalism. Film genres will include: Art

films, Film Noir and Mysteries, Documentary, Science Fiction, Independent Films, Video, and hybrids of these genres, will be shown in contrast with photographs that exhibit a corresponding set of qualities. Key artists to discuss and to derive certain Photography assignments, from, inspired by an analysis of their aesthetic vocabulary will include: directors Alfred Hitchcock, Lynne Ramsay, David Lynch (who's also a photographer), Michael Haneke, Spike Jonze, Carl Dreyer, Andy Warhol, Quentin Tarantino, P.T. Anderson, Luis Bunuel, Krzysztof Kieslowski, Jean-Luc Godard, Terrence Malick, Rainer Werner Fassbinder, Ingmar Bergman, Pier Paolo Pasolini, Dario Argento, Brian dePalma, Douglas Sirk, Jean-Claude Brisseau, Andrei Tarkovsky, Guy Maddin, Alejandro Gonzalez Inarritu, Wong Kar-wai, Guillermo del Toro, Lucretia Martel, Michel Gondry, plus others; and historic as well as contemporary photographers/artists such as Diane Arbus, Richard Avedon, Ryan McGinley, Guy Bourdin, Helmut Newton, Tierney Gearon, Bob Richardson, Philip-Lorca diCorcia, Steven Meisel, Steven Klein, Cindy Sherman (who was influenced by director Argento in her darkest staged photographs), Tina Barney, Juergen Teller, Nikki S. Lee, Gregory Crewdson, Richard Kern (also a filmmaker), Taryn Simon, Justine Kurland, and others, whose photography rooted in Environmental depiction, Fashion Narrative, landscape, psychological portraiture, and documentary genres, is under the influence of the visual signs represented in cinema.

CR: 3

Open to: Bachelors degree in Photography majors only; others by permission of Photography program.

Pre-requisite(s): PUPH 2009 Sophomore Seminar 1 and PUPH 2011 Sophomore Seminar 2.

PUPH 3507 THE CREATIVE TEAM

This class will give students the opportunity to explore various roles within the photographic industry. Throughout the semester students will rotate the various roles; photographer, photography agent, producer, art director and photo editor. Students will assume and produce work each week based on each rotating position. This class will culminate with an end of year class project where the class works as one micro team to produce a job for a real photographic client.

CR: 3

Open to: Bachelors degree in Photography majors, upper-level students only.

PUPH 3510 ADVANCED PHOTOSHOP

In Advanced Photoshop students move deeper into the program; expanding their skill sets, learning new combinations, refining existing abilities, and exploring new functions. Assignments include real world applications of the skill learned.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 2300 Design 4: Video.

PUPH 3541 ADVANCED LOCATION LIGHTING

In this class you will learn to light with strobes, reflected light and natural light on location though the execution of several shoots. We will explore and discuss lighting outdoors and interiors.

CR: 3

Open to: Bachelors degree in Photography majors, juniors and seniors only.

Pre-requisite(s): PUPH 2004 Studio & Light 2.

PUPH 3552 THE ARTISTIC CAREER: EDITING

This class will explore artistic career options, with a focus on editing and curating, both your own work and that of others. It will also help you investigate multiple disciplines for your own career and will guide you in understanding how to develop a foundation for a career in art (or the commercial world) and it will give you insight into the "real world."

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 2011 Sophomore Seminar 2

PUPH 3565 THE POLITICS OF APPROPRIATION

In the chaos of our contemporary global culture and the proliferation of imagery, how do we produce work with singularity and meaning? How can we make do with what we have? If we interpret society and culture as a catalogue of forms, photography is a tool to challenge passive culture and develop new modes of production. This class explores the historical and contemporary use of Appropriation in Photography. Questioning modernist concepts of originality and authorship, students will examine the uses of appropriation through readings and diverse projects that encompass photography and related media. Adopting a goal of creating through reorganizing and sampling students will complete 3 projects: cut and paste politics, recycling art and the dj or the programmer. Throughout the semester students will accumulate an archive of imagery, their personal box of tools. The semester will culminate in a self-proposed and developed final project that builds from the historical and contemporary forms studied.

CR: 3

Open to: Bachelors degree in Photography majors; other by permission of Photography program.

Pre-requisite(s): PUPH 1011 Freshman Seminar 2

PUPH 3575 INTIMATE PORTRAIT

This studio course will explore both traditional and contemporary approaches to photographic portraiture by examining the various ways in which the portrait has conveyed identity, meaning, and ideology through different media over the course of history. During the semester, students will complete three portraiture assignments to explore different facets of the genre - fine art, conceptual, and commercial (editorial/corporate/fashion/advertising) -- to locate an area of particular interest to investigate more closely in a final project. Readings, lectures, and in-class exercises will serve to inform choices of camera format, location, lighting, and gesture when completing assignments. We will also look at and discuss the work of artists and photographers, including Diane Arbus, Chris Buck, Julia Margaret Cameron, Chuck Close, Anthony van Dyck, Lucien Freud, Yasumasa Morimura, Alice Neel, Catherine Opie, Marc Quinn, Rembrandt van Rijn, August Sander, Diego Velázquez and a visiting artist, for inspiration.

CR: 3

Open to: Bachelors degree in Photography majors; other by permission of Photography program.

4000 LEVEL

PUPH 4013 FINE ART DIGITAL PRINTING

This is an advanced course to further the understanding and control of digital color in making high quality fine art prints. The application of color theory by a variety of photoshop techniques, along with the exploration and profiling of different papers can determine individual style. Students will learn the language of color to express emotion, create mood and bring psychological import to the digital print. By understanding digital imaging as craft, students can develop personalized technique and distinguish their digital prints as art form. A hands-on interactive approach with shared print production and class critiques will enable students to build a final portfolio that is both aesthetically and technically cohesive. Before taking this course, students should have basic understanding of Adobe Photoshop.

CR: 3

Open to: Bachelors degree in Photography majors, juniors and seniors only; others by permission of Photo program.

Pre-requisite(s): PUPH 2300 Design 4: Video.

PUPH 4039 THE PERSONAL ESSAY

This course explores how direct statement of the facts of one's life can be heightened to communicate a personal experience of our shared world. Historic models from Lartigue's Diary of a Century to Nan Goldin's work will be discussed. There will be sessions on shooting, editing, sequencing and the class will climax in a digitally printed book or web based sequence.

CR: 3

Open to:

PUPH 4059 FASHION PHOTOGRAPHY 2

In the second semester of Fashion Photography, you will learn how to work with models, hair and make-up artists and stylists through a series of shoots both in and outside of class. Working models, as well as hair and make-up stylists, will be provided for some of the in class projects. You will be partnering with clothing designers for your final project and have the opportunity to work with wardrobe from well respected clothing designers during some class sessions. You must be ready to produce and print, or scan, at least ten shoots during the course of the semester.

CR: 4

Open to: Bachelors degree in Photography majors, juniors and seniors only.

Pre-requisite(s): PUPH 3536 Fashion Concept.

PUPH 4079 PICTURING SEXUALITY

This course examines the photographic representation of the female and male body from the 19th century to our present epoch. The course is a passionate, irreverent, analytical, and rigorous study of how the body has been depicted, perceived, and manipulated in the many and diverse periods of photography. Photography examined in the class will include examples from the following genres: anthropology; fine art photography: Victorian, Modernist, and Contemporary; fashion: Surrealist, avant-garde and editorial; amateur: historical erotic snapshots by anonymous photographers; Magazine photography; as well as footage and cinematography from films that overlap historically with the photography the class will study. Many artists will be studied including: Lady Hawarden, Bellocq, Stieglitz, Man Ray, Bunuel and Dali, Hans Bellmer, Bettie Page, Avedon, Pierre Molinier, Jan Saudek, Helmut Newton, Guy Bourdin, Grace Jones, Francesca Woodman, Mapplethorpe, Cindy Sherman, Madonna, Sally Mann, Nobuyoshi Araki, David Lynch, Bettina Rheims, Steven Meisel, Juergen Teller, and Katy Grannan. Students will be expected to contribute original photographic work in conjunction with the specific periods explored in the class. Work will culminate in the development of original project work unique to each student that explores the body or sexuality in a personal or commercial style to be established by each student.

CR: 3

Open to: Bachelors degree in Photography majors, juniors & seniors only; others by permission of Photography program.

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 and PUPH 1011 Freshman Seminar 2 or PSAM 1050 Photo 1 and PSAM 1051 Photo 2

PUPH 4530 LANDSCAPE & SPACE

Landscape should not only be considered a genre but more a medium. The history of Landscape art crosses from literature, poetry, painting, performance, photography and now video. This class will focus on researching the photographic history of Landscape and how it is used in the creation of contemporary art. To do this, this class will operate in a studio-seminar format. Lectures and readings will present a base of discussion and research. Students are expected to stay on top of the readings and be prepared to discuss them every week in class. Students will also be expected to have a one presentation, a research paper that follows the presentation as well as a final portfolio of images.

CR: 3

Open to: Bachelors degree in Photography majors, juniors & seniors only; others by permission of Photography program.

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 and PUPH 1011 Freshman Seminar 2 or PSAM 1050 Photo 1 and PSAM 1051 Photo 2

SPECIAL REGISTRATION

PUPH 3900 INDEPENDENT STUDY

CR: 0.5 TO 3

PUPH 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

PUPH 3903 SPECIAL ELECTIVE

CR: 0.5 TO 2

DESIGN & TECHNOLOGY, MFA

REQUIRED COURSES

FIRST YEAR

PGTE 5200 MAJOR STUDIO: INTERFACE

This course is the primary introduction to the creation of work within a design and technology context and should be seen as the interface for MFADT core topics - Narrative, Computation, and Interactivity - as well as the tripartite of the program: design, technology, and society. The course is designed as a stepping stone to a student's own investigations and interests, as well as a space for exploration and experimentation with alternative design processes and methodologies. The course is run in a studio format, which means all students are expected to participate in the making, discussion, and critique of work.

CR: 6

Open to: Masters degree in Design & Technology majors only.

PGTE 5250 CREATIVITY & COMPUTATION LAB

As an introductory course, we will build upon the Bootcamp Code curriculum towards exploring the basics of programming at the service of art and design. After delving deeper into the Processing environment, we will introduce concepts of Physical Computing with Arduino and introduce the openFrameworks creative coding platform, with an ultimate goal of providing support of major studio projects.

CR: 0

Open to: Masters degree in Design & Technology majors only. Co-requisite(s): PGTE 5200 Major Studio: Interface.

SECOND YEAR

PGTE 5126 WRITING & RESEARCH

Learning to use design writing as a way to document and develop research concepts, methods, and prototypes is the primary objective of the Thesis Writing and Research Laboratory. Students will explore various forms of design writing including (but not limited to) white papers, essays, process documents, and design briefs as forms of expression for their thesis concepts. The goal is to begin to better understand the range of writing activities in which design technologists engage, and to see the invaluable role writing plays as a creative and critical act within the thesis design process. Writing fundamentals will be covered including structure (part to whole organization, hierarchical headings to guide readers); connectivity (coherence and flow of main ideas with supportive illustrative, detail, part introductions, transitional phrases), mechanics (sentences and paragraphs as units of thought; vocabulary that conveys meaning) and author voice/persona (direct communication with readers about the project and its process).

CR: 3

Open to: Masters degree in Design & Technology majors only.

PGTE 5300 THESIS STUDIO 1

The thesis is the systematic study of a design question. It requires students to identify an idea and area of study, research its major assumptions and precedents, explain the significance of the undertaking, set forth the process and method for proposing solutions, create prototypes, and offer a conclusion through the production of a body of work. The finished project (product) evidences originality and experimentation, critical and independent thinking, appropriate organization and format, and thorough documentation. The Thesis Project can take many forms, from an animation or software tool, to an

installation, database, or social experiment, and demonstrates the application of ideas within an applied context, whether it be design, art, commerce, or theory. Thesis studios will meet for six hours weekly.

CR: 6

Open to: Masters degree in Design & Technology majors only.

ELECTIVES

GRADUATE LEVEL

PGTE 5500 GAME DESIGN 1

This class is for students who are interested in game design and the creation of interactive experiences. The class focuses on game development - computer games and other types of games - through structured game design problems, exercises, lectures, and reading. The emphasis will be on an iterative design methodology, playtesting, user experience, and clear concept development. The goal of the class is to explore how design systems (in this case, games) support interactivity through meaningful play. This class focuses on the design of games and playful experiences, and will not focus on specific game programming techniques.

CR: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5502 GAME DESIGN 3

This is an advanced elective to support the development of thesis projects concerned with employing sophisticated game engines and production pipelines. Students will explore level design, 3D engines such as Unity, and balancing game mechanics. The course will employ team-based methods and respond to the technical needs of thesis projects.

CR: 3

Open to: Masters degree in Design & Technology majors; others by permission of Design & Technology program. Pre-requisite(s): PGTE 5501 Game Design 2

PGTE 5509 DYNAMIC SOUND & PERFORMANCE

Students in this course will explore some of the more arcane features of the Max/MSP/Jitter programming environment. Topics will include digital sound synthesis techniques, feedback and generative systems (Lindenmayer systems, particle systems), advanced 3D/openGL, audio and video integration, interface design and more. Students will develop one advanced project over the course of the semester.

CR: 3

Open to: Masters degree in Design & Technology majors; others by permission of Design & Technology program.

PGTE 5532 ALGORITHMIC ANIMATION

This class will look at the fundamentals of animation and animated form through the lens of computation. Artists have always used different technology to animate - from early zoetropes to hand drawn etched film - and with programming, there is a new branch of a long tradition forming. We will focus on techniques for writing code to move objects in a compelling and life-like manner. For folks who are newer to code, this class will work as a gentle but serious introduction to the medium, for experts this will present new approaches and strategies for expression. In addition to looking at and working through code, we will be studying several pioneers of abstract animation, Norman McLaren, John Whitney, Oskar Fischinger, as well as modern day practitioners like Toshio Iwai and Masahiko Sato. Technically, the course will be taught using a series of code examples, tools and problems coded in openframeworks, a cross platform c++ toolkit for creative hacking. This is an advanced programming class, students should be very comfortable with reading and writing code.

CR: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.
Pre-requisite(s): PGTE 5162 Creativity and Computation Lab or equivalent programming experience

PGTE 5566 CODE FOR ART

This class is an introduction to C and C++ programming using the Macintosh, UNIX or DOS operating system. Students will learn how to compile basic executable files and be given a strong grounding in applications development. The class will also cover basic IDE and development environment issues as well as platform specific development concerns. Students interested in pursuing programming projects for thesis are highly encouraged to take this class.

CR: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5570 ANIMATION CONCEPTS

This course covers drawing from the model for motion, position, weight, attitude and character and traditional frame-by-frame cel animation. Students develop an understanding of the basic principles of squash and stretch, anticipation and follow through, easing in and out, overlapping and secondary action, exaggeration and the walk cycle. We will shoot video pencil tests to study motion and its effects. Also covered are: storyboarding for aspect ratios, camera position and camera motion (Basic perspective); producing story reels with sound to time; composing and prototyping in front of the camera with 3D physical props and characters; scriptwriting; character design and character bibles; and acting for animation.

CR: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5571 MOTION GRAPHICS CONCEPTS

This course introduces students to the fundamentals of motion design, including type in cinematic space, editing, animation, sound and compositing. Through hands-on exercises, students will explore various techniques, including story-boarding, cinematography, typography, the effects of sound, layering and compositing. Numerous tools are used, both analog and digital. It is suggested that students take this class in conjunction with Digital Motion I.

CR: 3

Open to: Masters degree in Design & Technology majors; non-majors with permission of program.

PGTE 5585 PHYSICAL COMPUTING 1

The physical and the digital are often thought of as distinct and disparate. This class will be an investigation into notions of physicality and interface with respect to the computer, and an exploration of related analog and digital technology. Students will complete a series of exercises that will encourage inquiry into these various technologies and the implications of a connection between or joining of physical and digital worlds. Basic electronics and various sensor mechanisms will be used in conjunction with toolkits such as Arduino. Students joining this class should be comfortable with code in general, have experience with one programming language or another, and be prepared to solder.

CR: 3

Open to: Masters degree in Design & Technology majors; others by permission of Design & Technology program.

PGTE 5597 FASHION TECHNOLOGY: SOFT CIRCUITS

This course investigates the relationship between technology, fashion, craftsmanship, science, and design in a theoretical and practical framework. Technologies enrich the cognitive characteristics of our human epidermis and stimuli of our senses. Contextual analysis, developed in group projects, reveals and defines the aspects of communication, aesthetics and functionality with specific focus on the idea of the garment as an interface. A parallel understanding of physical computing and interdisciplinary design issues validate

the feasibility of such (wearable) object/garment. The culmination of the collaboration studio is the creation of wearable objects/garments that demonstrates functionality and aesthetic appeal.

CR: 3

Open to: Masters degree in Design & Technology majors; others by permission of Design & Technology program.

SPECIAL REGISTRATION

PGTE 5900 FELLOWSHIP: OSI

CR: 1 TO 6

PGTE 5900 INDEPENDENT STUDY

CR: 1 TO 6

PGTE 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

PGTE 5902 EQUIVALENCY

Please see program for approval.

CR: 1 TO 12

FINE ARTS, MFA

REQUIRED

FIRST YEAR

PGFA 5037 GRAD CORE 2: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting.

CR: 3

Open to: Masters in Fine Arts majors only.

Pre-requisite(s): PGFA 5036 Graduate Core 1: Group Critique Co-requisite(s): PGFA 5107 Graduate Core 2: Studio Visits, PGFA 5151 Critical Thinking 2

PGFA 5107 GRADUATE CORE 2: STUDIO VISITS

This course is a central element of the MFA experience at Parsons and is focused exclusively on the development of student's work in the studio. Its goal is to strengthen student's understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on student's personal vision and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members that are actively engaged makers of contemporary culture. An integral part of Graduate Core is the Parsons Visiting Artist's lecture series. The weekly lectures features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approx 2 of the visiting artists across the semester. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

CR: 3

Open to: Masters in Fine Arts majors only. Pre-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits

Co-requisite(s): PGFA 5019 Visiting Artist Lecture Series, PGFA 5137 Graduate Core 2: Group Critique, PGFA 5151 Critical Thinking 2.

PGFA 5151 CRITICAL THINKING 2

This two-section course is the academic component of the 1st year MFA Core curriculum. This second section is aimed to refine student's understanding of the critical underpinnings that inform and drive the increasingly global environment of the art world. The course continues to allow students to integrate theoretical perspectives into their understanding of the field of art and consequently the assessment of their own art practices. This second section of the course builds on each student's awareness of methodology and research in their own work and the multiple influences and existing cross-disciplinary dialogues in the field of art acquired in the first section of the class. Students learn about a variety of current and prevalent theoretical discussions in contemporary art and will be encouraged to share areas

of specific cultural knowledge and to investigate ways of thinking that students bring into the classroom through their personal histories and cultural backgrounds. This focused acquisition of essential knowledge of relevant discourses coupled with the development of a self-critical and self-reflexive practice will enable students to contextualize and develop their studio practice in preparation for their careers as art practitioners. Through lectures and collective study of core texts relevant to student's studio practice from the field of cultural theory, philosophy and history as well as exercises in analytical writing about their own and each other's work, students learn to integrate theory and criticism into their studio practices and contextualize and situate their own work and that of others discursively and productively within the larger discursive field of contemporary art.

CR: 3

Open to: Masters degree in Fine Arts majors; School of Art, Media, & Technology graduate students after folio review by the MFA Fine Arts program director.

Co-requisite(s): PGFA 5037 Graduate Core 1: Group Critique, PGFA 5107 Graduate Core 2: Studio Visits

SECOND YEAR

PGFA 5047 GRAD CORE 4: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting.

CR: 3

Open to: Masters in Fine Arts majors only.

Pre-requisite(s): PGFA 5046 Graduate Core 3: Group Critique Co-requisite(s): PGFA 5117 Graduate Core 4: Studio Visits, PGFA 5128 Theory, Practice and Career 2, PGFA 5145 Thesis Research & Writing 2

PGFA 5117 GRADUATE CORE 4: STUDIO VISITS

This course is a central element of the MFA experience at Parsons and is focused exclusively on the development of student's work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members that are actively engaged makers of contemporary culture. An integral part of Graduate Core is the Parsons Visiting Artist's lecture series. The weekly lectures feature prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approx 2 of the visiting artists across the semester. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

CR: 3

Open to: Masters in Fine Arts majors only.

Pre-requisite(s): PGFA 5115 Graduate Core 3: Studio Visits Co-requisite(s): PGFA 5019 Visiting Artist Lecture Series, PGFA 5047 Graduate Core 4: Group Critique, PGFA 5128 Theory, Practice & Career 2, PGFA 5145 Thesis Research & Writing 2

PGFA 5128 THEORY, PRACTICE & CAREER 2

Theory, Practice and Career 2 is a series of in class workshops with arts professionals designed to familiarize students with managerial, legal, and promotional challenges that working artists face. The class will also provide students with a chance to meet and be in dialogue with representatives from artists residencies, cultural agencies, and non-profit institutions that support emerging artists. Students will begin to engage with their future as professional artists/ writers/ curators through direct contact with program officers at granting agencies; museum curators, marketing personnel, art dealers and collector, art appraisers, attorneys, accountants and web designers.

CR: 3

Open to: Masters degree in Fine Arts majors only.

Pre-requisite(s): PGFA 5127 Theory, Practice & Career 1 Co-requisite(s): PGFA 5047 Graduate Core 4: Group Critique, PGFA 5117 Graduate Core 4: Studio Visits, PGFA 5145 Thesis Research & Writing 2, PGFA 5146 Thesis Exhibition

PGFA 5145 THESIS RESEARCH & WRITING 2

This two-semester sequence is the academic component of the 2nd year MFA Core curriculum, complementing the individualized studio visits and group critiques. This second segment will focus on translating the student's research accumulated individually within their own practice as well as collectively in class into its textual form. Creative and innovative writing strategies are encouraged with the aim for students to find their voice in relation to their own work. Therefore this class will offer an enhanced focus on writing skills, through short writing exercises and in class reading of relevant writings by other artists. Writing in this class is not only understood not as an art-historical reflection but also as a professional tool to critically engage one's own work as part of one's studio practice and on the other to be able to adequately presenting to an audience what informs and drives the work and how it is situated within the larger contemporary field. Students will share their own writing process in class as well as in one to one sessions with the instructor. The class will end with a two-day symposium public thesis presentation and discussion students final thesis.

CR: 3

Open to: Masters degree in Fine Arts majors only.

Pre-requisite(s): PGFA 5140 Thesis Research & Writing 1 Co-requisite(s): PGFA 5047 Graduate Core 4: Group Critique, PGFA 5117 Graduate Core 4: Studio Visits, PGFA 5128 Theory, Practice & Career 2, PGFA 5146 Thesis Exhibition

PGFA 5146 THESIS EXHIBITION

Participation in group exhibitions, from artist-curated to working with independent curators to major museum exhibitions, forms a crucial part of the career of a professional artist. Furthermore, group exhibitions are an especially significant venue for emerging artists. This required class offers graduating students the opportunity to investigate and master the parameters and logistics of participating in such exhibitions by offering the curated thesis group exhibition as a site of critical learning. Students will have the opportunity to work with a professional curator in the development of their Thesis Exhibition. Sitting at the nexus of a pedagogic and real life professional experience, the completion and final outcome of this class, the Thesis Exhibition, is a key requirement to successfully complete the MFA Fine Arts degree. In preparation for the exhibition and over the course of the semester, in one-to-one studio visits and group discussions lead by the curator-instructor/s, students will be asked to concretely articulate and defend their artistic strategies in both oral and written form. This articulation is crucial to ensure an appropriate representation of their work in the Thesis Exhibition. The instructor of this class will be the Thesis Exhibition curator, allowing students a valuable real-life experience. This professional experience will afford students to self-consciously reflect on, and engage with the development of their thesis work to exhibition standards. Over the course of the semester students gain an in-depth understanding of the roles of both the artist and curator. They will gain valuable tools to engage in an effective professional

relationship with a curator. Students will understand the necessity to be aware and mindful of their needs as individual artists while keeping the larger group of students in the exhibition in perspective. The class will discuss and learn the parameters of professional conduct in this public intersection with the professional field. Furthermore under the guidance of the curator all graduating students will collectively develop an on- or offline publication that accompanies the Thesis exhibition. They will engage in design and realization of such publication and in fund-raising if necessary. Students will be assessed on their professionalism, their innovation in the realization of all aspects of the Thesis Exhibition and their ability to work both individually and collaboratively. The instructor for this course is responsible for curating the MFA Thesis show, working closely with each student and their thesis advisors to determine the works to be included in the exhibition as well as to develop an over-arching theoretical structure for the public presentation of the work on display.

CR: 3

Open to: Masters in Fine Arts majors only

ELECTIVES

PGFA 5300 ADV PRACTICE: INSTALLATION, ADV PRACTICE: PAINTING, ADV PRACTICE: STUDIO, ADV PRACTICE: VIDEO ART 1

To succeed within the field of contemporary art, it is important that students strengthen their technical, historical and conceptual understanding of their chosen medium. These electives will enable students not only to comprehend the complexity of their respective media but also to develop appropriate forms to spatialize their ideas and actualize work in form of an exhibition or installation. The electives proposed in this cluster will remain responsive and fluid in relation to student needs; it will deliver technical and practical skills within the context of a continuously developing new approach to various media applications that will include advanced study in topics such as Installation, Sound Art, Painting in an Expanded Field, Video, Performance, Printmaking, Feminism. A selection of studio options will be offered each semester.

CR: 3

Open to: Masters degree in Fine Arts Majors; others by permission of the MFA Fine Arts program

SPECIAL REGISTRATION

PGFA 5900 PROFESSIONAL INTERNSHIP

Work in an artist's studio, a gallery, with a curator in the development of their thesis practice. Students at graduate level are responsible for finding an internship using their own resources and also where needed those of the Fine Arts Program. Students must obtain a Work/Learn Agreement contract and have the supervisor fill it out. Students must work ideally for a minimum of 45 hours during the semester (which equals around 3 hours per week for 15 weeks) and they must evidence the work undertaken in their internship. At the end of the internship, the employer must evaluate job performance by filling out the Employer Evaluation form. Please see Program for additional details.

CR: 0 TO 3

Open to: Masters degree in Fine Arts majors only.

PGFA 5902 INDEPENDENT STUDY

Students refine specific aspects of their thesis work under direct supervision of faculty.

CR: 1 TO 3

Open to: Second year Masters degree in Fine Arts majors only.

PHOTOGRAPHY, MFA

REQUIRED

FIRST YEAR

PGPH 5006 INDEPENDENT STUDIO 2

Continuing studio work begun during the Fall term students will work with their advisor to define a self-directed project. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

CR: 0

Open to: Masters degree in Photography majors only.

Pre-requisite(s): PGPH 5003 Independent Studio 1

SECOND YEAR

PGPH 5113 INDEPENDENT STUDIO 4

Students work with their advisor to define a self-directed project. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

CR: 0

Open to: Masters degree in Photography majors only.

Pre-requisite(s): PGPH 5006 Independent Studio 2

PGPH 5302 THESIS & EXHIBITION 2

Part two of this three-course sequence focuses on the development of the thesis proposal. The written thesis proposal will include the theoretical and the practical. The theoretical should incorporate critical thinking past and present. Further candidates will discuss technical and material problems and their resolution. Finally they will create a budget for the project. This comprehensive proposal for both the written and visual components of the thesis will be presented to the thesis committee.

CR: 2

Open to: Masters degree in Photography majors only.

Pre-requisite(s): PGPH 5003 Independent Studio 1

ELECTIVES

PGPH 5008 PHOTO TOPICS:

Through gallery visits, discussions with artists, weekly readings, slide presentations students will consider the evolving nature of photographic practice and the strategic positions driving it's progression. Appropriation, decontextualization multiplication, systems, collecting, mapping, surveillance -- students will investigate these and other conceptual practices as means for producing bodies of work. Students will seek to locate their work within the context of these issues in order to provide a deeper understanding of the work and its relationship to contemporary visual culture.

CR: 3

Open to: Masters degree in Photography majors only.

PGPH 5009 EXPLORING NARRATIVE VIDEO

This class is devoted to the exploration of non-linear narratives that emphasize the use of video as an art medium. Students will learn to develop a personal work methodology that suits the content of their artwork, in a process that goes from conceptualization to shooting, editing, and considering various options of presentation. The class will look at examples of contemporary artists that are pushing the conventions of narrative in their work, such as Doug Aitken, Jane and Louise Wilson, Candice Breitz, Eija Liisa Ahtila, Shirin Neshat, Omer Fast, Keren Cytter, Ryan Trecartin, and Johann Grimonprez. Students are expected to have basic knowledge of an editing software, preferably Final Cut Pro, but additional technical instruction will be provided, such as multi-channel editing, and organizing the work-flow between video editing, sound editing, and post-production effects.

CR: 3

Open to: All university graduate degree students.

SPECIAL REGISTRATION

PGPH 5205 SPECIAL ELECTIVE

Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester.

CR: 1 TO 3

Open to: Masters degree in Photography majors only. Please contact Photography program for additional details.

PGPH 5900 INDEPENDENT STUDY

Independent Study is arranged when a student and professor agree to work together outside of class for a semester. To register for an Independent Study, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see Program for additional details.

CR: 0.5 TO 3

PGPH 5901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography program of a magazine or for the photography program of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources of the Photography Program and Parsons Career Services Office. Students must obtain a Work/Learn Agreement contract and have the supervisor fill it out. Students must work for a minimum of 90 hours during the semester (which equals around 7 hours per week for 13 weeks) and they must also write a one-page report detailing what they have learned during the internship. At the end of the internship, the employer must evaluate job performance by filling out the Employer Evaluation form. Please see Program for additional details.

CR: 0 TO 3

SCHOOL OF ART, MEDIA & TECHNOLOGY

SCHOOL-WIDE OFFERINGS

1000 LEVEL

PSAM 1028 WEB DESIGN BASICS

This course is an introduction to web design and development within an overview of current web environments. Projects will cover planning and implementation of websites that offer common functionality as well as adhere to good usability, accessibility, compatibility, and validation practices. HTML, XHTML, CSS, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies.

CR: 3

Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.

PSAM 1040 READING GRAPHIC NOVELS

The focus of this seminar course will be on close-reading of a select group of graphic novels, looking at the plot, formal quality, cultural and aesthetic contexts, and the history embedded in each work. The graphic novels will be chosen for their historical significance, thematic richness, and formal innovation, and complemented by secondary sources and criticism. There will also be a small group of discussions with the authors discussed in attendance.

CR: 3

Open to: All university undergraduate degree students.

PSAM 1080 DIGITAL IMAGING

This course provides hands-on skills and processes for digital image production in both print and online environments. Students will learn design specific technologies for digital printing, including vector and bitmap imaging, desktop publishing, media integration and color management. In-class projects will be complimented by a final portfolio of work. Primary software used: Adobe Photoshop, Illustrator, InDesign.

CR: 3

Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.

PSAM 1170 STILL/MOVING

This course explores the connections and distinctions between the still and moving image as a creative process, technical toolset, and visual representation. Students will acquire knowledge of photography and video-based production and post-production as well as audio uses and processing. Students will be instructed in the use of DSLRs, digital video cameras, audio recorders/microphones, lower-end cameras such as cell phones, flash memory camcorders and analog cameras, as well as editing software for images, video and audio. Relevant work and articles will be examined and discussed. Students will be expected to complete creative work individually and collaboratively.

CR: 3

Open to: Bachelors degree in School of Art, Media, and Technology, freshmen only.

PSAM 1846 SOCIAL & DOCUMENTARY PRACTICES

A course exploring the roles of visual media in social engagement and documentary practices across camera and screen-based mediums. Students in this course will examine the ability of images, video, and other media interfaces to witness and process historic and contemporary culture. Students will look at this tradition from the advent of lens-based media through contemporary approaches including the use of

images and film in shaping the American labor movement, civil rights, gay liberation, the women's movement, international conflicts, the Arab Spring, etc. Students will work on projects that examine their own role in shaping how culture is mediated. Field trips, readings, talks and discussions are an important part of this course's approach.

CR: 3

Open to:

PSAM 1880 IMAGE IN COMMERCE

Fashion, editorial and commercial images are reflections of the moral, social and economic imperatives of our time. From war time to economic booms, filmmaking and photography have exemplified cultural boundaries, and how we alternately seek to embrace or break them. Beyond addressing larger social mores, these still and time-based images address issues of identity, individuality, subculture and the desire to belong. They are about lifestyle, power, information, entertainment, desire, fantasy, propaganda, sensuality, consumption and commerce. In this course we will explore the meaning and function of still and time-based media, and the influence of rapidly changing channels of distribution in the editorial and commercial spheres. Students will engage in a series of still and time-based projects that addresses and engages these issues.

CR: 3

Open to:

1000 LEVEL

PSAM 1050 PHOTO 1:

This course is an introduction to photography as a visual language. Students will learn the technique, aesthetics and theory of photographic images through a variety of assignments, readings, field trips and lectures. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests. The final will consist of a bound photographic book made in multiples so that each student can receive a copy of each student's work. Although the course will look at the history of the medium and address specific issues related to traditional film based photography, most of the work produced in the class will be made with digital technology.

CR: 3

Open to: All university undergraduate degree students.

PSAM 1051 PHOTO 2:, PHOTO 2: SECOND LANGUAGE

In this class students learn how to use images to tell a story while developing a personal vision through the study of great photojournalistic images and the development of weekly assignments. Photojournalism requires passion and commitment because it is an endeavor to find the truth and tell the stories that need to be told. Great photojournalism causes a viewer to linger on the images; photojournalistic images have the power to change our perceptions of reality.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): PSAM 1050 Photography 1.

PSAM 1070 TYPOGRAPHY AND VISUAL DESIGN

This intensive course introduces non-majors to the fundamentals of communication design: the history, form, and use of typography and the materials and methods used throughout the communication design field. Through a variety of projects, students explore the relationship between ideas, language, form, and communication as aspects of design processes, from conceptualizing to execution, and design thinking. This course is the pre-requisite for other PUCD electives.

CR: 3

Open to: All university undergraduate degree students; except Communication Design and Design & Technology majors.

2000 LEVEL

PSAM 2120 WEB: DESIGNING DYNAMIC CONTENT, WEB: INFORMATION ARCHITECTURE

These courses address a variety of course topics that are essential building blocks for the mastery of user experience on the web for both desktop and mobile environments. Topics include Information Architecture, Content Management Systems, Content Strategy, and Designing for Dynamic Content.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program.

Pre-requisite(s): PSAM 1028 Web Design Basics, PUDT 2200 Core Studio: Interaction, or equivalent.

PSAM 2204 SOUND DESIGN

This course provides an overview of nonlinear audio production and sound culture with an emphasis on integration with other narrative formats. Sound is one of the most profound ways to convey ideas, sensations, and information; and, since it complements and enhances visual experience rather than excluding it, it can be one of the most flexible too. In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program.

PSAM 2220 DIGITAL FILMMAKING 1

This is a hands-on introduction to digital video and audio production and post-production. Students will produce, shoot and edit their own videos with emphasis on editing technique and their ability of images to convey meaning, story and information. In-class screenings are focused on helping students understand the dimensions of establishing a visual language across time. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings will reinforce the learning objectives of the studio.

CR: 3

Open to: All university undergraduate degree students.

PSAM 2440 MOTION GRAPHICS 1

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program.

PSAM 2500 IMAGING FOR DESIGN

This elective course provides an understanding of the practical aspects of photographic image-making for design. Both traditional and digital photographic methods will be explored. Students will gain the skills necessary to document and present concepts for client and portfolio. A variety of exercises will hone skills in imaging both two- and three-dimensional work.

CR: 3

Open to: All School of Art, Media, and Technology undergraduate degree students.

PSAM 2540 VISUAL NARRATIVE 1

Rethinking the conventions of the comic-strip with the goal of finding a personal drawing style and narrative voice is the aim of this class. Studio exercises will help students discover the visual world within their own writing and find literary inspiration through drawing. The course will examine the European precursors of the American comic strip and the work of contemporary alternative comic strip artists, with an eye toward placing the student's work within a larger literary and artistic context.

CR: 3

Open to: All School of Art, Media, and Technology undergraduate degree students.

PSAM 2541 VISUAL NARRATIVE 2

Building on the techniques and skills of Visual Narrative 1, students will produce and distribute a series of self-initiated text-image works. Emphasis will be placed on the clarity and economy of expression and the reproduction of autographic writing. The course will consider new systems and purposes for the publishing and distribution of such work.

CR: 3

Open to: All School of Art, Media, and Technology undergraduate degree students.

Pre-requisite(s): PSAM 2540 Visual Narrative 1.

3000 LEVEL

PSAM 3210 WEB ADV: DESIGNING FOR TOUCH, WEB ADVANCED

This course will specifically address designing experiences for mobile and tablet devices. We'll delve into the nuances of designing for and with touch screens and diverse mobile platforms, and discover how context of use should influence the information architecture. Finally, we'll explore how sketching, storyboarding, and prototyping can be both processes for testing our ideas as well as tools communicate these ideas to others.

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program.

PSAM 3263 PROJECTED ENVIRONMENTS

This course explores the articulation of environmental and architectural space through the use of projection. The course will focus on how to craft projected media environments that have a physical and emotional impact on the viewer, whether momentarily as in an installation or performance, or as a fixed element of architecture. Students will learn and work with the real-time processing application Isadora while studying the historical and contemporary use of projection in performance, architecture and installation. Students will produce individual and collaborative projects with partners from across AMT and Architecture.

CR: 3

Open to: All School of Art, Media, and Technology upper-level undergraduate degree students. Pre-requisite(s): PUPH 2011 Sophomore Seminar 2

Pre-requisite(s): PUDT 2100 Core Studio: Interaction or both PSAM 1028 Web Design basics and PSAM 2120 Web.

PSAM 3312 ANIMATION 2

In this class we will cover basic storytelling techniques within stop motion animation and the development of a character. Students work up a back story and a full character bible one or more characters. Rigorous attention is placed on story research and concept development and writing; character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition;

studying animation drawing styles and rendering techniques. Students will work in groups and collaborate, making a series short films using a variety of puppet and set building techniques.

CR: 3

Open to: All university undergraduate degree students.

Pre-requisite(s): PSAM 1301 Animation 1

PSAM 3441 MOTION GRAPHICS 2

Designed for students who have completed Motion Graphics 1, this course expands the world of motion graphics and visual effects to help students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored. Primary software used: Adobe After Effects

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program.

Pre-requisite(s): PSAM 2440 Motion Graphics 1 or equivalent

PSAM 3510 BEYOND THE PAGE

This class will explore the ever-expanding territory where illustration meets design. The hybrid designer-illustrator is head and shoulders above the pack. With drawing skills, a keen sense of color, typography, layout and an interest to do it all, today's new breed is poised for a long and varied career. Guest speakers who exemplify these virtues will present case studies, slide show lectures will provide inspiration and practical assignments will afford students opportunities for students to pull it all together. Assignments will be a range of packaging, objects, logos, animation boards and advertising, all using a multi-disciplinary approach. The result will be to inspire students that drawing skills have wide and varied applications.

CR: 3

Open to:

PSAM 3533 PICTURE-STORY COMPOSITION

Through a series of exercises based upon historical print and performance techniques -- picture-recitation, toy theater, broadsides and illustrated pamphlets -- students will explore the expressive possibilities of combining text and image in original handmade works. Creative writing and journalism students will analyze, through drawing, descriptive passages in their own written texts. Art students will discover and amplify, through text, the stories suggested by their drawings. Students will be encouraged to develop new uses and functions for picture-storytelling that go beyond the current models of publishing. The course emphasizes handmade drawing and the cultivation of an "autographic voice." All students, regardless of experience, will be expected to write and draw.

CR: 3

Open to:

PSAM 3606 CG 2

Focusing on tools and methodologies for creating complex imagery for animation and visual effects, this course will focus on lighting and dynamics within Maya. Students will learn the dynamic anatomies of a variety of different effect families: explosions, chemical reactions, flocking animals, complex morphing, electrical and meteorological phenomena, glows, magical effects, dust, tornadoes and more. Students will build the effects from scratch and then identify, refine and control the most essential aesthetic parameters. Lighting topics will include particles and fields, dynamics, complex shading networks for unique rendering situations, fur, cloth, and a basic introduction to Maya Embedded Language (MEL).

CR: 3

Open to: Bachelors degree in Communication Design and Design & Technology majors; other by permission of Design & Technology program.

Pre-requisite(s): PSAM 2605 CG1.

PSAM 3700 XSTUDIO: FIELD TRIP NYC, XSTUDIO: XPERIMENTS IN PERFORM

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art.

CR: 3

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

PSAM 3701 XSTUDIO: SCREEN CULTURE

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art.

CR: 3

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

PSAM 3710 COLLAB: SEX ED

Collaborative Research Studio is a practical, collaborative workshop that emphasizes research and production. It is shaped by faculty research and is designed to provide a context for students to engage with the themes and problems with which their teaching faculty are currently engaged. Unusual in a Fine Arts teaching context, it introduces collective problem solving and multidisciplinary team-building that exposes students to the processes of research and development, fabrication, as well as working with institutional needs and agendas that are often a part of professional practice.

CR: 3

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

PSAM 3800 PHOTO EDITORIAL

This hybrid studio/lecture course addresses the distinct but interrelated disciplines of photo editing and art direction. A variety of preparatory projects will culminate in students choosing a topic of personal interest, writing an essay, elaborating it with images, designing, and typesetting the final monograph. Class discussion and critique will cover the wide range of issues involved in image selection relative to concept, context, and desired impact.

CR: 3

Open to: All School of Art, Media & Technology undergraduate degree students.

Pre-requisite(s): PSAM 2500 Imaging for Design or equivalent

5000 LEVEL

PSAM 5116 WEB MEDIA 2

This course offers an intermediate extension of basic Web Standards to explore the use of more advanced HTML5, CSS and JavaScript techniques and practices towards more complex applications and interactions. Both server and client-side frameworks will be introduced to support students seeking to design and build more sophisticated Web projects. The course examines using Web Standards for multi-screen and cross-device applications.

CR: 3

Open to: All School of Art, Media & Technology graduate degree students; upper-level undergraduates by permission.

Pre-requisite(s): PSAM 5110 Web 1 or PGTE 5410 Bootcamp or equivalent.

PSAM 5150 WEB 3

Applications rarely are comprised of a tangled set of static files. They're dynamic. They update. They remember things. The course will introduce the concepts of a database and Web applications as a set of

design problems. The class will investigate server-side applications, third-party data sources and APIs and how applications can become dynamic and highly functional. To approach the design and construction of applications that derive from datasources and databases, this course builds upon an essential knowledge of Web Standards, user interface design, and usability to support the creation of functional and responsive projects for the Web across multiple devices and platforms. Students will incorporate interaction design, visual design, user experience and code to rapidly sculpt data into content. By the end of the course, students should be able to design, build and deploy data-driven Web applications. The course employs a pedagogy suitable for designers, artists and technologists who seek an empowerment achieved by being able to build data-driven applications.

CR: 3

Open to: All School of Art, Media & Technology graduate degree students; upper-level undergraduates by permission.

Pre-requisite(s): PSAM 5116 Web 2, PGTE 5410 Bootcamp, or equivalent.

PSAM 5152 MOBILE MEDIA

This class will explore design and development for mobile. To frame this exploration, we will work with Apple's iOS platform. The goal of this class is to encourage students to extend their understanding of UX/interaction design to the mobile space, and to expose students to basic programming skills and environments used for mobile development. Students will leave the class able to fluently converse about mobile UX and will have a familiarity with the tools used for commercial iOS design and development (Xcode, beta app distribution, versioning software, etc.) Students will not leave this class as masters of iOS development. They will, however, be poised to continue pursuing their interests in mobile development.

CR: 3

Open to: All School of Art, Media & Technology graduate degree students; upper-level undergraduates by permission.

ACADEMIC ELECTIVES

PSAM 6700 TRANSDISCIPLINARY SEMINAR

From its inception in the late 19th century, kitsch (German for collecting junk from the street) has been used as a derogatory term indicating bad taste. This negative attitude stemmed from Romantic, and later Modernist, views on the ethic and aesthetic superiority of originality and authenticity. By reveling in imitation, appropriation, narrativity and figurativeness, kitsch represented the sentimental and superfluous, the opposite of Modernism's rational credo. This seminar will address the ideological assumptions that portray kitsch as bad art. It will show kitsch as a misunderstood and underrated phenomenon whose reach extends beyond the artistic domain into culture at large. The seminar will propose kitsch as a popular, modern sensibility that is often the consequence of displacement and re-appropriation, but mainly an iconographic universe of its own. Baroque, eclectic and ultra-saturated, the kitsch aesthetic gives way to an unprecedented production of semi-functional artifacts, enabling us to study the ensuing notions of excess and waste so fundamental for the understanding of contemporary culture.

CR: 3

Open to: All university graduate degree students.

COLLABORATIVE, APPLIED RESEARCH AND CURRENTS STUDIOS

PSAM 3710 COLLABORATIVE RESEARCH STUDIO

Collaborative Research Studio is a practical, collaborative workshop that emphasizes research and production. It is shaped by faculty research and is designed to provide a context for students to engage with the themes and problems with which their teaching faculty are currently engaged. Unusual in a Fine Arts teaching context, it introduces collective problem solving and multidisciplinary team-building that exposes students to the processes of research and development, fabrication, as well as working with

institutional needs and agendas that are often a part of professional practice.

CR: 3

Open to: All School of Art, Media & Technology upper-level undergraduate degree students.

PSAM 5550 COLLAB

Collaboration Studios are a unique type of studio course, pairing teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons, which are listed under the Applied Research title and count towards the Collab distribution requirement.

CR: 3

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students; others by permission.

PSAM 5570 APPLIED RESEARCH

A topically-driven, project driven studio elective that connects directly to ongoing full-time faculty research. Collaborative in nature, it may or may not involve an external partner, or sponsor. This course counts towards the collab distribution requirement. Consult the pre-registraton course guides for listings of specific topics.

CR: 3

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students; others by permission.

PSAM 5600 CURRENTS

These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. Consult the pre-registration course guides for listings of specific topics.

CR: 3

Open to: All School of Art, Media & Technology graduate and upper-level undergraduate degree students; others by permission.

SPECIAL REGISTRATION

PSAM 1900 OPEN DRAWING WORKSHOP

This is a four hour session of open drawing featuring live models. Drop in and have available models at your convenience so that you may hone your drawing skills or make up assignments as needed. Open to the public in the second time slot.

CR: 0

PRINTMAKING, ELECTIVES

2000 LEVEL

PUPR 2091 INTRO TO PRINT: INTENSIVE

The goal of this course is to give students an immersive technical foundation in three printmaking mediums: Screenprint, Etching, and Lithography. Working with three faculty in 5-week sessions over the course of 15 weeks, students will develop skills for executing a print in each medium, with a focus on technique, materials, and planning ideas for prints. This course offers students problem-solving skills, and insight into planning and integrating content and concepts into assignments working on a short timeframe. Students will conclude the semester with an understanding of the methodology involved in making prints, an introduction to histories of printmaking and contemporary print, and the realm of possibilities that can be discovered through the culture of printmaking, both on a large commercial scale, and a small self-published scale.

CR: 3

Open to: All university undergraduate degree students; Graduate students may audit.

PUPR 2200 INTRODUCTION TO PRINTMAKING

This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn a range of printmaking methods and approaches to making visual work through these methods. Students will make a range of original prints and will be prepared for entering into further study in printmaking. In Section A, students will learn how to use woodcut tools and the print by hand method, apply a hard ground to a zinc plate and etch it and draw and produce a lithograph. In Section B, students will learn how to produce a screenprint, make an etching, and work in lithography. Students will visit local museums and/or printmaking studios to learn more about the mediums in which they're working. The class is open to beginning and advanced students.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

PUPR 2210 ETCHING

In this class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide a vocabulary of techniques to free students to explore the infinite possibilities of expression, from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-collé and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

PUPR 2211 PHOTO ETCHING

In this course, students will learn to use photographic processes to make etched plates for printing. Photographic and photo mechanical reproduction technologies are constantly evolving and in this class students will work with a range of techniques, from low tech to digital high tech alternatives to plate-making practices. All of these enable the full expression of ideas and concepts which incorporate photographic images. This class is open to beginning and advanced students. Some experience in etching is helpful.

CR: 3

Open to: All university undergraduate degree students; graduate degree students may audit.

PUPR 2220 SCREENPRINT

Screenprinting utilized a wide range of imaging techniques, from handmade and photographic images to abstract visual forms and can be printed on many different surfaces. In this course students learn to work with reduction printing, hand painted acetate stencils, cut stencils, and digitally generated images for screenprinting, as well as learning to mix inks and use a range of printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to projects in all major studio areas. The class is open to beginning and advanced students.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

PUPR 2221 SCREENPRINT: DIGITAL

This class is designed as an introductory and experimental print lab combining a hands-on approach to screenprint with digital image creation. Beginning projects will establish a foundation in the fundamentals of screenprint, then move on to the development of prints incorporating digital tools. Final projects will focus on the student's creative ideas rendered through their work across screenprint and digital technologies.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

PUPR 2224 SCREENPRINT: FASHION

This course opens up opportunities for students to research, design and screenprint fashion apparel, textiles, and to incorporate printing as a component in planning interdisciplinary projects. Students use digital printing techniques to print motifs on their fashion designs and embellish articles of clothing (T-shirts, scarves, canvas bags, etc.) and work in a group setting to expand the options of color imagery on different materials with a water-based color system. This course is appropriate for all students who want to pursue the exciting art of screenprinting and learn an understanding of how it works as a medium for both art and adornment for functional items. Beginning screenprinters are welcome.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

PUPR 2230 LITHOGRAPHY:

This course introduces the student to all forms of hand lithography: crayon and pencil; tusche washes, transfers, photo, stone engraving, and mezzotints. Use of replicate images to produce a traditional edition or suite of unique prints is undertaken to further each student's own interests and ideas. Students receive individual attention and suggestions for furthering their work. The class is open to beginning and advanced students. LITHOGRAPHY: POLYESTER PLATE is designed to explore printmaking through the broad and creative window lithography offers. As a process, this can appeal to any student interested in drawing, painting, and working from digital and photographic sources. This course will also focus on the use of lithography for generating multiple color prints and working in multiples. In this section of lithography, students will focus on non-toxic lithography using polyester plates and work to develop both mechanical skills and ideas and concepts incorporating hand drawn and photographic images.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

PUPR 2242 IMAGE AND TEXT

This course explores the relationship between text and image. The direct and immediate qualities of woodcut images, combined with letterpress text, will be used as the operative elements behind narrative, graphic statements. The class will also cover the formats of prints, books arts, and posters, and the expanding contemporary overlap of communication design, illustration and fine art.

CR: 3

Open to: All university undergraduate degree students; graduate degree students may audit.

PUPR 2500 ARTIST'S BOOKS: INTRODUCTION

In this course, students will learn the craft and conceptual foundations of bookbinding and artists' books. The course begins with an introduction to materials, form, binding and printing techniques, as well as conversations about and explorations of the book as an art form. Throughout the semester, students will bind several sample books, set type for letterpress printing, experiment with a range of techniques for getting images and text into artist books, look at and discuss contemporary artist books and practices, and begin to develop their visual work in the artist book form. The final project in the class will be an independent book project in which students synthesize their knowledge of materials and form with the development of a conceptual book idea. This course will also have some readings and visits to see artists' books collections.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

3000 LEVEL

PUPR 3000 CONCEPTS: PRINT PUBLIC REALM, CONCEPTS: PRINTED POSTER

Various courses offered in the "Concepts" cluster are available each term. Please see the Parsons Course Description Book for more information.

CR: 3

Open to: All university upper-level undergraduate degree students; graduate degree students may audit.

Pre-requisite(s): Any 2000-level Printmaking course.

PUPR 3201 PRINTMAKING STUDIO

With an emphasis on personal visual development, students will work in one or more printmaking mediums (e.g. monoprinting, etching, lithography, silkscreen, relief) and interrelated photographic and digital processes to develop advanced projects in printmaking. Technical understanding will be advanced; concepts and individual research cultivated with the guidance of faculty. Monoprinting will be demonstrated in its various possibilities as a means in itself as well as a tool to visualize projects. Demonstrations in woodcut, etching, lithography and silkscreen.

CR: 3

Open to: All university undergraduate degree students; graduate degree students may audit.

Pre-requisite(s): Any 2000-level Printmaking course.

PUPR 3240 MIXED MEDIA PRINTMAKING

Through the use of lectures, demonstrations and workshops this course explores the mixing of print media, i.e. cardboard, collage (collagraph) and monoprints and how these media interact. Projects are assigned to assist in discovering printmaking's applications, methods and potentials as well as to investigate methods of drawing, plate making and transfer. Work is executed in black and white and color using oil and water based materials. Printing is done by means of a press and by hand. Visits to museums, print shops or artist studios will be made in coordination with the studio part of this course. Group and individual critiques are held regularly.

CR: 3

Open to: All university undergraduate degree students. Graduate degree students may audit.

Pre-requisite(s): Any 2000-level Printmaking course.

PUPR 3500 ARTIST'S BOOKS: TOPICS

In Spring 2013, Artists' Book: Topics will focus on making books that feature writing — poetry, fiction, creative non-fiction, found text, etc. Students will work with a range of book forms and methods of printing and working with text and image to create an edition of chapbooks, creating a suite of books for the class. Conversations with guest artists and writers will play an important role in the class, as students

learn key aspects of artist book planning and conceptualization, including layout, pagination, typeface selection, and binding selection. This course does not require previous experience with printmaking or artists' books (although it will be helpful for some), but students are encouraged to come with an interest in and commitment to developing a complete book project from concept to final printed piece.

CR: 3

Open to: All university upper-level undergraduate degree students; graduate degree students may audit.

Pre-requisite(s): None, previous printmaking, artists' books, and writing courses will be useful.

SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

REQUIRED

PAID 1030 DRAWING INTERIORS 1: 2D

Students will learn the drafting fundamentals (plan, elevation and section) required for the interior designer. AutoCAD 1 is covered in this course. Presentation software will be introduced with lectures in the basics of InDesign and Photoshop.

CR: 4

Open to: All university undergraduate degree students.

PAID 1050 PRINCIPLES OF INTERIOR DESIGN

This course introduces fundamental principles of interior design composition: the organization of space, circulation, scale, light, and color. Historical methods will be discussed. Course requirements include readings, discussion, analysis and studio design projects.

CR: 2

Pre- or **Co-requisite(s):** PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

PAID 1211 DRAWING INTERIORS 1: 3D

This course will introduce students to axonometric and mechanical perspective drawing. One and two point perspective will be covered. Students will learn basic color rendering techniques.

CR: 2

Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D.

PAID 1020 ID STUDIO 1

Interior Design Studio 1 introduces students to fundamental interior design issues _ spatial relationships, form, program, materials, textiles, decorative arts, lighting, and more – through a series of design and analytical projects that emphasize the inventive and conceptual dimension of interior design. Studio work is presented using a variety of techniques of representation that develop a student's ability to clearly communicated design ideas to a viewer or client.

CR: 4

Pre- or **Co-requisite(s):** PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

PAID 1028 ENVIRONMENTAL DESIGN

This course addresses the principles, process and practice to environmental design, at the interior design scale. It looks at the links between environmental and formal design, and the effect of that developing connection on the future of design theory and practice. It does this through lectures, exams, studio work, and site visits.

CR: 2

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

PAID 1021 ID STUDIO 2

ID Studio 2 focuses on the impact of interiors on civic life. Students will address the function, aesthetic, equipment, material, and lighting needs of these complex programs. Program research, space planning

and building codes are discussed. ID Studio 2 provides an opportunity for students to appreciate the potential benefit of digital modeling tools on the development of design. The studio meets three times a week, one of these sessions with a 3ds max software instructor.

CR: 6

Open to: School of Constructed Environment students.

Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

PAID 1040 ID HISTORY 1

This course will trace the history of interior design from the middle ages to the Victorian age in England. The objective will be to summarize the major trends and to include many different interiors ranging from the English country house style, and America's Greek revival rooms, to public buildings. The course will also focus on the ways in which classical and medieval ideals, as well as the passion for oriental designs, have been constantly reinvigorated and reinterpreted.

CR: 3

Open to: All university undergraduate degree students.

PAID 1070 CONSTRUCTION DOCUMENTS

Construction documents are the legal instruments of the interior design profession. They are the means through which design professionals communicate design intent to the contractors and vendors who build and furnish the spaces they conceive. In this course students will review and discuss standards of practice to develop a complete set of construction documents for an interior space. Emphasis will be on organizing and producing professional quality graphic documentation of an interior project.

CR: 2

PAID 1022 ID STUDIO 3

The goal of this studio is to reach beyond a rudimentary understanding of design by analyzing, evaluating and investigating the components of hospitality and/or workplace interiors. ID Studio 3 focuses on environments that include a sequence of spaces, organized around a variety of program requirements. The focus will be on thinking creatively and the need to articulate design ideas.

CR: 4

Open to: School of Constructed Environment students.

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D and PAID 1020 ID Studio 1.

Pre- or **Co-requisite(s):** PAID 1021 ID Studio 2.

ELECTIVES

PAID 1000 3D STUDIO MAX

This course provides an introduction to 3ds Max, a three-dimensional model making computer program on the Windows Platform. Modeling techniques, rendering and basic flythroughs are covered. The students' final presentations will be printed from Photoshop.

CR: 2

PAID 1031 DRAWING INTERIORS 2

This course strengthens the students' understanding of illustration techniques, focusing on color rendering, using marker, colored pencils, watercolor/gouache. Students will represent materials and finishes and produce finished drawings that represent their individual design ideas and intent.

CR: 2

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

PAID 1035 VISUAL REPRESENTATION: DECORATION

This course is an introduction to freehand perspective drawing. Through a combination of on-site drawing sessions and studio assignments, students will explore new paradigms of decoration. The focus of the class will be to develop a language of decoration that addresses the rapidly changing requirements of our interior environments. The term 'decoration', in this course refers to the COMPOSITION of volume, color, light, textures, materials, furnishings and accessories that create the atmosphere of our interior environments. This class fulfills the Drawing Requirement for AAS Interior Design students.

CR: 2

Open to: All university undergraduate degree students.

PAID 1041 INTERIOR DESIGN HISTORY 2

This course investigates the history of interior design from the mid-nineteenth to the mid-twentieth centuries. Concepts of modernity, tradition, feminine taste and everyday life will be discussed. Some examples of spaces we will study include the Victorian parlor, the so-called Frankfurt Kitchen (1926-1929), and the California Case Study Houses (1945-1966). We will work towards developing a framework for addressing ideas of modern living that encompasses architecture, design and their social and cultural implications.

CR: 3

Open to: All university undergraduate degree students.

PAID 1060 MATERIALS AND FINISHES 1

This course introduces the numerous "hard materials" available to designers that can enhance the overall design of a space. Hard materials such as stone, wood, metal, tile, synthetics and glass will be respectively presented for its quality, function, applicable use, alternative uses, technical properties, and installation methods.

CR: 2

Pre- or **Co-requisite(s):** PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

PAID 1060 MATERIALS AND FINISHES 1

This course introduces the numerous "hard materials" available to designers that can enhance the overall design of a space. Hard materials such as stone, wood, metal, tile, synthetics and glass will be respectively presented for its quality, function, applicable use, alternative uses, technical properties, and installation methods.

CR: 2

Open to:

Pre- or Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

PAID 1095 CONTEMPORARY ID THEORY

This seminar examines some of the theoretical and practical issues in interior design from the 1960's to the present. The class investigates the major transformations of interior design both through theoretical writings and specific built examples. While the seminar mainly focuses on issues since the 1960's, a number of earlier texts and built examples will be briefly revisited in order to provide a context for the understanding of contemporary situations.

CR: 3

Open to: All university undergraduate degree students.

PAID 1200 LIGHTING

This is an introductory course that provides a basic understanding of lighting design, the design criteria and calculations used in interior design.

CR: 2

Pre- or **Co-requisite(s):** PAID 1030 Drawing Interiors 1: 2D

PAID 1201 ID PORTFOLIO

The focus of the course will be the design and production of an interior design portfolio. The class is organized in three sections, starting with exercises intended to strengthen compositional and graphic skills, followed by a series of exercises related to generating business cards and letterhead, culminating in the careful collection, editing, reorganization and production of material specific to an interior design portfolio. Photoshop and InDesign are expected, although class tutorial will refine procedures specific to particular assignments.

CR: 2

Open to: Associate degree in Interior Design majors only.

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D and PAID 1020 ID Studio 1. Pre or

Co-requisite(s): PAID 1021 ID Studio 2.

PAID 1206 FURNITURE DESIGN

The objective of this course is to provide an introduction to furniture design focusing on process and product. Research and analysis of furniture archetypes and prototypes will form the foundation for the study and application of fabrication methods, design concepts, dimension and scale to the design of objects. A series of shop visits to various fabricators will be incorporated to demonstrate the role of material, techniques, economy, connections and assemblage to the production of the design object.

CR: 2

Open to: Associate degree in Interior Design majors only.

Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

SPECIAL REGISTRATION

PAID 3900 INDEPENDENT STUDY

CR: 1 TO 4

PAID 3901 INTERNSHIP

CR: 0 TO

ARCHITECTURE, BFA

REQUIRED

SECOND YEAR

PUAD 2002 DESIGN STUDIO 2

Design Studio 2 emphasizes the issues of materiality, program and site, and culminates in an annex and library for the Museum of Natural History in NYC. In a series of related design problems, this studio investigates connections between interior design and the architectural implications of a small building in an urban context. Also examined is the relationship between living/dead matter and textual representation within the larger subject of collection and display.

CR: 5

Open to:

PUAD 2023 REPRESENTATION AND ANALYSIS 2

This class focuses on critical analysis as well as helping students to understand some history and theory of representation techniques. In particular, it helps students to understand critical observation/documentation/analysis and conceptualization, resulting in an understanding of how to choose the appropriate modes of representation for specific design projects.

CR: 3

Open to:

PUAD 2400 MATERIALITY, MTHDS, INTENTIONS

This two-part class elicits inquiry and provides process methodologies. Using canonical projects by designers and architects, one part focuses on case study analysis of design intentions as they pertain to material choice and application. Using the City's design resources as a "library", the other half of the class acquaints students with material properties, resourcing and detailing.

CR: 3

Open to:

THIRD YEAR

PUAD 4002 DESIGN STUDIO 4

The independent studios, or verticals, are intended as an opportunity for advanced students to focus their interests and to test their architectural abilities. Three studios will be offered whose content will be determined by the individual instructors, but the range of topics offered by each studio are meant to accommodate diverse investigations across different scales and media. Instructors will present their studio topics during the first day of class. Information about each studio will be available prior to registration.

CR: 6

Open to:

FOURTH YEAR

PUAD 4002 DESIGN STUDIO 4

The independent studios, or verticals, are intended as an opportunity for advanced students to focus their interests and to test their architectural abilities. Three studios will be offered whose content will be determined by the individual instructors, but the range of topics offered by each studio are meant to accommodate diverse investigations across different scales and media. Instructors will present their

studio topics during the first day of class. Information about each studio will be available prior to registration.

CR: 6

Open to:

PUAD 4003 DESIGN STUDIO 6

The spring semester requires students to synthesize all they have learned in their studio sequence coursework, and focus on one design brief in which they are given a specific problem and site, requiring them to fully document, question and arrive at a written concept proposal. Presented in the first week of the term, this program must be approved by advisors for depth of content. Once that proposal is approved, students then set out to design the concept they put forth, developing not only the visual impression of the space, but the detailing and material use to the level of design/build documentation. The project culminates in a multi-media display format using immersive technology to demonstrate their final proposals, and is then viewed by the community in a year-end show.

INTERIOR DESIGN, BFA

REQUIRED

SECOND YEAR

PUID 2001 DESIGN STUDIO 2

This course represents an effort to establish a rigorous dialogue specific to Interior Design. Building on universal principles applicable to all environmental design disciplines, especially those introduced during the first three semesters of the Parsons design curriculum, we will search for ways to enter and understand interior design as a unique system of ideas that enhance the human experience. Design studio 2 emphasizes the issues of sustainability, construction, program and site. In a series of related design problems, this studio investigates connections between interior design and the implications of a small building in an urban context.

CR: 5

Open to:

PUID 2016 MATERIALITY, MTHDS, INTENTIONS

Materials are one of the primary tools the Interior designer has to express their ideas. In the sophomore year students are learning the fundamentals of representation, creative and critical thinking, and history/theory. A comprehensive overview to materials, furnishings and products is introduced in the second semester as a means of broadening their base of knowledge and enabling them to begin conceiving of how interior design goes from a concept into a physical environment. Students learn the properties and varieties of materials and products available, traditional as well as non-traditional applications of materials, and new materials that are going to shape the future. Working within steps of the Donghia Material Library, students have an incredible resource of materials available for their research, and are able to fully utilize the lab.

CR: 3

Open to:

PUID 2056 REPRESENTATION & ANALYSIS 2

This class focuses on critical analysis as well as helping students to understand some history and theory of representation techniques. In particular, it helps students to understand critical observation/documentation/analysis and conceptualization, resulting in an understanding of how to choose the appropriate modes of representation for specific design projects.

CR: 3

Open to:

THIRD YEAR

PUID 3001 DESIGN STUDIO 4

Studio 4 expands the project scope both in scale and complexity and ends the term by reverting back to a problem situated in motion/activities and resting as defined by the single and multiples. Focus on the global/political forces and how they relate directly to program are introduced to reinforce the integral and complex nature of these forces on human-centered design. In addition to responding to the abstract nature of these issues, students are required to carefully examine the most fundamental needs of humans within a given environment. As a result, projects which call into question conventions are produced, while students are still forced to examine the issues of safety and comfort at the most fundamental level. Students are expected to produce fully-conceived projects outlining the details which make up their

designs by the end of the semester, enabling them to enter the senior year prepared to deal with real-world design briefs.

CR: 6

Open to:

PUID 3200 CRITICAL STUDIES IN DESIGN 2

Developed as a collaboration between Parsons and the furniture company West Elm, this special project provides an opportunity for students across Parsons' five schools to reimagine a design icon - The Parsons Table. Originally designed in the 1930's by Jean-Michel Frank, The Parsons Table was developed in collaboration with students from Parsons in Paris. Its defining characteristics included a simple geometric form, with square legs that are equal in thickness to the tabletop. West Elm would like Parsons students to breathe new life into this classic design by interpreting and communicating the different disciplines and cultures within the Parsons community. 3-5 students will be selected from each school at Parsons (Constructed Environments; Art, Media and Technology; Art and Design History and Theory; Design Strategies; Fashion) to work in interdisciplinary teams to create new design concepts based on The Parsons Table. This project offers Parsons' students a unique opportunity to learn about West Elm's design studio and production methods, product and material sourcing, marketing and merchandising. Representatives from West Elm will participate in critiques, and results will be exhibited at the end of the semester, followed by a silent auction to raise funds for each of Parsons' five schools.

CR: 3

Open to:

FOURTH YEAR

PUID 4001 DESIGN STUDIO 6

The independent studios, or horizontals, afford students the opportunity to focus on individual interests and test their design abilities. Typically three studios are offered in which the content is determined by the individual instructors. Topics offered by each studio accommodate diverse investigations across different scales and media. Instructors present their studio topics during the first day of class and students choose a studio through a lottery.

CR: 6

Open to:

PRODUCT DESIGN, BFA

REQUIRED

SECOND YEAR

PUPD 2001 STUDIO 2: RESEARCH, DES & DEV

In Research, Design & Development 2 students are introduced to design as a means to communicate ideas to multiple audiences through application of product semantics - distinguishing between self-perception and how others read design artifacts. This course builds heavily upon prior learning by requiring analysis of design history, application of shop and modeling skills, as well as representational presentation.

Through numerous fast paced short projects, students will explore varying degrees of development, and explore how a project's time-frame and audience influence the degree of finish.

CR: 3

Open to: Bachelors degree in Integrated Design and Product Design majors, sophomores only.

PUPD 2026 MODELS, MOCKUPS & PROTOTYPES 2

Models, Mockups & Prototypes 2 aims to continue student learning around appropriate and safe use of hand and power tools/machines in construction classrooms. This course supports design build process in core studios throughout the entire program sequence. Models, Mockups & Prototypes 2 will be integrated with PD.Design Studio 2/Research, Design & Development with various project touch points. Focus is on hands-on full-scale and scaled making, choosing an appropriate modeling method for the intended purpose, experimentation versus planning, trial error process documentation, and an introduction to rapid-prototyping and outsourced fabrication. Course work is done in construction classrooms.

CR: 4

Open to: Bachelors degree in Integrated Design and Product Design majors, sophomores only.

Co-requisite(s): PUPD 2001 Studio 2: Research, Des & Dev

PUPD 2060 INTRODUCTION TO CAD

This course introduces two-dimensional vector based graphic CAD (computer aided design) software for application to sketching, testing, rendering and design control drawing (DCD). This fundamental course presents baseline software platforms from which students will continue to build-upon and hone throughout their education. Deliverables include process drawings as well as DCD's with dimensioned technical specifications, sections, details and notes.

CR: 2

Open to: Bachelors degree in Product Design majors, sophomores only.

Co-requisite(s): PUPD 2001 Studio 2: Research, Des & Dev

PUPD 2072 MATERIALS & PROCESSES 1

Materials & Processes 1 introduces basic knowledge of materials and processes commonly used by product designers and manufacturers at various scales of production. As the first in a four course sequence, Materials & Processes 1 begins the foundation for understanding how a product works and how it can be made better, safer, and more sustainability. As a seminar, assignments will be both individual and team based, and will include a number of on-site field-trips. Extensive product 'forensics' or disassembly will be used to demonstrate state-of-the-art methods of how materials were processed.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors only.

THIRD YEAR

PUPD 3001 STUDIO 4: DES CONCEPTS & APPS

In Product Design Studio 4: Design Concepts & Applications students will conduct actionable user research - applying testing to create designed outcomes. This transitional studio focuses on issues of human factors, ergonomics & interface with previous studies around form giving and production. Students will be given opportunity to work with outside partners or advisors and will demonstrate ability to work both individually as well as on a team. While project work will be primarily studio based, content may require off-site research and engagement.

CR: 3

Open to: Bachelors degree in Product Design majors, juniors only

Pre-requisite(s): PUPD 3001 Studio 4: Des Concepts & Apps

PUPD 3060 MODELS 4

Models 4 focuses on construction methods in creating product design 'hard-models or appearance models' through development of traditional shop processes and practices integrated with technology; CAD and CAM, SolidWorks and 3D printing. Class will consist of demonstrations, lectures and hands-on work. Prototype fidelity and finish as well as fabrication strategies will be topics of critique.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors only; others by permission of the Product Design program.

Pre-requisite(s): PUPD 3052 Models 3 or PUPD 3220 Prototypes 3

PUPD 3073 MATERIALS & PROCESSES 3

Materials & Processes 3, students learn about advanced ways to form, join, cut, and finish a variety of materials. The course uses hands-on manipulation (samples) as well as quiz based assessment to widen and benchmark knowledge retention. Understanding of the relationship between material and manufacturing specifications with issues of form and fit are emphasized. Students will develop strength in researching, analyzing, and discussing material and manufacturing characteristics.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors only; others by permission of the Product Design program.

Pre-requisite(s): PUPD 3702 Materials & Processes 2

PUPD 3221 PROTOTYPES 4

Prototypes 4 is a hands-on exploration of furniture design construction techniques and process. Using materials such as solid-wood, plywood, particle board, metal, plastic, fabric and/or adapted variations of these, students will work towards developing innovative structural and production strategies and systems. An understanding of how material is sourced, processed, and manipulated into a finished piece of furniture is stressed. Deep exploration into material and technique will facilitate broader understanding of related techniques and manufacturing processes. Skill and knowledge acquired in this course serve to broaden design vocabulary as well as the student's creative approach to problem solving.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors only.

Pre-requisite(s): Models 3 or Prototypes 3

FOURTH YEAR

PUPD 3104 RHINO 2

This course is a continuation of digital modeling in the NURBS and Solid environments using the Rhino3d software package. It will expand the surface building tools with an emphasis on surface continuity and

model dimensions. Models will be evaluated for continuity and surface edges in preparation for use with the 3d printer. The Flamingo rendering environment will be further studied with emphasis on understanding material and lighting parameters for the use in creation of custom material and lighting environments. Comparisons of the model building strategies of Solidworks and AutoStudio with Rhino3d will be addressed, along with their interactions used to compliment various modeling environments. Generative Rhino3d plug-ins such as Grasshopper, T-Splines, and Panelling Tools may be introduced. The uses of internet resources will be stressed for further learning independence. This course aims to increase understanding of digital modeling through the comparisons and complimenting of different modeling and rendering environments.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors only; others by permission of the Product Design program.

Pre-requisite(s): PUPD XXX Rhino 1

PUPD 3226 SOLID WORKS 2

Building upon skill sets attained in SolidWorks 1 students will explore and articulate design concepts in greater depth, foster a deeper understanding of form and structure, as well as expand understanding of similar 3D CAD modeling tools. Evaluation Validation Tools such as: Motion, Simulation, Flow Simulation, and Sustainability may additionally be introduced. SolidWorks as a leading design tool often assists product development in going from direct CAD data to a tooling production scenario. This course will advance complexity of software use to work towards this capacity -- advancing student comprehension to develop tangible goods.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors only; others by permission of the Product Design program.

Pre-requisite(s): PUPD XXXX SolidWorks

PUPD 4001 STUDIO 6: CAPSTONE PROJECT

Product Design Studio 6: Capstone Senior Project challenges students to develop a comprehensive project that synthesizes prior program learning. In conjunction with Thesis Prototyping and Dynamic Media, this studio provides the framework for each student to hone their skills of active research, design development and critique. Reconciling multiple stakeholders and audiences, students work towards presenting their projects as a form of social engagement, with a particular focus on user-centered design and innovation. Students will primarily work individually but may collaborate with classmates and other programs with special approval.

CR: 4

Open to: Bachelors degree in Product Design majors, seniors only.

Pre-requisite(s): Studio 5: Interdisc Project

PUPD 4020 CAPSTONE PROTOTYPE(S)

This course runs in conjunction with PD. Design Studio 6/Capstone Senior Project and is specifically designed to complement and enhance students' capstone project. The primary objective of this course is to facilitate the physical execution of the capstone concept from ideation to realization. Students explore ways to apply their existing knowledge of materials and manufacturing processes, and are guided in a workshop setting to prototype their projects. Additional focus is placed on process and project management, workflow efficiency, and an open-minded and rational approach to problem solving.

CR: 2

Open to: Bachelors degree in Product Design majors, seniors only.

Pre-requisite(s): Studio 5: Interdisc Project

PUPD 4030 DYNAMIC MEDIA

This course explores modes of representation and digital media interface to support and expand concept development in PD. Design Studio 6/ Capstone Senior Project. Using diverse software packages, students will be supported in create of narrative threads that traverse domains of: presentation vs. representation, digital vs. analog, and passive vs. interactive. In tandem with the Capstone Prototype(s) course students may develop formless product prototypes, web based components, product demonstrations, user testing/analysis or documentary accounts of user scenarios. Coupled with the output of Capstone Prototype(s) , the final product of Dynamic Media will complete the Capstone story or argument.

CR: 2

Open to: Bachelors degree in Product Design majors, seniors only.

Pre-requisite(s): Studio 5: Interdisc Project

ELECTIVES

3000 LEVEL

PUPD 3031 PRODUCT ILLUSTRATION

Product design students need to communicate their ideas in a variety of formats. The increased use of computers and the availability of design-related software have influenced the way they express their ideas through traditional media such as hand sketches, illustration, hand-made models and rough prototypes. The main goal of this course is to re-introduce traditional presentation techniques and tools by using hand-processes aided by computer technologies. Computer use will be addressed as a means to improve and aid students' ability to quickly generate clear form plus function -- communication pieces that express product features, materials, manufacturing processes and assemblies. Students will learn and master free-sketching techniques that will be digitized and turned into final presentation boards. This methodology will allow them to gain confidence in their natural non-electronic skills at the same time that they keep up to date with the latest technological tools available for 2D and 3-D designers.

CR: 2

Open to: Junior and senior Bachelors degree in Product Design majors; others by permission.

PUPD 3037 HOW THINGS WORK

Modern technologies have made a huge impact on most man-made things used in everyday life. From small objects, such as flashlights, hand-held terminals, battery operated toothbrushes and power drills to relatively large objects such as washing machines, dish washers, motor cycles, and cars. Digital technologies are everywhere ? computers, wireless communication devices, personal digital assistants, MP3 players, CD, DVD, to name a few. It is important for design students to understand the principles of these technologies to better understand how man-made things are designed; to consider how objects are used and to predict how things will be used and what kind of designs are expected in the future. The class will present an overview of those technologies in order to give students a clear understanding of how they can incorporate the technologies into their design practice.

CR: 2

Open to: Junior and senior Bachelors degree in Product Design majors; others by permission.

PUPD 3200 SPEC PROJ: TABLETOP DESIGN

CR: 0

Open to:

PUPD 3300 METAL FABRICATION

Students in this class will use the intelligence of the materials to inform the design process by asking the following questions: What does the material want to do? What is it capable of? What are its limits? What are its secrets? What is the material in your hands telling you about your work? Students will learn to

design and fabricate using modern metalworking techniques. Study methods for cutting, forming, machining and joining and finishing metals. Students will gain direct experience with a basic set of methods for joining, forming and finishing a variety of industrial metals. Particular areas of focus will include effective communication with vendors and understanding of the historical and cultural significance of these evolving technologies. Integrate technical and design issues through a series of design/build projects.

CR: 2

Open to: Junior and senior Bachelors degree in Product Design majors; others by permission.

PUPD 3310 NON-FERROUS METALS

This course provides an introduction to designing with non-ferrous metals such as copper, brass, aluminum, nickel silver and sterling silver. The course includes three projects using any of the above metals. The focus will be both on design (form and function) as well as metal working techniques. A variety of techniques will be presented: sawing, filing, drilling, riveting, cold metal forming, soldering using an oxy-acetylene torch, surface texturing, and metal finishing. Students will be taught how to express design concepts graphically. Students will be required to provide their own hand tools and materials; a complete list will be given during the first session.

CR: 2

Open to: Junior and senior Bachelors degree in Product Design majors; others by permission.

PUPD 3322 FUNDAMENTAL CERAMICS

This studio course introduces low and high volume ceramic manufacturing methods through basic hands-on model making workshops. Projects explore a wide range of use. Students learn plaster mold making skills utilizing single, multi-piece, open as well as closed molds. Technical topics include accounting for clay shrinkage through calculation, appropriate selection of clay type, and both specifying as well as applying glazes. Slip casting, extruding and press molding assignments although material specific, introduce students to more universal processes in liquid and plastic state forming. Understanding ceramics will assist student comprehension of other production processes such as plastic rotational modeling or press forging.

CR: 2

Open to: Bachelors degree in Product Design majors, juniors and seniors only; others by permission of the Product Design program.

PUPD 3328 EXPERIMENTAL CERAMICS

This course is open to first-time ceramic users as well as more experienced students who have taken Ceramic Fundamentals. Topics have explored lighting, tabletop, sanitary and tile design. Through various theme-based projects, students develop sophisticated proposals and are supported through innovative model and mold making workshops. Current technology such as ceramic decals, 3D printing and CNC methods may be utilized.

CR: 0

Open to: Bachelors degree in Product Design majors, juniors and seniors only; others by permission of the Product Design program.

ARCHITECTURE, M.ARCH

REQUIRED

FIRST YEAR

PGAR 5002 DESIGN STUDIO 2

The spring semester studio invites students to consider architecture's role in constructing social relationships by asking them to explore perhaps the most familiar architectural program--the home. The studio requires each student to create innovative proposals for contemporary dwellings that explore the impact of new technological and social developments on the design of the individual house, multi-unit dwellings, and the neighborhood.

CR: 9

Open to:

PGAR 5015 REP & SPATIAL REASONING 2: LEC

The course builds on the work from Representation and Spatial Reasoning I into more complex and intricate forms of architectural representation and the exploration of the conceptual and historical framework for their understanding or reasoning. The course follows both digital and traditional forms of representation, increasingly seeking to find ways of producing new hybrids and under explored avenues of demonstration.

CR: 3

Open to: Open to:

Co-requisite(s): PGAR 5116 Recitation

PGAR 5023 CONSTRUCTION TECHNOLOGY 1: LEC

This lecture/lab course examines the integration of structural mechanical and architectural systems in complex buildings. Buildings that wed inventive technical systems with formal innovations are used as case studies. Construction systems discussed included post and beam, frame and platform, wood and steel, load-bearing masonry walls concrete frame.

CR: 3

Open to: Open to:

Co-requisite(s): PGAR 5024 Recitation

PGAR 5116 REP & SPATIAL REASONING 2: REC

See course description for PGAR 5015.

CR: 0

Open to: Open to:

Co-requisite(s): PGAR 5015 Lecture

PGAR 5123 THEORY OF ARCHITECTURAL FORM

Theory of Architectural Form is intended to introduce graduate students in architecture to the key debates and theoretical writings that have influenced the discipline since the 1960s and to examine theory in its historical context. The class will present theories that emerged as discourses in the "West" after 1966. The course will explore a range of parallel contemporary theoretical topics, ranging from globalization and digital practices to the "new subjects" of history: feminism, post-colonialism, cosmopolitanism and so on. While the class concentrates on writings since 1966 to offer a more complete picture of contemporary theory, a number of earlier texts will be addressed insofar as they are necessary for a more complete discussion of contemporary theory.

CR: 3

Open to: All university graduate degree students with priority to Masters degree in Architecture majors.

SECOND YEAR

PGAR 5202 DESIGN STUDIO 4

This spring semester studio emphasizes the crucial role that construction, materials, and detailing play in the creation of spatial environments. Taken in conjunction with Construction Technology 2, the Design Workshop enables students to collectively realize a project from schematic design through construction. Highlighting the rigors and complexities of realizing a built project, the Design Workshop offers students a rare opportunity to actually design and fabricate structures that will directly impact and enrich New York's public realm. Recent Design Workshop projects include an art gallery at Washington Irving High School, the three-phased renovation of the Parsons Architecture Department's 13th Street facility, renovation of the lobbies of 2 West 13th, and a new athletic storage facility for the New York Public Schools in conjunction with Take the Field. Students who do not enroll in the Design Workshop have the opportunity to take a parallel integrated design studio taught jointly by architects and engineers that will critically explore the creative relationship of cutting edge technology and architectural form. This project mirrors the Design Workshop in its emphasis on technical and material invention and is also paired with Construction Technology 2.

CR: 9

Open to:

PGAR 5214 STRUCTURAL TECHNOLOGY 2: LEC

Study gravity and lateral structural systems through case studies in steel, wood and concrete construction, and understand how the structures withstand forces. Develop the structure to support your own studio work, calculate loads and design simple elements like beams and columns.

CR: 3

Open to: Open to:

Co-requisite(s): PGAR 5216 Recitation

PGAR 5216 STRUCTURAL TECHNOLOGY 2: REC

See course description for PGAR 5214.

CR: 0

Open to: Open to:

Co-requisite(s): PGAR 5214 Recitation.

PGAR 5224 CONSTRUCTION TECHNOLOGY 2

With a diverse enough cross-section of practitioners available to them, students within Construction Technology II: Systems can get a broad spectrum understanding of how the integration of spatial concepts and building systems can ultimately express themselves through varied conceptual approaches to design. This class will focus on: the definition of the various discreet but highly integrated building systems that make up a complete work of architecture; their relationship to total building design; and the expression of the integration of these building systems as an articulation of design intent.

CR: 3

Open to:

PGAR 5525 CONSTRUCTION TECH 2: REC

See PGAR 5224 Construction Technology II: Lec

CR: 0

Open to:

THIRD YEAR

PGAR 5402 DESIGN STUDIO 6

Design Studio VI offers students the opportunity to execute an independent thesis within the structure of a supervised studio devoted to the investigation of a specific program and a New York City site. The flexibility of this studio allows each student to pursue their individual interests while requiring them to resolve formal, programmatic, and technical requirements posed by a complex multi-functional urban building. Developing alternative proposals for a common site, students pursue their individual interests while working in the context of a structured studio environment where they interact and share ideas with peers.

CR: 9

Open to:

PGAR 5523 PROFESSIONAL PRACTICE: LEC

This course will examine the professional environment in which the architect works as well as the knowledge base related to the organization and conduct of a design practice. After investigating the nature of Professions and a short history of the architectural profession, we will look at the building process and the architect's role in the design and construction phases, architect/client dynamics, the interrelationships between practice, information, and project management, and the ethical and legal guidelines for the profession. Issues related to practice will be explored, such as local and world economic conditions, getting started, competitions, getting published, and social responsibility. The goal of the seminar is to broaden and deepen the student's understanding of the profession, its role in society, and his or her place in it.

CR: 3

Open to: Open to:

Co-requisite(s): PGAR 5214 Recitation

LIGHTING DESIGN, MFA

REQUIRED

FIRST YEAR

PGLT 5002 STUDIO 2: NATURAL & TECH LIGHT

Explore larger and more challenging architectural spaces and exterior areas, as well as light and emotions. Exercises include reaching beyond architectural lighting and expanding design vision by learning from other media. Possible techniques include computer visualizations and the design of performance pieces and analysis of movies. This experience is linked to theatrical opportunities in architectural lighting, such as the design of restaurants, clubs, galleries, museums, showrooms, stores and hospitality spaces. Designs are rigorously backed up with calculations, documentation and presentation drawings. Learn lighting techniques using computer-aided calculation and representation, including modeling programs that calculate and present luminance (such as AGI 32 and Lumen Micro?).

CR: 6

Open to:

PGLT 5101 PRINCIPLES OF LIGHT 2

This seminar discusses how lighting design is influenced by the human perceptual system and the culture of the times. The design of space and the light needed to illuminate it have been inseparable elements throughout the history of building. Students develop an understanding of how human beings react to and interact within light by exploring contemporary theories of perceptual, somatic, and aesthetic responses to light.

CR: 3

Open to:

PGLT 5143 DAYLIGHT & SUSTAINABILITY

Daylighting and Sustainability is a companion lecture course to Studio II, educating designers in the observation, analysis, description, manipulation, and evaluation of daylight, as well as its effect on the quality of interior spaces. Topics include solar motion and prediction methods; calculations; the interaction of daylighting with building orientation, interior finishes, window configuration and control devices, including interior and exterior shading. The impact of light and electric generation is a critical element in the discussion of sustainable architecture.

CR: 3

Open to:

PGLT 5146 LIGHT: CRITICAL ISSUES

Theoretical, Historical & Sociological Influences of Light explores historical relationships between social practice and light. A multi-cultural survey focuses on the early impact of light in people's lives and their relationship to the built environment. Particular attention is given to the evolution of aesthetic, religious, philosophical, and psychological theories in regard to light over time and within diverse cultures. The development of electric lighting produced an extraordinary change in social practice and its global effect on economics, leisure activity, and design are studied and serve as a basis for students to speculate on future technologies (LED) and possibilities.

CR: 3

Open to:

SECOND YEAR

PGLT 5004 LIGHTING STUDIO 4: THESIS

The Thesis Studio completes the studio experience. It is supported by a thesis seminar during which students learn research methodologies directed toward a written thesis of their choosing. The studio offers a range of typological projects from which the student chooses in order to develop related design research. Projects are fully developed in the final studio with all associated research, documentation, drawing, and developmental models, allowing the individual to experience the progress of an architectural lighting project from start to finish, mentored by the studio instructors and outside guest critics, within the structure and schedule of the studio. Lighting students can also collaborate with graduate architecture or interior design students and faculty.

CR: 7

Open to:

PGLT 5102 LIGHT, PERCEPTION & CULTURE

This course complements studio work in the Masters of Fine Arts in Lighting Design program by asking students to develop their senses and deepen their thinking about light as it occurs naturally, as perceived, and as transformed by architecture and the urban setting. Students will read a series of texts from a variety of disciplines philosophy, environmental psychology, neurobiology, and design and respond in writing and with group and solo presentations. The architecture, history, and cultural life of New York City will serve as a backdrop for the class, and will provide objects of study for presentations and assignments in observation and analysis. Readings will include Margaret Livingstone, Vision and Art: The Biology of Seeing, Diane Ackerman, A Natural History of the Senses, Oliver Sacks, An Anthropologist on Mars, Winifred Gallagher, The Power of Place, and Piera Scuri, Design of Enclosed Spaces, as well as current articles and published research from the fields of environmental psychology, sociology, and performance studies.

CR: 3

Open to:

PGLT 5125 PROFESSIONAL PRACTICE

Professional Practice is the culminating lecture course of the master's curriculum and explores the business and professional aspects of the lighting design field. Subjects include ethics, project management, business structures for design offices, legal issues, contracts, fees, codes, specifications, and construction administration protocols. The transition from theory to practice is facilitated by the integration of an advanced lighting knowledge with in varying design industry fields and exploration of marketing issues and individual communication through portfolio preparation and invited critic review.

CR: 3

Open to:

INTERIOR DESIGN, MFA

REQUIRED

FIRST YEAR

PGID 5101 DESIGN STUDIO 2

Design Studio 2 builds upon the foundations covered in Studio 1, adding the application and integration of materials and building systems, and sustainable technologies as design parameters. Emphasis is placed both on the experience of macro and micro environments within the interior and on the use of metrics for assessing the performance of projected design proposals. The ability for the interior to include a range of spaces, at times public and private in their adjacency, becomes the focus for this studio. Assignments build on the critical theoretical and programming skills developed in the concurrent Theory of the Interior and Forms of Programming courses.

CR: 6

Open to:

PGID 5111 THEORY OF THE INTERIOR

This course sets out to investigate theoretical grounds for the study of Interiors and the practice of Interior Design. We will explore the discourses that might be considered as theory in this field as opposed to the field of Architecture within which Interior Design is usually considered. Whereas we will study material drawn from Architectural theory, we will avoid the ways in which Architectural theory is often taught (for example through sections on modernism, postmodernism, deconstruction, etc) since this method of study alone has little relevance for Interior Design. Instead the topics we will consider will address Interior Design as a socially relevant practice that is at the same time more closely in step with daily life and popular culture. Themes we will study include taste, comfort, fashion, lifestyle and the everyday. Some of the places we will look for theory particular to Interior Design are films, television shows, shelter magazines, advertisements, and other such places where Interior Design is discussed in contemporary culture. Through paying attention to these sources as well as to more traditional cultural documents we will begin to collect a body of knowledge and to develop a critical approach towards what might constitute a body of theory specific to Interior Design.

CR: 3

Open to:

PGID 5133 FORMS OF PROGRAMMING

This course addresses the multiplicity of factors that constitute the programming of spaces. At a time when programs are no longer independent entities, there is currently a need to respond to culture, history, integration of technology, hybrid functions, interactive media and evolving systems. The use of contemporary models will be used to explore: client and user relationships, critical and analytical thinking, human behavior, research, and systems and methods of communication. Once these elements are uncovered, the materialization of ideas are translated into possible systems, inclusive of material, spatial, technical and graphic. To guide in the development of working collaboratively, a series of guest lectures include graphic designers, anthropologists, sociologists, educators, engineers and architects. Discussions and critiques will contribute to the development of the thesis in the second year.

CR: 3

Open to:

SECOND YEAR

PGID 5212 FABRICATION AND PROCESS

This course aims to develop an understanding of the elements of the interior and their effects on the experience of space via the lens of how they are made. The course will: investigate current and historical methods of fabrication; question why things are made the way they are and whether they could be made differently; identify and highlight connections between hand/machine, craft/mass-production, customization/serialization; address ethical and environmental issues with regards to making things. The goal is to: develop a working vocabulary with which designers converse with makers and fabricators; understand the importance of the hand in the design process; re-imagine the possibilities of production with this new understanding. Topics will include issues of efficiency, material usage, manual skill and tradition, byproducts of manufacturing, scale, and designer/maker interface. The course format is comprised of lectures, discussions of weekly readings, visiting designers/fabricators and off-site visits to factories and production facilities.

CR: 3

Open to: All university graduate degree students.

PGID 5301 DESIGN STUDIO 4

Capstone studio course. Each student conducts research on a selected aspect of the interior design field. Projects must demonstrate rigorous analytic thinking, coherent development and design resolution. With the consent of the thesis committees, students may collaborate on a project with colleagues in architecture or lighting design.

CR: 9

Open to:

PGID 5320 PROFESSIONAL PRACTICE

Provides an overview of the legal, ethical, and economic aspects of the practice of interior design and architecture. Students critique contemporary models of practice and study the role of economics, contracts, liability, licensure, and standards of practice in shaping the contemporary professions of interior design and architecture.

CR: 3

Open to:

SCHOOL OF CONSTRUCTED ENVIRONMENTS, SCHOOL-WIDE OFFERINGS

REQUIRED

PSCE 5053 HISTORY: ARCH CRITICISM

CR: 3

Open to:

ELECTIVES

5000 LEVEL

PSCE 5003 DIGITAL DESIGN: MODELING

This course analyzes urban conditions in New York City through spatial data, 3D modeling, and time-based media. Students will develop narrative-driven communication techniques accessible to anyone involved in the complex decision-making processes that shape the urban environment. This course brings together urban design theory and digital technologies as a way of understanding and communicating how cities transform and differentiate over time. Deliverables include weekly exercises, storyboards, animatics—all of which build toward a midterm and ultimately a final video presentation. Course Objectives: focus digital modeling skills towards the discipline of urban design; evaluate and present the role of different urban actors in shaping the city, understand and express how cities change over time; communicate complexity through diagram and narrative; build workflows across spatial databases, 3d modeling, live footage and video production. Learning Outcomes: ability to access spatial data about New York City and beyond using ArcGIS; ability to create basic 3d models using dynamics and effects in Maya; ability to capture, format, and edit multiple types of image sequences including live footage in AfterEffects; ability to distill a concept into a diagram, and design a narrative through storyboarding; ability to bring together diverse digital collateral into persuasive video narrative.

CR: 3

Open to:

PSCE 5004 DIGITAL DESIGN: ADVANCED

This course will explore the systems, processes and techniques of computation in the context of design studio, research and practice. It will seek to introduce design students with no previous programming experience to the fundamentals of computer programming, with a specific focus on how programming can affect design thinking. The purpose is to build algorithms and scripts that will assist in the development and refinement of design concepts. Algorithms and scripts are step-by-step procedures that aim at solving a particular design problem. They can be both applied (automating repetitive/difficult manual tasks) and generative (automating the creation of form) in nature. Currently, a majority of computational design discourse focuses on the generative without adequately addressing the potential of the selective application of algorithms to extend the thinking hand of the designer. This course will engage in scripting as it relates to design thinking: what are algorithms and how can they help us create better design? What is the role of the designer versus the software designer? What is "design thinking" and how can we build logic into form? Course requirements: The course requires attendance of one three-hour lecture/lab per week and three hours of homework assignments each week. Students are required to complete and submit all assignments prior to the following lecture. Strong 3D modeling skills are required. Rhino experience is highly recommended.

CR: 3

Open to:

PSCE 5035 TOPICS: WATER

Artists, scientists, economists, lawyers, religious leaders, politicians, educators—they all have something to say about water. But which group knows what they are talking about? The focus of this research lab is the tangled ecological and social conditions of the Hudson and Delaware Valley Watersheds within the dynamic systems of the Earth. Are we creating conditions that are transforming water into the “new oil”? Our goal is to establish a teaching-learning space for understanding the current status of water. We will use this understanding for the emergence and organization of new possibilities for our relation to water. Our tool is the “laboratory”, a teaching format that uses not only the classroom as a site for learning but also New York City and its surrounding territories. The lab format emphasizes process, reflection, internal critique, and a useful tension between competition and collaboration in addressing “real life” challenges. The proposed lab investigates a range of water issues identified by non-government organizations, communities, and government agencies within the Hudson and Delaware Valley watersheds that attempt to quench New York City’s thirst—issues that link local water with its global sources. Participants will research the social subsystems that shape our relationships to water, such as art, economics, science, law, education, religion and politics. The first half of the semester we will explore current problems related to water. The second half of the semester we will research design and policy case studies that address the problems uncovered in the first half of the semester. Our objective is to contribute to the possibilities opening to us if we re-imagine our relation to water. Water and watersheds provide an excellent point of departure for weaving together new ways of imagining in order to reshape socioecological realities. Water is one of the essential elements of life. Without it there is no life.

CR: 3

Open to:

PSCE 5037 TOPICS: ARCHITECTURAL PHOTO

Our goal will be the practical application of still photography to the understanding and presentation of the built environment, from scale models to built work to urban contexts. Assignments will emphasize the student’s creative abilities to solve problems and complete tasks individually and in collaboration with classmates. There will be no written assignments unless a student wishes to present a special project, but there will be reading, discussion, and presentation and defense of completed assignments. Discussion will emphasize the fundamentals of the photographic medium, from “what is light?” and “what is a stop?” to “how can I talk my way onto that rooftop?” Initially, little distinction will be made between film and digital, but the course will build toward a discussion of the exciting and extremely fluid nature of the current digital environment. Demonstrations will proceed from model photography to the view camera to digital camera/ laptop technique and workflow, but emphasis will be on students figuring things out for themselves based on their understanding of goal and purpose. The ability to accomplish a task will follow intention and reasoning, not the other way around. Students will be expected to own or share a Nikon or Canon 35mm full-frame SLR, either film or digital, and a tripod. Special lenses will need to be rented for assignments, but costs won’t exceed \$35-70 per week.

CR: 3

Open to:

PSCE 5039 TOPICS: LIGHTING/DEV COUNTRIES

This course explores the impact of light and lighting initiatives in developing countries, looking at social and economic issues as well as lighting technologies that might be useful to consider in these applications. In particular, it will explore humanitarian organizations providing lighting to poor people in remote areas who currently rely on kerosene lamps or even wood fires as their source of lighting. The course as conceived would explore the social and economic conditions in countries where lighting systems are being distributed, the technologies currently being implemented, potential improvements in the technologies, and the impact that the use of such systems has on a sustainable world. Representatives from various organizations will be invited to present their lighting systems and approaches to distributing them in the respective developing countries they have targeted. Hands-on work with the technologies and the exploration of opportunities for improvement will also be components of the course. Finally, there is the

potential to extend the work of the course as a field experience, either helping to assess the existing technologies in situ, or delivering or installing systems that are improved/ designed in the context of the course to a particular location during the summer following the course.

CR: 3

Open to:

PSCE 5040 TOPICS: LUMINAIRE DESIGN

CR: 3

Open to:

PSCE 5041 TOPICS: INTERIOR DESIGN

CR: 3

Open to:

PSCE 5042 TOPICS: MATERIAL TECHNOLOGY

CR: 3

Open to:

PSCE 5043 TOPICS: COLOR LAB

CR: 3

Open to:

PSCE 5044 TOPICS: TEMPORARY ENVIRONMENTS

CR: 3

Open to:

PSCE 5056 TOPICS: GLOBAL EXCHANGE

Global Exchange is a forum to collaboratively identify, study and create theories, methods, and tools combining art, architecture, social science and media studies that would enrich the production of cross-disciplinary and cross-cultural knowledge in an era of rapid urbanization and globalization. During the spring semester of 2013, The New School will feature multiple curricular, public programs, gatherings, field work and pop-up exhibits that will engage in dialogue between artists and urbanists from Phnom Penh, Cambodia and New York City about the role art and culture can play in the future design and development of the two cities. The course will run in parallel with Season of Cambodia, a major arts festival organized by Cambodian Living Arts to be held in New York City between April 13 and May 4, 2013. Over 125 Cambodian performing and visual artists will fill New York City's stages, screens, galleries, and public spaces in partnership with New York's most vibrant cultural institutions, such as BAM, Joyce Theater, Film Society at Lincoln Center, The Metropolitan Museum of Art, Rubin Art Museum, and Asia Society. The festival will be a unique pedagogical opportunity for The New School to contribute to ongoing discussions about arts education and production, design and city development, and urban life in direct dialogue with Cambodian and New York artists, curators and cultural institutions participating in the festival. The partnership with Cambodian Living Arts follows three years of reciprocal visits and discussions about framing the festival around the larger transformative capacity of art and design practices in city development. Global Exchange will provide a forum for events, artifacts and information and a context in which people from New York and Phnom Penh can share stories of the past and visions of the future for the two cities. The goal of the seminar is to develop transdisciplinary skills culled from art, architecture, urbanism, the social sciences and media design technologies. Central to the course are informal learning experiences at the intersections of art, design, management, policy, media, social science, and performance. The seminar will prototype an open knowledge production framework, where students from various programs can work collaboratively on engaging the artist, practices, or sites of their interest. Students will be asked to both introduce visiting artists to aspects of New York City that pertain to their interest, and to prepare a contextual understanding of the Cambodian context for New York audiences.

CR: 3

Open to:

PSCE 5053 HISTORY: ARCH CRITICISM

CR: 3

Open to:

SPECIAL REGISTRATION

PGAR 5900 INDEPENDENT STUDY

CR: 1 TO 3

PGAR 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PGAR 5902 IND STUDY: DESIGN WORKSHOP

CR: 3

PGAR 5910 MAINTAINING STATUS

Please see program for approval.

CR: 0

PGID 5900 INDEPENDENT STUDY

CR: 0.5 TO 3

PGID 5901 PROFESSIONAL INTERNSHIP

CR: 0.5 TO 3

PGLT 5900 INDEPENDENT STUDY

CR: 1 TO 6

PGLT 5910 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PUAD 3900 INDEPENDENT STUDY

CR: 1 TO 3

PUAD 4910 PROFESSIONAL INTERNSHIP

CR: 0 TO 6

PUID 3900 INDEPENDENT STUDY

CR: 1 TO 3

PUID 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PUPD 3900 INDEPENDENT STUDY

CR: 1 TO 6

PUPD 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

SCHOOL OF DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

REQUIRED

FIRST YEAR

PUDM 1101 DESIGN IN EVERYDAY EXPERIENCE

In this course, reading, discussion and exercises focus on analyzing how design shapes us and is shaped by us everyday experience. Primary emphasis is placed on introducing skills in strategic or motivated observation that is, on looking at the world as a designer. The course is also writing- and reading-intensive, and encourages students to develop strength in close reading and analysis, critical thinking and academic writing.

CR: 3

Open to: School of Design Strategies undergraduate degree students only; other undergraduates by permission of BBA in Design and Management Program.

SECOND YEAR

PUDM 2003 DESIGN 4

A continuation of Design 3, this course applies students' knowledge and vocabulary of visual organization to a sophisticated understanding of information design, culminating in a user research project. This studio course draws heavily upon visual and technical skills gained in previous required design courses.

CR: 2

Open to: BBA in Design and Management majors only. Pre-requisite(s): PUDM 2002 Design 3

PUDM 2454 BUSINESS ETHICS

Through readings in classic and contemporary ethical literature, and through case studies of real ethical dilemmas, this course examines the moral considerations that students may encounter in management situations, business and creative pursuits.

CR: 3

Open to: All university undergraduate degree students

THIRD YEAR

FOURTH YEAR

PUDM 4050 INTERNATIONAL BUSINESS

This course exposes students to the impact of global economic models upon domestic economies. Issues explored include the business impact of migrating populations, environmental movements, social climates, new technologies, foreign exchange, and international trade agreements.

CR: 3

Open to: All upper-level university undergraduate degree students.

FOUNDATION, BFA

REQUIRED COURSES

PUFN 1000 3D STUDIO 1

3D Studio introduces students to the basic principles, processes, and materials of three-dimensional form through a series of projects. These projects will encourage material exploration, drawing, experimentation, and conceptual development through the acquisition of essential core knowledge, to create and construct three-dimensional forms. Students explore form, space, and structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.

CR: 3

Open to: All first-year Foundation students; others by permission of Foundation program.

PUFN 1010 3D STUDIO 2: BODY & PLACE, 3D STUDIO 2: BODY & PLACE, 3D STUDIO 2: BODY AS FORM, 3D STUDIO 2: BODY IN TIME

3D Studio 2 builds on the skills, concepts and ideas learned in 3D Studio 1. The learning outcomes of design drawing, research and the ability to think through materials is implemented as students take on a more self directed approach to project based learning. The following are the three course options offered: Body in Time, Body as Form, and Body and Place. BODY IN TIME features projects that incorporate the abstract concept of time and its effect on and relationship to the body through three dimensional projects. BODY AS FORM features projects that extend students' understanding of 3D form as it relates directly to the body. BODY AND PLACE features projects that extend students' understanding of 3D form as it relates to the object world that surrounds the body.

CR: 3

Open to: All first-year Foundation students; others by permission of Foundation program.

Pre-requisite(s): PUFN 1000 3D Studio 1

PUFN 1040 DRAWING STUDIO 1

Drawing Studio emphasizes the perceptual, analytical, and imaginative approaches to drawing that support broader art and design processes. The perceptual component develops eye, mind, and hand coordination through the objective observation of the human figure, still life, and space. The role of the analytical component is to develop an understanding of methods, concepts, and drawing systems, such as anatomical, orthographic, paraline, and perspective drawing. The imaginative component emphasizes experimental approaches, thinking outside the box and the development of the student's personal voice.

CR: 3

Open to: All first-year Foundation Students; others by permission of Foundation program.

PUFN 1050 DRAWING STUDIO 2: ANALYSIS, DRAWING STUDIO 2: IDEATION, DRAWING STUDIO 2: PERCEPTION

In the second semester, students choose to focus on one of the following themes introduced in Drawing Studio 1. ANALYSIS features projects that develop students' theoretical, historical and practical understanding of drawing in relation to systems for measuring and analyzing forms and spaces. IDEATION features projects that will extend students' understanding of drawing as it relates to creative processes of imagery development. Students explore drawing as a means of making ideas and forms visible and then developing these through multiple variations. PERCEPTION features projects that focus on drawing in relation to perception and representation. Students will sharpen observational skills through a series of projects that apply perceptual modes and methods to drawing the human figure, objects and environments.

CR: 3

Open to: All first-year Foundation students; others by permission of Foundation program.

Pre-requisite(s): PUFN 1040 Drawing Studio 1.

PUFN 1440 2D INTEGRATED STUDIO 1

2D Integrated Studio provides an introduction to fundamental principles of visual expression and communication in both theoretical and applied forms. Students develop their ability to integrate physical, photographic and digital media and processes. Through the creation of images, objects and experiences, they encounter issues of design, color and narrative. The course meets twice a week; one session in a computer lab and one session in a studio.

CR: 3

Open to: All first-year Foundation Students; others by permission of Foundation program.

PUFN 1450 2D INT. STUDIO: COMMUNICATION, 2D INT. STUDIO: NARRATIVE, 2D INT. STUDIO: SYMMETRY, 2D INT. STUDIO: NARRATIVE

2D Integrated Studio 2 continues as an exploration of expression and communication through physical, photographic and digital media and processes. Students may choose from three different course options. In NARRATIVE AND STORY FORMS students develop their ability to integrate physical photographic and digital media and processes while focusing on an interdisciplinary exploration and analysis of story structure and narrative as a communication tool. In SYMMETRY, PATTERN AND COLOR, students extend their knowledge of color while exploring pattern historically and in the context of problems involving harmony and contrasts, spatial relationships, sequence and transformation. In COMMUNICATION TAKES MANY FORMS, students extend their knowledge of visual communication through an introduction to information design, page layout and typography while developing strategies for communicating in a variety of forms, media and contexts. Each course option meets twice a week: one session in a computer lab and one in a studio.

CR: 3

Open to: all first-year Foundation students; others by permission of Foundation program.

Pre-requisite(s): PUFN 1440 2D Integrated Studio 1.

PUFN 1505 LABORATORY 1

Laboratory 1 orients first-year students to their New York City environment with projects that explore contemporary art and design practices and culture through readings, writing, discussions, lectures, experience-based research and studio work. Students integrate conceptual, visual and tactile skills from their studio and ADHT (Art & Design History and Theory) courses in the development of projects that respond to their immediate urban environment, New York City. Laboratory emphasizes research and collaborative work as skills integral to a successful art and design practice. Students explore the dynamics of working in teams with an emphasis on process while learning to formulate and articulate a position. An interdisciplinary course, Lab is taught by faculty from different programs at Parsons in order to expose students to the breadth of study opportunities and disciplinary approaches in the art and design fields.

CR: 3

Open to: All first-year Foundation students; others by permission of Foundation program.

PUFN 1510 LABORATORY 2: CITY CULTURES, LABORATORY 2: GET INVOLVED, LABORATORY 2: SUSTAINABLE CITY, LABORATORY2: GET INVOLVED, LABORATORY2: INNOVATE:ART &SCI

Laboratory 2 creates opportunities for students to pursue deeper engagements, positioning art and design practice within larger social, economic, or cultural contexts. Through collaborative practices, students learn to formulate and articulate problems and to turn these into structured plans of action. The thematic framework established in Laboratory 2 is intended to broaden students' understanding of the study of art and design as applied disciplines that are fundamentally engaged with society and culture. Lab offers four Spring options: Get Involved, City Cultures, Innovate: Art Meets Science, and Sustainable City. This course, taught by faculty from different programs at Parsons as well as practitioners in a diverse range of fields, exposes students to the breadth of studies in art and design, and the relationships, commonalities and differences among the disciplinary approaches at Parsons.

CR: 3

Open to: All first-year Foundation students; others by permission of Foundation program.

Pre-requisite(s): PUFN 1505 Laboratory 1.

PUFN 1512 LAB 2: WORDS AND WORKS

Students explore the multiple connections between texts and objects, the writing process and design process, and between critical thinking and informed making. This option merges Lab 2 with Critical Reading and Writing 2, by employing one of two themes: 1. The Practice of Every Day Life, or 2. Who We Are. These themes act as lenses through which students examine the theory and practice of art and design. Group studio projects may take a variety of forms such as products, performances, publications, services or videos.

CR: 3

Open to: all first-year Foundation students; others by permission of Foundation program.

Pre-requisite(s): PUFN 1505: Laboratory 1. Co-requisite(s): PLEN 1023.

PUFN 1800 DESIGN 1: DES ELEM & DGT TOOLS

Design 1 introduces students to the vocabulary of two-dimensional design through projects created using both traditional and digital processes. Students will explore elements (value, shape, and line), principles (symmetry, balance, proportion, and weight), and color (hue, saturation, temperature, etc.) while gaining familiarity with design processes and technologies. Students will undertake projects that encourage both lateral and linear thinking, the generation of multiple outcomes, and the refinement of a single outcome. Through critique and discussion, students will learn the vocabulary of elements and principles that constitute a designer's basic language while identifying and articulating this vocabulary in the work they will produce.

CR: 5

Open to: BBA in Design and Management majors only; others by permission of BBA in Design and Management program.

PUFN 1810 DESIGN 2: IMAG FOR DESIGNERS

In this course, students build on the skills and visual sensibilities introduced in Design 1 while focusing on the acquisition and manipulation of visual information. Design 2 emphasizes the role of drawing and photography as tools for observation, ideation and the recording of visual phenomena while examining their role in the development of complex designed objects, environments and experiences. Students undertake projects that require the visualization of data, the exploration of narrative and the rethinking of visual identity.

CR: 3

Open to: BBA in Design and Management majors only; others by permission of BBA in Design and Management program.

Pre-requisite(s): PUFN 1800 Design 1

INTEGRATED DESIGN, BFA

REQUIRED

SECOND YEAR

PUIC 2100 IDC LAB: MEDIA

Students will work with various digital applications including, but not limited to, digital imaging, presentation, video and audio tools and the Internet as platforms to investigate the concepts and processes of making, creating, imaging and representing society's media landscape. The course is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice. A special emphasis will be placed on digital media for purposes of representation, dissemination and critique.

CR: 2

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program.

PUIC 2101 IDC LAB: DESIGN THINKING

This course explores the use of design processes as responses to complex problems. The course will expose students to various research design methods that introduce the practice of 'designing with' others to identify and assess the value that design can bring. Students will examine accounts of how expert designers think and work, and analyze these accounts against their own emerging practices. Students will explore these concepts and how they can be integrated into their own design processes, including business innovation and modeling. Various methods for prototyping those practices will provide students the opportunity to hone their agency and value. Students will produce a document of their process as the main component of course work along with a design process proposal and reflections.

CR: 2

Open to: BFA in Integrated Design majors only. Pre-requisite(s): PUIC 2100 IDC Lab: Media.

Co-requisite(s): PUIC 2100 IDC Lab: Media for students transferring into BFA in Integrated Design program.

PUIC 2500 IDC ECOLOGIES: [UN] FASHION

Embedded in an understanding of culture, history and place, students in this course will design with the body and their own identities as the principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, fashion photography and fashion publications through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and making of approximately fifteen garments in fifteen weeks.

CR: 4

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program.

Co-requisite(s): PUIC 2100 IDC Lab: Media for BFA in Integrated Design majors.

PUIC 2600 IDC SYSTEMS: BEING SINGULAR PL.

This studio core is for sophomore students who have developed their work within the Integrated Design program's Fashion Area of Study. Students continue their studies of body, garments and identity developed in [Un]Fashion, and will transform the ideas, propositions and designs into wearable clothing, accessories, and/or magazines to be sold or exchanged. Students will work in small teams, each individual contributing various skills and competencies, to develop one prototype and one actual sales event. Each group is encouraged to invite lecturers, propose site visits and readings to support the class projects. Small business owners will be invited to class to speak about the challenges and successes that shaped their

businesses. The class will question existing modes of exchange and propose alternatives, focus on how to work in teams effectively, and use different feedback systems to evaluate both team and individual performance.

CR: 4

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program.
Pre-requisite(s): PUIC 2100 IDC Lab: Media and PUIC 2500 IDC Ecologies: [Un]Fashion. Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking for Integrated Design majors; PUIC 2500 IDC Ecologies: [Un]Fashion for students transferring into Integrated Design program

PUIC 2610 IDC SYSTEMS: SERVICE & SELF

Services have a significant impact on our everyday lives and, to a great measure, determine the quality of our well-being. This course looks at the new challenges facing services that determine personal wellbeing, focusing on but not restricted to health care, reintegration, food, aging. Students will design innovative scenarios based on real life situations for the future of services affecting the individual. The focus of the course will be on the user experience, the quality of the interaction among stakeholders and the design of tangible components that define the service experience (space, products, communication elements, events, etc).

CR: 4

Open to: All university undergraduate degree students.
Pre-requisite(s): PUIC 2100 IDC Lab: Media and PUIC 2500/2510 IDC Ecologies for Integrated Design majors. Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking for Integrated Design majors.

THIRD YEAR

PUIC 3101 IDC LAB: COOPERATIVE

This course explores design as a process of facilitation and collaboration rather than design as a process of isolated expert ideation. The course will explore the contexts of participatory design, as they compare to expert design processes. Through a series of challenges, students will further develop skills essential to working collaboratively, whether with other designers or with non-designers, with a focus on making clear connections between these skills and possibilities, and their studio work. Students in the class will engage with a range of possible forms of collaboration—from partnerships to crowd-sourcing to think tanks—and explore the differences between them. Students will be responsible for assessing their own work for areas that can benefit from collaboration, engage peers and others to produce meaningful and experimental collaborative relationships, and ultimately work within and outside traditional design networks to bring collaborative practices into their developing studio practice.

CR: 2

Open to: All university undergraduate degree students.
Pre-requisite(s): PUIC 2100 IDC Lab: Media, PUIC 2101 IDC Lab: Design Thinking, and PUIC 3100 IDC Lab: Performance for Integrated Design majors. Co-requisite(s): PUIC IDC Networks for Integrated Design majors.

PUIC 3600 IDC NETWORKS:THE GIFT

In this course, students will work collectively on a larger project. The parameters will be set specifically by the instructor, but the outcomes, development and process of the project will be created by the students participating in the project. They will work to establish common goals, shared objectives, work plans, rules, different roles and responsibilities. The focus of this class is on taking leadership and understanding successful projects as effective team play, which will develop the competencies and skills of the individual students. This course will focus on community building through an active exchange of knowledge, skills and competencies.

CR: 4

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program.

Pre-requisite(s): PUIC IDC Ecologies, IDC Systems, IDC Interfaces within the Fashion Area of Study for Integrated Design majors. Co-requisite(s): PUIC 3101 IDC Lab: Cooperative for Integrated Design majors.

PUIC 3610 IDC NETWORKS: SERVICE CITY

In this course, services will be explored within a specific territory (neighborhood) under the notion of a place-based ecology. Services will be understood as support systems for community engagement in the active transformation of its own surroundings. The concept of community is enlarged to residents, businesses, public administration, community-based groups, etc. The class will focus on public or quasi-public areas that are currently not considered appropriate for social encounters or conviviality, because they are either idle/abandoned, have high levels of insecurity, are saturated by constant flux of people or vehicles, or other. In these particular "problematic" places, students will investigate the existing constituencies, analyze the multiplicity of actors, identify latent demands and design consistent services that contribute to the dynamization of the city.

CR: 4

Open to: All university undergraduate degree students.

Pre-requisite(s): PUIC 3100 IDC Lab: Performance for Integrated Design majors; PUIC 3510 IDC Interfaces: Home Services for Integrated Design majors in Service Design Area of Study. Co-requisite(s): PUIC 3101 IDC Lab: Cooperative.

URBAN DESIGN STUDIES, BS

REQUIRED

SECOND YEAR

PUUD 2820 DESIGN 2: TEMP WORKS

This course will be an investigation of the continual rebuilding of cities as an important environmental process where design can have a greater role. In particular this class will explore how the process of reconstruction can become a participatory space. Often the promise of construction sites keeps neighborhoods in a holding pattern while they wait for future buildings, parks and infrastructure to be completed. This class will ask, how can these very dynamic but dead construction sites become truly imaginative? Students will aim to overlay or rethread the requirements of safety and security with that of attraction, curiosity and anticipation. Traffic detours, scaffoldings, sidewalk closures, orange cones, jersey barriers, loud drilling, and trash dumpsters challenge workers, residents and visitors daily. To engage this, students will consider ideas such as repurposing materials, flexible programming, digital interaction and physical urban interventions.

CR: 3

Open to: All university undergraduate degree non-freshman students. Completion of 3D, Foundation Lab, Ecological Communication Design or Urban Design 1: Street Life recommended.

PUUD 4801 URBAN DESIGN SENIOR STUDIO

This course is a comprehensive, semester-long undertaking meant to demonstrate students' ability to undertake a systematic study of an urban design question. Students will develop a relevant and well defined concept around it, and materialize it through a design project. Topics develop from students' skills they have acquired from study of urban design, through scholarly research, and through work that reflects knowledge and experience obtained through community engagement and experiences outside the classroom. Senior Studio starts with a two week long research project through which students explore their domains of interest, to be followed by establishing a student's project statement that then develops into the senior project. The process of defining a senior statement and exploring it through a project should be iterative and dynamic, and move seamlessly between general and particular, abstract and concrete, theory and practice. This studio culminates in a public presentation/defense and possibly a senior exhibition.

CR: 6

Open to: BS in Urban Design majors; seniors; and by instructor's discretion.

FOURTH YEAR

PUUD 4802 ADVANCED URBAN DESIGN ISSUES

This course provides an introduction to advanced issues and principles of urban design in its many forms and contexts. Design of the built environment and a variety of material forms, services, systems and experiences in the urban context will be considered in relation to patterns and practices of daily urban life and culture, and as a response to historical transformations of the environmental and urban conditions. Particular emphasis will be placed on transurban flows, global migrations, immaterial networks, and postcolonial spaces and practices, and on urban design as an agent of fostering and nurturing critical differences in urban theory as well as in urban daily practices. Students will also be introduced to the advanced methods of observing, critiquing and engaging with the urban environment (i.e. New York City). This course is intended to complement advanced senior studio work in design in the urban context, as well as to provide theoretical and methodological basis for senior theses.

CR: 3

Open to: Seniors only; should already have urban or architectural spatial and 3D skills. Required for Urban Design majors; recommended for Design and Technology and Integrated Design seniors.

ELECTIVES

PUUD 3851 ADJUSTMENTS, SCALE & DURATION

In this studio seminar, students will design and implement a series of tactical adjustments to three sites, using digital photography as a medium of supportive inquiry, primary intervention, or both. Photography's rich history with the city is documentary, analytical, and activist — this course examines these roles, and translates concepts into tools for action. The final project is the design of a public space or structure on a waterfront site in New York. Students will explore program, form, material, scale, and duration in model and drawing, in addition to creating a campaign that uses digital photography or video to build viral support for their proposals. The campaign embraces new media and mobile technology as tools to adjust the protocols of an existing political economy, in the process reconditioning the built environment in ways that are more just, productive, flexible, and fun.

CR: 3

Open to: All university undergraduate degree students.

THEORIES OF URBAN PRACTICES, MA AND DESIGN & URBAN ECOLOGIES, MS

REQUIRED

FIRST YEAR

PGUD 5005 URBAN THEORY LAB: LECTURE

Conceptual and critical thinking is essential for the production and reproduction of cities. Such thinking has revolutionized the way we think about the constitution, construction, and future of cities. In this course, students critically examine how theoretical narratives are created, presented, and the impact they may have on practice. Students focus on specific approaches to the development of contemporary theories of urbanism, and begin to explore and articulate their own theoretical readings of contemporary urban structures, processes, and formal outcomes. Note: PGUD 5005 and 5010 must be taken together in order to qualify for credit.

CR: 0

Open to: All university graduate degree students; others by permission of Urban Ecologies or Urban Practices program.

Co-requisite(s): PGUD 5010.

PGUD 5010 URBAN THEORY LAB: WORKSHOP

See course description for PGUD 5005. Note: PGUD 5005 and 5010 must be taken together in order to qualify for credit.

CR: 3

Open to: All university graduate degree students; others by permission of Urban Ecologies or Urban Practices program.

Co-requisite(s): PGUD 5005.

PGUD 5115 URBAN COLLOQUIUM 2: LECTURE

Students conduct an advanced interrogation of design and urban practice through a series of guest speakers that challenge conventional notions of design practice. Guest speakers are innovative and alternative practitioners from the realms of art, social sciences, political advocacy, legal fields, transportation, as well as those who have created radical shifts in conventionally-understood practices such as urban design, city planning, and real estate development, especially with community and non-profit groups. Colloquium topics include contemporary urban politics, spatial justice, environmentalism, and activism. Note: PGUD 5115 and 5120 must be taken together in order to qualify for credit.

CR: 0

Open to: All university graduate degree students; others by permission of Urban Ecologies or Urban Practices program.

Pre-requisite(s): PGUD 5105: Design and Urban Practice Colloquium 1. Co-requisite(s): PGUD 5120.

PGUD 5120 URBAN COLLOQUIUM 2: WORKSHOP

See course description for PGUD 5115. Note: PGUD 5115 and 5120 must be taken together in order to qualify for credit.

CR: 3

Open to: All university graduate degree students; others by permission of Urban Ecologies or Urban Practices program.

Pre-requisite(s): PGUD 5105 and PGUD 5110. Co-requisite(s): PGUD 5115.

PGUD 5170 URBAN ECOLOGIES METHODS 2

This course focuses on citizen empowerment, taking students out of the classroom to work in the field with residents of a New York City neighborhood. As they work, students reassess assumptions about urbanization and democracy and critically examine fieldwork methods, participatory democratic frameworks, and models of neighborhood development. Students learn to conduct remote fieldwork using geographical information system (GIS) mapping, online data mining, and geo-location databases.

CR: 3

Open to: MS in Design and Urban Ecologies majors only; others by permission of program.

Pre-requisite(s): PGUD 5160 Urban Ecologies Methods 1.

PGUD 5190 URBAN ECOLOGIES STUDIO 2

Students in this studio course develop design frameworks, considering the impact on cities of spatial conceptions, social relations, technology, modes of production, everyday life, and environmental conditions. Students speculate on alternative spatial formations, participatory frameworks, and environmental strategies, as well as models of ownership, property, and social relations. They develop design scenarios at the neighborhood level while considering issues such as the impact of global flows on regional economies and resources. Students develop field analysis tools incorporating online social media and networking, distance learning, and remote sensing.

CR: 6

Open to: MS in Design and Urban Ecologies majors only; others by permission of program.

Pre-requisite(s): PGUD 5180 Urban Ecologies Studio 1.

STRATEGIC DESIGN & MANAGEMENT, MS

REQUIRED

FIRST YEAR

PGDM 5140 DESIGN INNOVATION + LEADERSHIP

This course develops students' personal and intellectual abilities to lead and undertake value-creative ventures in the areas of sustainable and service design. Students will develop leadership skills for the purpose of real-life entrepreneurial models, strategies, and executions. This course will encourage the development of such skills with reflection, coaching, mentoring, and organizational development methodologies.

CR: 3

Open to: MS in Strategic Design and Management majors only; others by permission of program.

PGDM 5200 INTEGRATIVE STUDIO 1

This studio explores the overlap between business and design. It brings together the students' backgrounds and current professional and educational contexts, with complex multidisciplinary projects requiring iterative, collaborative and innovative responses. The course is run as a studio: a comprehensive brief derived from a real case, or provided by a live project partner, will require the students to work in research teams to make and then intensively critique prototyped interventions. Teams are expected to present their findings and proposals to colleagues, experts and stakeholders for critical feedback. For this project, students will learn a range of research methods, ideation processes, and theoretical frameworks by which to make reasoned judgments about strategic responses to complicated situations.

CR: 6

Open to: MS in Strategic Design and Management majors only; others by permission of program.

TRANSDISCIPLINARY DESIGN, MFA

REQUIRED COURSES

FIRST YEAR

PGTD 5101 PROJECTS STUDIO 2

With the proliferation of communication technologies that link people more directly, emergent social forms increasingly challenge the hegemony of centralized networks. In this course, students investigate ways of triggering small-scale social change. While they may not necessarily utilize communication technologies, students are required to prototype networks, nodes, and rule sets that activate and build community. Whether these schemes are local or global, analog or digital, the emphasis is on harnessing the power of swarms. Students further explore the working methodologies emphasized by the design curriculum. The level of complexity is increased; working in groups, students address broader, more socially challenging situations. Students are expected to research and analyze social networks and the emergent practices that help to form them, as well as develop strategies for fostering new kinds of communities and networks. Emphasis is placed on the ability to frame a design brief on an achievable scale and to create final proposals that provide criteria for self-assessment.

CR: 6

Open to: MFA in Transdisciplinary Design majors; others by permission of program.

Pre-requisite(s): PGTD 5100 Projects Studio 1. Co-requisite(s): PGTD 5130 Design-led Research.

SECOND YEAR

PGTD 5010 TRANSDISCIPLINARY SEMINAR 2

This advanced seminar explores contemporary topics in transdisciplinary design with an emphasis on how transdisciplinary designers define their practice in relation to traditional design fields. Is transdisciplinary design simply an alternative methodology or does it pose critical questions that challenge the specialization of traditional design? How does transdisciplinary design fit within the field of design and how might it evolve? This course works with the Thesis Project course to encourage students to think about the central aspects of the practice of transdisciplinary design. Students are expected to frame their projects in terms of larger cultural, political, and technological shifts. By critically reflecting on their own design processes, students articulate how their practices relate to traditional design and to emerging opportunities. The aim is not only to strengthen students' thesis projects, but also to allow them to discover what makes them transdisciplinary.

CR: 3

Open to: MFA in Transdisciplinary Design majors; others by permission of program.

Pre-requisite(s): PGTD 5000 Transdisciplinary Seminar 1 and PGTD 5230 Professional Communication. Co-requisite(s): PGTD 5201 Thesis Project.

PGTD 5201 THESIS PROJECT

This course is the culmination of each student's experience in the Transdisciplinary Design program. Students conduct design research on an emerging aspect of the design field. Theses are expected to advance the theoretical, technical, material, or formal state of knowledge in design. They must demonstrate rigorous analytic thinking as well as coherent project development and design resolution; projects must be fully documented and compellingly presented using appropriate two- and three-dimensional representations or models. The thesis is conducted under the guidance of a thesis committee, which must include at least one New School faculty member (who functions as thesis director) and two external advisors. Studio time is organized into regular one-on-one critiques with the thesis director, along with at least three critiques with the thesis committee during the course of the semester. While the majority of the course is made up of independent work, students meet at regular intervals to share and

review their progress. Because of the strong emphasis on collaboration in the Transdisciplinary Design program, students are encouraged to work on joint or team theses. Even working individually, a student must identify people outside the university who are integral to the success of their thesis. Students must situate their design work as research, critically reflect on its outcomes, and communicate the meaning and impact of their findings.

CR: 9

Open to: MFA in Transdisciplinary Design majors only.

Pre-requisite(s): PGTD 5220 Thesis Preparation, PGTD 5200 Projects Studio 3, and PGTD 5130 Design-led Research. Co-requisite(s): PGTD 5010 Transdisciplinary Seminar 2

PGTD 5211 INTENSIVE 3: CHARRETTE

The Transdisciplinary Design program holds a three- to five-day charrette that brings together students from across Parsons to work on a single theme. Students work in teams during the charrette, collaborating with graduate students from other disciplines. The topic of the charrette varies from year to year and is broad enough to allow for multiple types of projects. Students need to delve deeply into the process and work collaboratively and quickly to finish their projects. In order to accommodate this, all other graduate classes are suspended. Guests from outside communities and industries work with the faculty to develop a topic that is forward-looking, speculative, and open to multiple outcomes.

CR: 1

Open to: MFA in Transdisciplinary Design majors; others by permission of program.

SCHOOL OF DESIGN STRATEGIES, SCHOOL-WIDE OFFERINGS

2000 LEVEL

PSDS 2101 BUSINESS & PROFESSIONAL COMM

A practical course to provide students with basic communication and presentation skills specifically targeted to the business environment, including on-line and traditional research techniques, professional writing, marketing, and presentations. Students will learn the essentials of accurate, clear, and effective communication to a variety of audiences, and the reasons why such communication is essential to a successful professional career. Students needing to brush up their knowledge of basic English grammar, students who are hesitant speakers, and students for whom English is not their native language will particularly benefit from this course.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2103 INTELLECTUAL PROPERTY

This is a basic introductory course in Intellectual Property law. Students learn the differences among patents, trademarks, copyrights and trade secrets, and how and when to use each. They also receive practical guidance in researching trademark availability, registering copyrights and design patents, protecting against infringement and piracy, and other legal principles and instruments you need in order to benefit from your own originality.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2104 ACCOUNTING FUNDAMENTALS

In this course, students learn the language of accounting, enabling them to keep the accounts of a small business, understand internal management reports, and evaluate financial statements. Besides a traditional accounting textbook, the class will make use of The Accounting Game, a right-brain approach to this left-brain skill. Through readings and discussion, the class explores such topics as: How is the language of accounting used to inform as well as to mislead? What decisions does the accountant make, and what motivates those decisions? Are maximizing profit and accumulating wealth the only valid reasons to be in business?

CR: 3

Open to: All university undergraduate degree students.

PSDS 2105 BASIC BRAND STRATEGY

This course focuses on understanding the fundamentals of branding and its key disciplines, as on how to use design as part of a branding program that extends past a marketing initiative. Students develop new (potentially global) brands of their own choosing involving products and/or services that address an identifiable problem in contemporary life (emphasis will be placed on sustainability concerns). The goal is to establish a brand that is appealing to a broad (but precisely defined) target audience, that stands out from its competitive brandscape, and that gets businesses and decision makers on board to support a cause.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2141 COLLAB: HUMAN SERVICES

This is a hands-on design studio carried out in partnership with an external organization, and will focus on daily-life services that affect the wellbeing and quality of life of people living in urban communities. Working through collaborative design frameworks and methods, students in this course will research, conceptualize, and develop proposals in areas that may include youth-related services, food services, education services, and recidivism prevention and reintegration services. Students will explore new service opportunities through specific service design methods and tools, such as direct field research and co-design practices. They will develop and utilize knowledge of the contexts and socio-political dynamics that space the focus of our design work in the course. This course is an excellent opportunity for students to build their portfolios and gain experience in the emerging field of Service Design.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2360 COLLOQ: SERVICE EXPERIENCE

This course will explore emerging issues around the business of service provision and the service experience in our service-based city. Students will be exposed to a range of new approaches to commercial service delivery. Some examples of such approaches are: third places servicescapes, where local commercial services such as cafes, bars, hair salons and others work as social buffering zones between work and home nourishing sociability in the city; the æMcDonaldization/DisneyficationÆ of the service experience where services are understood as scenographic environments questioning value and authenticity and the consumption experience as a whole. The course will make use of critical readings, media interpretation, field observation so to generate knowledge and competence of students to judge and understand the intricacies of service-based experiences in the urban environment.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2402 SKILL SHARE

The course will explore models of teaching and learning for empowerment and how skills can be traded and bartered to build, sustain and amplify communities, re-locating agency, supporting values, like respect, abundance, and response-ability. Challenging current notions of success and value, the course sets out to re-value the worth of skills, sharing and collaborative co-creation and co-production to make better use of the human capital we have abundantly available to us. One of the tools we will focus on is clear and effective communication skills. Students will re-examine the history of the Shakers and other craft communities, the journeyman traditions of trades and transferable operational models for training outside the regimes of traditional education.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2533 COLLAB: URBAN PRACTICES

Low-income neighborhoods with strategic location, historic background, and architectural value have been targeted as spaces for profit-making development. They have become arenas for social and spatial conflict where locals have found themselves in a constant struggle for affordable commercial and dwelling spaces. Disruption, harassment and eviction of residents have been common practices displacing vulnerable groups to peripheral areas or even the streets. This collaborative studio explores these complexities of urban processes and practices. In this class students will design strategies to reveal the collective experience of residents, and propose interventions stimulating more democratic and sustainable ways of social and spatial development. Some examples of design strategies include a movable device or a spatial occupation/transformation as part of an outreach campaign; a participatory project/action engaging the community; a strategic pilot project dealing with housing/co-housing. The project will contribute to the work of a local organization in the area of intervention.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2534 WATERLOGGED

This course explores the history and lingering presence of buried streams in Manhattan and the relationship between water and urban landscapes. The goal is to introduce students to historic development patterns, printmaking, ecology, public space design and the implications of the intersection of historic waterways and urban infrastructure. The class will use historic map and archival research to examine the existence of remnant waterways and their relationship to the city's organizational patterns and forms. Students will use intaglio printmaking, drawing, sculptural collage, and photography to explore layering, mark making and the process. Moving between historic maps, printed images and the landscape of Manhattan, students will develop real world projects that employ water, ecological principles and installations in public space to engage remnant waterways and bring them back into public consciousness.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2610 SUST DESIGN THINKING: LAB

In this course, students will learn about "design thinking" (the collaborative creative research and the processes used by designers), and how to apply "design thinking" to personal environmental behavior change in the context of city living. In the studio, students will learn a range of co-design research and ideation methods (such as problem reframing, unobtrusive and participant observation, long qualitative interviewing, visual analysis, cultural probes, creation idea generation, scenario-based designing, low-fi prototyping, bodystorming) and apply them to understanding and responding to unsustainable aspects of contemporary urban living. Using previously learned visual communication design skills, students will create rich and insightful information visualizations of the ecological impacting aspects of their own lifestyles, and then use co-design research and ideation methods to innovate sustainable lifestyle changes.

CR: 3

Open to: All university undergraduate degree students.

PSDS 2702 CONCEPT IDEATION

CR: 3

Open to: All university undergraduate degree students.

3000 LEVEL

PSDS 3103 ADVANCED BRAND STRATEGY

An extension and development of themes introduced in PSDS 2105 Basic Brand Strategy.

CR: 3

Open to: All upper-level university undergraduate degree students.

PSDS 3121 ANALYZING TRENDS

This course provides students with an understanding of the structures and patterns of trend development, the tools available for identifying emerging trends, and a framework for researching, presenting and forecasting broader trend themes. The course encourages aspiring design leaders to analyze cultural data to identify patterns and to make projections for new products and branding strategies.

CR: 3

Open to: All upper-level university undergraduate degree students.

PSDS 3122 NEW PRODUCT DEVELOPMENT

This course is designed to answer the question "What do I need to know and do in order to develop a successful new product or service?" Its goal is to bring some structure into the diverse and somewhat chaotic space of new product development, walking students through the key aspects of a typical product

development planning cycle, from idea generation to product launch. The course examines the strategies, processes and methods from an entrepreneurial perspective, although the product development principles and tools covered in class can be applied to established companies as well. Innovation is risky by nature, so while the course is focused on identifying how to successfully develop a new product, it also takes into consideration that most new products fail in the marketplace. Therefore it also addresses common mistakes that can lead to failures, and how to make the most out of them.

CR: 3

Open to: All upper-level university undergraduate degree students.

Pre-requisite(s): PSDS 2107 Marketing.

PSDS 3503 SCANNING

Cities are multi-layered, multi-dimensional ecosystems that sit at the intersection of the physical and digital worlds. Networked devices and urban forms shape each other and our experience of the city in equal parts, but neighborhoods have little ability to leverage this crossover to critically intervene and effectively negotiate their own cultural trajectories and ecologies. Focusing on spaces in the Hudson Raritan Estuary where one grid meets another, students will propose physical-digital urban interventions toward the development of new hybrid digital and material spatial practices.

CR: 3

Open to: All university undergraduate degree students.

PSDS 3532 COLLAB: URBAN INTERVENTIONS

In this course, students will investigate the possibilities of using the means and methods of public art and street art in order to make alienated places personal and impersonal spaces thoughtful. In stages, students will conceive, prepare and disseminate built or performed works that are accessible and integrated into their neighborhood. The studio partner will give the class a site and students will choose the specific locations and contexts for their work within this area. This course will explore works that function as communal ruptures into utilitarian urban environments. Students will learn professional development practices such as writing an artist statement and how to design and submit a public or street art proposal for a festival, event or exhibition.

CR: 3

Open to: All university undergraduate degree students.

PSDS 3602 SUSTAINABLE EVERYDAY PRACTICES

In this course, students will learn techniques and strategies for fostering more sustainable everyday ways of living. Developing sustainability involves sophisticated understandings of the motivations and habits of humans, and clever and comprehensive ways of shifting people's behaviors and expectations. This course comprises a seminar and a studio. The seminar will explore the social science theories behind techniques for fostering social change in relation to sustainability, such as social marketing, behavioral economics, socio-technical regime change, innovation diffusion, group dynamics, community organizing and social innovation. The studio will test those techniques by undertaking careful yet creative social research in design modifications to a range of people's everyday practices.

CR: 6

Open to: All university upper-level undergraduate degree students.

4000 LEVEL

PSDS 4101 SCENARIO PLANNING

The future is always uncertain and often intimidating. Yet it represents both opportunity and our undeniable destiny. Scenario Planning is a systematic technique to develop alternative models of the future, and thus to more accurately plan and adapt today. The process of scenario planning is an important, non-judgmental but powerful tool for bringing groups and communities together around a

shared vision. This course is taught with a mixture of lectures and seminar discussions and takes on an actual scenario planning project.

CR: 3

Open to: All upper-level university undergraduate degree students.

PSDS 4112 ENTREPRENEURSHIP

Entrepreneurship is the ability to assess the dynamics of modern economic activity, access the marketplace, seek out opportunities, and turn them into profitable business ventures. This course provides an understanding of the special skill-sets of entrepreneurs, and insight into the phenomenon of entrepreneurship. Students receive guidance in the methods and disciplines required to achieve business objectives.

CR: 3

Open to: All upper-level university undergraduate degree students.

PSDS 4115 CRITICAL MANAGEMENT

This course explores questions from the emerging field of critical management studies. Through readings in organizational theory, philosophy, and social theory we identify key concepts of management, flesh these out from a critical perspective, and explore their benefits in handling the real-world demands of managing people and projects. Main themes include: ordering concepts of critical theory, practice-embodied notions of management and managing, the role of critical theory in the context of design management, and forms of efficacy and empowerment available in work practices. A special focus throughout involves questions of material inequality (poverty, distribution), identity (respect, recognition), and ensuring power and access to the unrepresented. As such, students are expected to engage with issues of poverty, race, gender, and other forms of inequality, and to explore how to develop designs that ameliorate and moderate these inequalities.

CR: 3

Open to: All upper-level university undergraduate degree students.

PSDS 4501 SENIOR SEMINAR & STUDIO

A rigorous, research-driven studio intended to develop student's ability to recognize and isolate significant social challenges and issues and to then develop innovative approaches to these through the formation of a research statement, or project with a supporting work plan. It is expected that the work done during the semester will integrate and extend the culminated results from a student's area of study. Senior Seminar and Studio projects must demonstrate advanced design problem setting and solving, robust research skills, collaboration and teamwork skills, and clear articulation of an argument in both visual, tangible and written forms.

CR: 4

Open to: University undergraduate degree students; seniors only.

PSDS 5201 ENTERPRISING DESIGN KNOWLEDGE

In this course, students will learn how to strategically enterprise design abilities in open innovation systems. Enterprising design knowledge, the capacity to effectively innovate by integrating skills, techniques, sensibilities, practices, processes, and strategies that are institutionally and geographically dispersed, has become the biggest challenge for any organization or initiative whose success depends upon innovative thinking. This course is for senior and graduate students who are interested in leading collaborative projects using design as a medium of innovation. Students will learn advanced concepts about design as competencies, and how to audit and model design-driven enterprises.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

5000 LEVEL

PSDS 5202 DESIGNING DEVELOPMENT

This course will offer students the opportunity to gain an understanding of key concepts and skills essential to become global consultants for projects and small business enterprises focusing on social innovation, empowerment, and community development through design. The course will prepare students to work with marginalized populations, indigenous groups, rural communities, and grassroots initiatives by developing sustainable projects through needs/asset-based capacity building, product and project design and development, and by establishing networks of collaboration. During the first half of the spring semester we will examine and practice skills in the areas of sustainable development, social innovation, social entrepreneurship, business, marketing, media communication and documentation, design of products as well as community development models, and workshop facilitation in informal settings. We will also look at case studies of marginalized groups exploring the possibilities of using market-based approaches involving innovative design and media as tools for development. In the second half of the semester students will prototype a community development model in which they put into practice everything they have learned — testing and enacting the thoughts, assumptions, and ideas that have been generated in the first half of the semester. The course ends with students translating their proposals into collaborative workshops for implementation. Students who take this course will be eligible to participate in potential fieldwork opportunities with DEED either during spring break or in the summer.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

PSDS 5302 PUBLIC & COLLAB SERVICES

What could public services become if, instead of delivering service solutions to individual, passive end-users, they could be designed as platforms to trigger, enable and support citizens' active and collaborative behaviors? Driven by social, economic and environmental motivations, governments around the world are already making use of innovative strategies to improve their public services by empowering citizens. This course is for senior and graduate students who are interested in learning how to integrate end-user involvement into the design of public services and explore how these services can be innovated by incorporating greater citizen collaboration. The course will invite international design experts and public-sector leaders as guest lecturers and work in partnership with New York City agencies to carry out user research and propose solutions and prototypes. Students will learn advanced concepts and practical methods and tools related to Design for Social Innovation, Community-Centered and Participatory Design and Service Design applied to the public sector.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

PSDS 5501 DESIGNING URBAN TRANSFORMATION

This course explores a conceptual and practical shift in the field of urbanism to better fulfill its potential as a mode of practice, and to make deeper and longer-lasting impacts on the form, functioning, and processes of city-building. This new shift is crafted by drawing from Pragmatist philosophy, innovative practice, and experimental pedagogies, and consists of three elements: city as flux, consequences of city design, and design practice as a creative political act. Students will learn about strategies for designing urban transformation through a series of presentations, readings, discussions, and case studies from around the world. In addition, students will learn about the original research as well as the inventive projects in urbanism that the instructor has carried out.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

PSDS 5502 THE PRODUCTION OF SPACE

This course is based on a critical reading of two seminal urban theory texts, *The Production of Space* by Henri Lefebvre and *Social Justice & the City* by David Harvey. The reading and discussion of both texts will

be framed around the conditions of the contemporary urban crisis and its relationship to the capitalist/neoliberal mode of production. The topics of discussion include uneven urban development, gentrification, spatial polarization, citizen displacement, capital accumulation, social and spatial justice, daily life and possible alternative systems of urbanization.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor

PSDS 5602 INNOVATION SEMINAR

The terms "innovation" and "innovative" are often used to validate something new and to imbue it with inherent positive qualities. Novelty, however, has relatively little to do with the success or failure of an innovation. Everett Rogers, author of *The Diffusion of Innovations*, describes the adoption of an innovation as an overt behavioral change. Rogers uses this characterization to identify how an innovation functions as a social artifact and how to distinguish successful and unsuccessful innovations. In this seminar, students will examine some prevailing frameworks of innovation such as reverse, inside, open, and disruptive innovation to identify and categorize contemporary innovations. The ways in which innovators describe their own innovations and processes will be examined, compared and assessed in terms of their validity and applicability. Rogers' "diffusion of innovation theory" will be used as a framework to study the success or failure of these innovations based on key metrics of adoption, diffusion, and innovation.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

PSDS 5702 POST-PLANETARY DESIGN

This course will run as a design research seminar exploring all the aspects of design on a post-planetary scale. Students will view science fiction films, read bright and dark futurologies, scan, debate, and re-scan critical histories and theories, and ultimately produce a set of 'black papers', short videos and/or interactive projects that speculate on the next 50 to 1000 [yes, one thousand!] years of cross disciplinary design. Outside guests and collaborators will participate in the course via guest lectures, workshops, panels, and be invited to join in the creation of a set of content modules outlining the full spectrum of risks and benefits of going off-world, of taking ecology beyond the human, and beyond the planet.

CR: 3

Open to: All university graduate degree students; undergraduate seniors by permission of instructor.

SPECIAL REGISTRATION

PGTD 5900 INDEPENDENT STUDY

CR: 1 TO 7.5

PSDS 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PSDS 1900 IDC CORE INTENSIVES

The Intensives are events that rest outside of the traditional framework of the Integrated Design Core (IDC) studio courses. Integrated Design Students do not need to register separately for this course; it is integrated within the IDC studio course and sequence.

CR: 0

Open to: BFA in Integrated Design majors only

PUFN 1200 FOUNDATION WORKSHOPS

CR: 0

PSDS 3900 INDEPENDENT STUDY

Credit: 1 TO 3

PSDS 3901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 1

PSDS 3902 IDP PROFESSIONAL INTERNSHIP

Credit: 0 TO 2

PSDS 3903 INDEPENDENT STUDY: IDP

Credit: 1 TO 6

PSDS 5900 INDEPENDENT STUDY

CR: 1 TO 6

PSDS 5901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 3

SCHOOL OF FASHION

FASHION MARKETING, AAS

REQUIRED

PAFM 1000 FASHION TEXTILE SURVEY

This course provides a comprehensive survey of woven and knitted fabrics used in apparel design. Students learn to identify fabric structures and evaluate their performance. This course will examine fiber types, yarns, constructions and finishes, as well as the technology used to create them.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1051 MARKETING 1: FASHION MARKETING

Course description forthcoming.

CR: 2

PAFM 1190 FASHION INDUSTRY PROFILE

This course is an introduction to the fashion industry. It provides students with an in depth overview of the industry structure and the interrelationships between the primary, secondary, and auxiliary markets. Students learn the necessary terminology used in the fashion industry.

CR: 2

PAFM 1040 MERCHANDISING MATH

This course provides students with a strong understanding of merchandising math skills. Students analyze the profit-loss statement of fashion companies. Weekly exercises enable students to effectively solve mathematical problems in the fashion industry. Students learn about planning, inventory control, terms of sale, and both the wholesaler and the retailers' pricing policies.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1080 MERCHANDISING

This course is an overview of the merchandising principles and techniques necessary to operate a successful fashion apparel company. The course enables students to examine the role of a merchandiser within a fashion company. The students learn about the merchandiser's planning, editing, and pricing strategies. They learn first hand what it takes for a merchandiser to cost fashion apparel profitably through garment costing exercises. The student gains an appreciation of the core nature of merchandising in fashion and its dynamic character.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1090 RETAILING

This course is an overview of the principles, procedures, and applications involved in successful retailing. It is an extensive examination and study of the functions and structures of retailing and how they serve society. Students explore promotion, global retailing, location, image development and explore new technologies used in successful retail organizations.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1109 SOCIAL COMMERCE

Online retailing and social media marketing are fundamental topics in the fashion industry. Students in this course will explore key strategies retailers and designers take in selling online, from merchandising, distribution and supporting technology to social communication strategies and tools. New media has created space for web-based publications, new business models and an immediate global reach for brands. The course explores how the changing face of retail is meeting the instant demand and evolving culture of communication technology.

CR: 2

Open to: Associate degree in Fashion Marketing majors only.

PAFM 1020 IMPORT & EXPORT

Students study the process of importing and exporting apparel and textiles. They learn basic vocabulary used in the import/export process, methods of payment, and U.S. Customs and Border Protection, Department of Homeland Security. They study why import and export markets develop, as well as discuss the advantages and disadvantages of trade agreements. Students learn the necessary skills to source apparel and textiles. Students explore a wide-range of countries from a social, economic, cultural and political point of view to determine the venture's potential for success.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1061 MARKETING 2: BRANDING

This course examines branding and the ways that brands acquire and sustain value in the marketplace. Brand equity is among a firm's most valuable assets and one of the most important aspects of marketing today. This course focuses on the challenges of brand management, exploring how successful marketers go about developing and managing successful brands.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

Co-requisite(s): PAFM 1051 Marketing 1: Fashion Marketing

PAFM 1194 PRODUCTION METHODS

This course introduces the students to the production and manufacturing processes as they relate to line development. Students learn the importance of manufacturing in relation to establishing quality and fit standards. Students examine various manufacturing costs and how they directly relate to the wholesale price of the product line. Students examine the interactions of the merchandiser and the production department. Students learn the necessary terminology used during the manufacturing process of the product line.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1196 DESIGN HISTORY: CONNECTION

This course offers a history of the styles in furniture, fashion, interiors, the decorative arts, and painting, and examines the fascinating links to be made between the various design movements. Beginning with the 18th century and ending with the present, each slide-illustrated session focuses on a specific period and explores revival and innovation, as well as design connections.

CR: 3

Open to: All university undergraduate degree students.

PAFM 1070 MERCHANDISING WORKSHOP

This course was developed to enable fashion marketing and design students to work together in an environment that simulates the daily activities of a designer and merchandiser within a fashion company.

Through weekly hands-on exercises, i.e. line planning, color forecasting, trend spotting and editing, students work to propose a collection for the up-coming season.

CR: 2

Open to: Associate degree in Fashion Marketing majors only.

Pre-requisite(s): PAFM 1080 Merchandising.

PAFM 1161 MARKETING 3: MARKETING MGMT

Marketing Management extends beyond the principles of fashion marketing to focus on managing the marketing function. This course challenges students to analyze and make strategic decisions through case studies, assignments and rigorous discussion. The application of marketing theory is investigated among both small and large companies in a domestic and global context.

CR: 2

Open to: Associate degree in Fashion Marketing majors only.

Pre-requisite(s): PAFM 1051 Marketing 1 and PAFM 1061 Marketing 2.

ELECTIVES

PAFM 1100 PRODUCT DEVELOPMENT

This course teaches students about the product development cycle of the fashion industry. Students learn about the role of the Product Developer and what must be done in order to generate successful private label apparel. The changing buying-habits of the retailers' target customer are also analyzed. Students examine the advantages and disadvantages to private label merchandise.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1120 ACCESSORY INDUSTRY

Beginning with an overview of the fashion accessory marketplace, this class follows the steps necessary to develop a product: market research, trend analysis, price structure, color palette and sourcing (foreign and domestic). Field trips to buying offices, accessory showrooms, and trade shows enhance students' understanding of the development cycle.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1121 FASHION PUBLISHING

This course examines fashion publishing and the transition of the industry from the traditional print formats to the ever changing vehicles of new media. Students delve into cultural studies through research, concept development, and critiques, all the while developing strong editorial and writing skills. The course combines historical references together with modern analysis of art, fashion and culture as students learn the process of publishing a fashion magazine from start to finish.

CR: 2

Open to: All university undergraduate degree students.

Pre-requisite(s): Strong language and writing skills and familiarity with fashion journalism in both traditional and online content.

PAFM 1180 PUBLIC RELATIONS

PR is an integral part of the fashion industry. Media exposure can help businesses small or large succeed in today's fast paced environment. This studio class will teach students how to communicate effectively. Learn how to generate media attention by using press kits, events, stunts, media alerts and releases. Students will also learn how to create a newsworthy angle and to "pitch" a fashion company. Students will leave class with a complete press kit for the fashion company of their choice, including a PR plan and budget.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1181 ETHICAL FASHION

Course description forthcoming.

CR: 2

PAFM 1182 NEW YORK TREND SPOTTING

Course description forthcoming.

CR: 2

PAFM 1183 GLOBAL POLICIES: FASHION

This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade. Weekly on-line course discussions will allow the students to examine globalization's impact on the fashion industry.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1191 VISUAL MERCHANDISING

This course enables students to understand the importance of visual merchandising, often overlooked in the success or failure of the fashion retailer. Through analysis of the store layout, lighting, fixtures, props, window, and in-store displays the students learn the importance of creating a store's image. Course assignments examine the retailer's use of visual display to encourage the sale of fashion apparel and accessories.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1193 SPECIALTY MARKETS

This course is an overview of specialized markets within the fashion industry. Students will develop the necessary skills required to promote fashion products to these markets. Students will be able to implement generation analysis to create an understanding of the buying power of these untapped target markets i.e. plus size, mature market, teens, echo baby boomers, bridal, active-wear, etc.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1195 INTL BUSINESS AGREEMENTS

This course examines the legal aspects in international licensing. It gives the students an understanding of trademark, copyright and licensing laws in relation to the global fashion business. Through case studies this course will enable students to understand the importance of international licensing as a current marketing tool to reinforce brand image.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1197 FASH SHOW: PROD & PUBLICITY

This course is an overview of fashion show production and public relations. It will cover: market research; audience identification; visual merchandising; direct marketing; sponsorship; press releases; electronic media; publicity and advertising; and the primary purpose---merchandising the product. Show production from start to finish, back stage planning through presentation to wrap-up, and evaluation will be covered as well. Students in the class will participate in the development and production of the AAS Trunk Show, which takes place in May.

CR: 2

Open to: All university undergraduate degree students.

FASHION DESIGN, AAS

REQUIRED

PAFS 1000 FASHION DRAWING 1

This course serves as the foundation of fashion design representation. Students draw from live models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. It moves from gestures, shapes and poses to drawing the fashion figure.

CR: 2

Open to: Non-Associate degree in Fashion Design majors.

PAFS 1090 CONSTRUCTION 1 SEWING

Course description forthcoming.

CR: 2

PAFS 1422 PROCESS & SKILLS: FASHION DES

The objective of this course is to introduce students to design principles and creative standards common to all design fields. Projects will deal with pragmatic and creative issues. Assignments are progressive so that students will have the opportunity to establish their professional identity.

CR: 2

Open to: All university undergraduate degree students.

PAFS 1425 FASHION IND: DESIGN

This is an overview of fashion design, complementing the marketing component of the industry. Students will learn how to develop design concepts, draw the basic fashion figure and the design sketch, compile a croquis book, and make flats.

CR: 2

Co-requisite(s): PAFM 1190 Fashion Industry: Marketing

PAFS 1428 FASHION CAD: U4IA

This course teaches the fundamentals of computer-aided design through the use of Computer Design Incorporated's U4ia software, used by leading apparel and textile companies. U4ia menus and functions are taught, including knits, watercolor prints and drawing techniques.

CR: 2

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

PAFS 1441 FASHION CAD: PHOTOSHOP

This is an introductory course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop. This is the most versatile program used by leading apparel and textile companies. Students will learn how to utilize it and customize it for fashion design industry needs.

CR: 2

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

PAFS 1020 CONSTRUCTION 1 PATTERNMAKING

Course description forthcoming.

CR: 2

PAFS 1050 FASHION TECHNICAL DRAWING

Students will develop flat sketches for use in presentation and story board spec sheets. They will continue the development of the croquis book. Students will produce technical drawings by hand and digitally.

CR: 2

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

PAFS 1080 CONSTRUCTION 1 DRAPING

Course description forthcoming.

CR: 2

PAFS 1010 CONSTRUCTION 2

This course sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.

CR: 4

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing

PAFS 1431 FASHION HISTORY: COUTURE

This course is an immersive close reading of contemporary couture and designer fashion and the influences they draw from. History is in a constant play, continuously being rewritten by present contexts. You will discover just what is happening in fashion now, at the threshold of the 21c and what it means to you. The semester focuses on defining, analyzing and interpreting fashion through a diversity of mediums including popular culture, cinematic images, literature, contemporary art, new media and critical theory.

CR: 3

Open to: Non-Associate degree in Fashion Design or Fashion Marketing majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1432 FASHION HISTORY: SURVEY

19th and 20th C. fashion is studied through an examination of the influences of history, literature, politics, media, psychology and culture. Students study the history and meaning of dress and the development and practice of style.

CR: 3

Open to: Non-Associate degree in Fashion Design or Fashion Marketing majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1437 FASHION HISTORY: FUSION

This highly interactive, slide-empowered course will introduce all the artists of the 20th century that had a major influence on and intense interaction with the creators of fashion - up to the moment when the fashion designer declares: I Am The Artist! An accompanying project will ask of the students to develop a four-piece collection (mood board). The sketches will be based on the work of an artist of their choice.

CR: 3

Open to: Non-Associate degree in Fashion Design or Fashion Marketing majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1011 CONSTRUCTION 3

This course provides an advanced level of garment construction that will be directed to haute couture sewing and draping techniques. Students will develop their own designs.

CR: 2

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

PAFS 1130 FASHION PORTFOLIO

This course is designed for upper level students in Fashion Studies. They will learn how to translate their design concepts into an effective and powerful Fashion Portfolio.

CR: 2

Open to: Associate degree in Fashion Design majors; non-majors by permission.

Pre-requisite(s): PAFS 1000 Fashion Drawing 1 or PAFS 1180 Fashion Drawing 2.

PAFS 1140 FASHION TECHNIQUES

This is an advanced fashion course where students will produce their own original designs. They will go through the whole process: from the original concept, to garment development, to the finished garment(s). Students will be able to choose from a number of Fashion Design areas, such as: Accessories, Avant-Garde, Contemporary, Couture, Experimental, Knits, Line Development. Note: not all variations of the course will be offered every semester.

CR: 2

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing and PAFS 1010 Construction 2.

PAFS 1140 FASHION TECHNIQUES: ACCESSORIES

Students get an overview of the creation of a contemporary Fashion Accessory Collection. The collection begins with inspiration and ends with the creation of the finished collection. This class is a synthesis of the subjects covered in the AAS Fashion Design program.

PAFS 1140 FASHION TECHNIQUES: AVANT GARDE

Students will transgress norms concerning beauty and utility, challenging traditional and conventional designs.

PAFS 1140 FASHION TECHNIQUES: COUTURE

Students will produce their garment using as basis for their research and inspiration American and European Haute Couture.

PAFS 1140 FASHION TECHNIQUES: EXPERIMENTAL

Students will use unorthodox methods and materials to design and produce their garments.

PAFS 1140 FASHION TECHNIQUES: KNITS

Students will produce their garments using knits as the main fabrication for their projects.

PAFS 1140 FASHION TECHNIQUES: LEATHER

Course description forthcoming.

PAFS 1140 FASHION TECHNIQUES: SUSTAINABLE

Students will research and experiment with eco friendly fabrication and processing as basis for their projects.

ELECTIVES

PAFS 1040 TAILORING

This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.

CR: 2

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

PAFS 1040 TAILORING: MEN'S WEAR

This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.

CR: 2

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

PAFS 1051 ADVANCED FASHION TECH DRAWING

Students with a basic level of fashion technical drawing will extend their flat sketching/drawing skills for advanced fashion representation and specification [spec sheets], using Adobe Illustrator in conjunction with Photoshop. The course will cover fashion items not covered in the pre-requisite course Fashion Technical Drawing, such as: outerwear, accessories and prints. The skills and methods practiced will demonstrate the design process of creating a cohesive body of work for presentation to prospective employers, clients, production mills, and/or within ones own design firm.

CR: 2

Pre-requisite(s): PAFS 1050 Fashion Technical Drawing and an evaluation of work.

PAFS 1110 ECOFASH: SUSTAINABLE SOLUTIONS

This course celebrates the fashion industry's eco-pioneers and introduces students to sustainable solutions. Students will learn how to determine their carbon footprint and devise a strategy to lower it. Fashion Design and Marketing students will examine the culture of sustainability from design concept to the consumers' perspective through retail sales. The course topics will address social and environmental concerns related to textile and apparel manufacturing. It will make possible the opportunity to learn about, and use sustainable raw materials. Through social awareness and conscience this course will allow Parsons emerging fashion professionals to set forth positive change upon entering the global fashion industry. This course enables students to examine eco sourcing and manufacturing options.

CR: 3

Open to: Non-Associate degree in Fashion Design majors enrolled in their junior year or by approval of the course instructor.

PAFS 1180 FASHION DRAWING 2

This course concentrates on developing the fashion silhouette and fabric rendering techniques using a variety of materials. Students will study the interconnectivity between fabric weight/texture and garment representation based on rendered croquis.

CR: 2

Pre-requisite(s): PAFS 1000 Fashion Drawing 1.

PAFS 1181 FASHION DRAWING 3

Course description forthcoming.

CR: 2

PAFS 1200 TEXTILE DESIGN EXPLORATION

This course will expose students to culture, principles and materials that encompass fabric creation. This knowledge will cover the explicate differences involved in protein fibers (silks/wools/mohair), cellulose fibers (cotton/linen/hemp), synthetic fibers and how they interact with dyes, pigments, muds, and ochre, in addition to the impact they have in the environment. Student projects will involve screenprinting, fabric painting, fabric dyeing, digital fabric printing, and felting.

CR: 3

Pre-requisite(s): PAFS 1441 Fashion CAD: Photoshop or PAFS 1428 Fashion CAD: U4ia

PAFS 1400 FASHION DRAWING WORKSHOP

Fashion Design workshops enable students to develop and improve their skills in various aspects of the design process. Weekly sessions are an open forum guided by faculty members and are meant to supplement primary course study. The workshop will enable students to develop and practice their skills in fashion illustration. This class supplements the fashion drawing classes and all AAS students may attend.

CR: 0

Open to: Associate degree in Fashion Design majors; non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1423 ACCESSORY CONCEPTS

This studio identifies accessory categories and develops fashion products from concept to finish.

CR: 2

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

PAFS 1426 SHOE DESIGN

From concept to creation, this workshop course will teach the students how to design and fabricate footwear. It will investigate the markets, suppliers, construction methods, and manufacturing--everything necessary to get the shoes from the sketch book to the street.

CR: 2

Pre-requisite(s): PAFS 1000 Fashion Drawing 1.

PAFS 1427 HAND KNITTING

This is an introduction to hand knitting and crocheting techniques that are complementing couture fashion trends. Investigate the process of creating garments through hand knitting and learn the basic methods as well as how to develop new ones.

CR: 2

Open to: All university undergraduate degree students.

PAFS 1434 BUSINESS & ENTREPRENEURSHIP

This course introduces students to developing a business plan and writing it, getting financing, working with contractors and manufacturers, wholesale and retail pricing, legal issues and copyrights, licensing, permits, and everything else they need to know about starting their own business.

CR: 2

Open to: All university undergraduate degree students.

PAFS 1439 CAD: PHOTO/ILLUS INTENSIVE

This is an intensive course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop and Illustrator. These are two of the most versatile programs used by leading apparel and textile companies. Students will learn how to utilize them and customize them for fashion design industry needs.

CR: 2

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

PAFS 1450 FASHION LAW

Fashion designers face unique legal challenges specific to their profession. The primary goal of this course is to educate fashion students as to the legal issues they will encounter during their careers and to prepare them as to the best way to address such concerns, whether it is on their own or with the assistance of an attorney. The course includes reading, lecture, discussion, individual and joint student projects, and a final exam.

CR: 2

Open to: All university undergraduate degree students.

FASHION DESIGN, BFA

REQUIRED

SECOND YEAR

PUFD 2003 INTEGRATED STUDIO 2

The aim of Integrated studio 2 as a learning experience, allows the students to further develop 2D and 3D skills and practices within the context of the discipline and will build on the Integrated studio 1 2D/3D Introduction: Practice & Process. As the second in a six-course core sequence, students will be moving towards a competency in the application of technical processes as appropriate to 3D tasks, whilst seeking appropriate technical solutions. Students will continue to refine their approaches in regard to primary research and balancing the technical with the aesthetic.

CR: 6

Open to: Bachelors degree in Fashion Design majors only; others by permission of the Fashion Design program.

PUFD 2036 VISUAL COMMUNICATION 2

Visual Communication 2 aims to give the student the opportunity to build on Visual Communication 1 2D representational methods in regard to establishing a personal approach and fluency in 2D vocabularies via digital and traditional drawing methods. As the second in a four-course core sequence, students will expand on their ability to manipulate and apply appropriate solutions in the development of their individual style and design identity.

CR: 3

Open to:

Pre-requisite(s): PUF 2035 Visual Communication 1.

THIRD YEAR

PUFD 3003 INTEGRATED STUDIO 4, INTEGRATED STUDIO 4: ACCESSORY, INTEGRATED STUDIO 4: CHILDRENS, INTEGRATED STUDIO 4: ECO, INTEGRATED STUDIO 4: EVENING, INTEGRATED STUDIO 4: KNITWEAR, INTEGRATED STUDIO 4: MENSWEAR, INTEGRATED STUDIO 4: RTW

Integrated studio 4 provides the student with an opportunity to develop a personal design philosophy. Students will be encouraged to define themselves within a market category. As the fourth in a six-course core sequence, students will begin to theorize and contextualize their own work in readiness for senior capstone experience/final major project.

CR: 6

Open to:

Pre-requisite(s): PUF 3002 Integrated Studio 3.

PUFD 3036 VISUAL COMMUNICATION 4

Visual Communication 4 aims to give the student the opportunity to build on skills and techniques within 2D representation via digital and traditional drawing methods. As the fourth in a four-course core sequence, students will have the opportunity to continue this pathway and further articulate their vision through 2D processes with emphasis on innovation and personalization of technique.

CR: 3

Open to:

Pre-requisite(s): PUF 3035 Visual Communication 3

FOURTH YEAR

PUFD 4012 INTEGRATED STUDIO 6: ACCESSORY, INTEGRATED STUDIO 6: CHILDRENS, INTEGRATED STUDIO 6: ECO, INTEGRATED STUDIO 6: KNITWEAR, INTEGRATED STUDIO 6: MENSWEAR, INTEGRATED STUDIO 6: RTW, INTEGRATED STUDIO 6: RTW/EVE, INTEGRATED STUDIO 6: THESIS

This course is the vehicle for student's to execute their own vision for both 2D and 3D solutions and outcomes within the context of design. Students will self negotiate through a series of options that will culminate in fully supported and contextualized design solution as a body of work, which will take the form of a fully realized collection along with an extensive portfolio. Students will present their resolved concepts in a format that best conveys their personal design identity. Students will be expected to fully realize their design proposals through prototype and sample development representing resolved propositions.

CR: 3

Open to:

Pre-requisite(s): PUFD 4002 Integrated Studio 5.

PUFD 4013 CREATIVE TECH STUDIO 2: ACCESO, CREATIVE TECH STUDIO 2: ECO, CREATIVE TECH STUDIO 2: KIDS, CREATIVE TECH STUDIO 2: KNIT, CREATIVE TECH STUDIO 2: MNSWR, CREATIVE TECH STUDIO 2: RTW, CREATIVE TECH STUDIO 2:RTW/EVE, CREATIVE TECHNICAL STUDIO 2

This course is supportive of Integrated Studio 6:Thesis and gives the student additional skills/techniques within 3D execution (make). Students will finalize their systems and processes associated with 2D to 3D development and resolution. This will allow students to become immersed in the key elements of process, material and technical investigation as an underpinning to 3D design realization. Technique enquiry and process includes: Technical Draping, Draft/Drape and Flat Patternmaking.

CR: 3

Open to:

Pre-requisite(s): PUFD 4002 Integrated Studio 5.

ELECTIVES

2000 LEVEL

PUFD 2020 ZERO WASTE GARMENT

This course presents a new way of exploiting and building upon the students' existing fashion design and patternmaking skills with focus on sustainability in fashion design. It introduces the students to designing a garment without creating fabric waste in the process. In designing and producing a zero-waste garment, the students will develop a deeper understanding of the relationships between cloth, fashion design, patternmaking and draping, and in a broader sense, the connections between material, design process and final product, and the broader context in which these connections exist. On completion the students will be able to utilize patternmaking and draping as tools for innovative, sustainable fashion design. In this course sustainability provides a tool for the students to examine their design practices in a critical light.

CR: 3

Open to:

PUFD 2051 FASHION CULTURE

Fashion Culture is an intellectual studio which complements integrated design practice and offers students the opportunity to explore and define their creative and aesthetic vision through engagement with the narrative of history and a wealth of NYC resources. Lectures and readings in 20th century fashion history form the basis for an increasingly complex understanding of dress and the body as a site of social and cultural meaning. Ample museum visits and the close examination of Parsons Archive garments add a dynamic component to the course.

CR: 2

Open to: All university undergraduate degree students.

PUFD 2110 COUTURE DESIGN TECHNIQUES, COUTURE DESIGN TECHNIQUES: MEN

This course examines designer/couture construction and design details such as hand and specialty machine stitching, fine fabric finishes, beading, lace, leather, fur, corsetry and foundations for strapless garments. Students will study designer garments from the Parsons The New School for Design Fashion Archive for technical reference during each class. This practice-based class will be supplemented by guest speakers and field work relevant. Students will be required to produce a sample notebook of learned techniques, a corset and final personal design project reflecting acquired skills

CR: 3

Open to:

Pre-requisite(s): PUFN 2002 Integrated Studio 1 or equivalent

PUFD 2350 DIGITAL: SURFACE EXPLORATION 1

This course explores techniques for utilizing Adobe Photoshop software as a design tool for creating surface designs, as part of a playful creative process; Examines methods for manipulating images to create unique patterns that can be applied to any surface. Students will print on paper, fabric swatches (possibly), and explore surface manipulation following printing, through sewing techniques, embellishment, treatments, laser cutting, etc. (depends upon what is available for a given semester).

CR: 2

Open to: Sophomore Bachelors degree in Fashion Design majors, or by permission of School of Fashion.

Pre-requisite(s): PUFN 1440 2D Integrated 1 and PUFN 1450 2D Integrated 2 or equivalent

3000 LEVEL

PUFD 3061 FASHION INDUSTRY SURVEY

This course positions the role of fashion designer in the larger context of business, marketing, forecasting, manufacturing and retail. Students develop their analytical skills through research and writing. Lectures and guest speakers supplement student presentations and discussion.

CR: 2

Open to: All university undergraduate degree students.

PUFD 3110 SHOE DESIGN

This elective course focuses on the art and science of shoe making. Students will recognize, develop, and enhance their point of view as a designer within the area of shoe design. Students have the option to bench make (hand make) a shoe and establish a portfolio of designs. This course provides a hands-on experience with intense knowledge of construction and technique. On completion of the course, students will gain a deeper understanding of the art of shoemaking, shoe patternmaking and how to bench make a shoe, in addition to preparing a marketable portfolio of shoe designs.

CR: 2

Open to: Bachelors degree in Fashion Design majors only; others by permission.

Pre-requisite(s): Integrated Studio 2 or equivalent

PUFD 3111 SHOE DESIGN

This elective course focuses on the art and science of shoe making. Students will recognize, develop, and enhance their point of view as a designer within the area of shoe design. Students have the option to bench make (hand make) a shoe and establish a portfolio of designs. This course provides a hands-on experience with intense knowledge of construction and technique. On completion of the course, students will gain a deeper understanding of the art of shoemaking, shoe patternmaking and how to bench make a shoe, in addition to preparing a marketable portfolio of shoe designs.

CR: 2

Open to: Bachelors degree in Fashion Design majors only; others by permission of the Fashion Design program.

Pre-requisite(s): PUFD 2003 Integrated Studio 2 or equivalent.

PUFD 3121 HANDKNITTING

This course introduces students to hand knitting design, techniques and skills. Students learn basic stitches including: Knit, Purl, Moss, Ribbing, Cables, Bobbles and Lace work. In addition, students learn various techniques of casting on/ binding off, increasing/decreasing, how to regulate tensions, fully fashion shapes at armholes and necklines, seam sewing, buttonholes and pockets. Focused on materiality, students create a series of swatches applying learned techniques along with embellishment, beads, duplicate stitches and embroidery. Students are required to use multiple color fairisle and intarsia techniques within their array of swatches. The goal of this course is to stimulate student understanding of the technicality of knitwear, leading them to explore and creatively apply learned techniques within their own designs. The final project requires students to design and execute their own sweater using techniques learned and all applicable calculations on material usage.

CR: 2

Open to: School of Fashion degree students only.

PUFD 3122 TEXTILES

This course focuses on the study of fiber and fabric properties, identifications, fabric weaving, yarn systems and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end-use. The course combines the study of textile science, creative use of fiber and fabric as inspiration in fashion design, as well as applications and practices in the fashion industry. By

the successful completion of this course, students will be able to demonstrate a fundamental understanding of textile and yarn terminology, communicate fabric knowledge in relation to design, understand the development of textiles within a historic, ethnic, geographic and cultural context and showcase ability to manipulate fabric in innovative ways that impact design silhouette and details. ?

CR: 2

Open to: School of Fashion degree students only.

PUFD 3140 MENSWEAR TAILORING

This elective course emphasizes the process of applying hand and machine skills in the complete execution of a men's tailored notch jacket along with preparing the different components of its structure. This course gives students the ability to understand and execute finishing approaches. Working from an existing men's pattern, students will make fabric selections, create their own pattern and fabric layout, understand the make, cutting and assembly procedures.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): Integrated Studio 2; or equivalent

PUFD 3141 MENSWEAR TAILORING

Students work on creating a hand-made menswear jacket using couture methods. Detailed demonstrations and discussion of methodology explores the techniques used by tailors of yesterday and today.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): PUFD 2003 Integrated Studio 2 or equivalent.

PUFD 3172 ACCESSORY DESIGN

This is an introductory elective course for students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work. This course presents a resourceful and artistic overview of the fundamentals of Accessory design, focusing on key methods, materials and processes both historical and contemporary. The course builds on students personal design philosophies and their applications to various design research methods and tools used in realizing the studio projects. Students will discuss and analyze the market and items that are typically anything but clothing as well as the key players, taking into consideration the global impact on the fashion industry.

CR: 2

Open to: School of Fashion degree students only.

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

PUFD 3180 MACHINE KNITTING

Machine knitting workshops are offered as an intensive introduction to the basics of knitwear design. Over two full weekends this course aims to introduce students to the creative and technical possibilities of knitted fabrics as a tactile and moldable form. Students will be encouraged to experiment with different yarn qualities in fabric and garment construction, resulting in concept pieces and design boards to be added to their final portfolio. This course provides a "hands on" approach to materiality and the opportunity to experiment and practice new skills. Equipment and space is limited to 10 students total. This allows for a focused and flexible learning environment with individual attention to design.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): Integrated Studio 1; or equivalent

PUFD 3181 MACHINE KNITTING

Machine knitting workshops are offered as an intensive introduction to the basics of knitwear design. Over two full weekends this course aims to introduce students to the creative and technical possibilities of

knitted fabrics as a tactile and moldable form. Students will be encouraged to experiment with different yarn qualities in fabric and garment construction, resulting in concept pieces and design boards to be added to their final portfolio. This course provides a "hands on" approach to materiality and the opportunity to experiment and practice new skills. Equipment and space is limited to 10 students total. This allows for a focused and flexible learning environment with individual attention to design.

CR: 2

Open to:

PUFD 3200 DESIGN COMMUNICATION

This is an elective that explores a plethora of spaces that encompass the multiple forms of expression within the contemporary fashion environment. Students will be encouraged to find an individual sense of expression, through negotiated platforms of interest, this might be in relation to fashion styling and photo methods, fashion trends development and, future-scaping. Outcomes might be as varied as Developing a practical styling concept as magazine/blog/zine, as well as a variety of 3D fashion outcomes or fashion art installation resolutions. Digital media, drawing, creative or technical garment developments are methods that are open for exploration during the course of the elective.

CR: 3

Open to: Junior Bachelors degree and Associate degree majors in the School of Fashion.

Pre-requisite(s): PUF 2035 Visual Communication 1 or equivalent

PUFD 3210 FASHION AND THE NARRATIVE

This elective offers students the opportunity to explore the notion of narrative and "story telling" as it exists within the field of fashion. It is about story telling for fashion designers, how the "story" is created, what it conveys, and how it is conveyed. It will create an opportunity for students to familiarize themselves with traditional and experimental ways that story telling might be anchored to create personal stories, to generate individual points of view and character developments. It will look at the tradition of film as narrative, familiar narrative and plot strategies that are utilized. Ideas may be resolved through synopsis, story-boards, sketch and garment development, simple video, fashion styling or photography.

CR: 3

Open to: Junior Bachelors degree and Associate degree majors in the School of Fashion.

Pre-requisite(s): PUF 2035 Visual Communication 1 or equivalent

PUFD 3230 FASHION MATERIALITY

This course offers students an opportunity to explore a variety of media or processes applicable to be utilized within fashion design contexts. Technical explorations and material manipulations will be encouraged and could range from traditional solutions around contemporary concepts such as design endurance, the creation of new fabrication solutions, or the use of blended technology. Students will be encouraged to explore a range of design and technical processes in order to come up with creative material solutions that could be resolved as 3D fashion products or 2D original and innovative fabrications.

CR: 3

Open to: Junior Bachelors degree and Associate degree majors in the School of Fashion.

Pre-requisite(s): Integrated Studio 1 or equivalent

PUFD 3280 MILLINERY DESIGN

In this course students begin working with paper and wire to create experimental structures and forms and explore the aesthetics and engineering issues of placement. Through further explorations students will work with found materials, developing critical awareness in creating original sources for inspiration. Students will engage in problem solving regarding construction issues with a variety of materials, various glues, wiring and sewing techniques. Finally, students will learn how to drape, pattern and block by steaming and stretching felt and fabric to create the forms they design. Using photography and sketches of the experiments in a reflective journal, students will develop their original designs and document methods, techniques and the process of building their designs.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

PUFD 3350 DIGITAL: FLATS & SPECS

Flats and Specs focuses on practical and necessary aspect of designer's role in communicating the idea in a clear streamlined way through flat sketches, construction detail instructions and garment measurements. In this introduction students will have the opportunity to gain practical 3D and digital skills in order to competently convey their idea to the manufacturer. Students will utilize design development from the Integrated Studio course, as they translate their designs into complete technical packages.

CR: 2

Open to: Bachelors degree in Fashion Design majors, Sophomores and Juniors only.

Pre-requisite(s): PUFD 2035 Visual Communication 1.

PUFD 3351 DIGITAL: ILLUSTRATION

CR: 2

Open to:

FASHION DESIGN & SOCIETY, MFA

REQUIRED

FIRST YEAR

PGFD 5120 DESIGN STUDIO 2

Design Studio 2 links students with industry partners, who are chosen for their emphasis on new technologies in fashion such as fabrication, garment construction, yarn use, or fabric manipulation. It allows students to gain industry expertise and use innovation in order to experiment in clothing design.

CR: 6

Open to:

Pre-requisite(s): PGFD 5110 Design Studio 1: Personal Identity

PGFD 5140 ADVANCED VISUAL PRACTICUM

This workshop equips students with basic knowledge and skills in photography. The course will be an intense workshop where it will cover digital and SLR cameras, exposure, processing, lighting, and color management as well as studio workflow and team management.. Workshops run parallel to their projects and provide material they can use in design.

CR: 1.5

Open to: Masters degree in Fashion Design & Society majors only.

PGFD 5150 FASHION PRESENTATION

An international visiting professor leads the course, which explores creative means of presenting fashion. Placing fashion production within the metropolitan environment, the course examines the relationship between fashion and the city and articulates creativity as a practice that is situated in a specific place. Designers are urged to recognize the cultural context that they work in and consider how that context affects the way they communicate creative and commercial concepts.

CR: 3

Open to: Masters degree in Fashion Design & Society majors only.

SECOND YEAR

PGFD 5220 DESIGN THESIS STUDIO

In this capstone course, taken after Thesis Review, students develop their own proposal for a final project. Students are to use all their research and focus on one significant project. By the end of the course, students should demonstrate improved capabilities as designers and innovative uses of technical cutting and materials.

CR: 9

Open to: Masters in Fashion Design & Society majors only.

PGFD 5250 THESIS REVIEWS

This one-week course, which draws on ParsonsÆ graduate culture, is taken by all graduate thesis students at the beginning of their final semester. It includes critical feedback sessions with practicing professionals, designers, and artists from inside and outside the fashion industry.

CR: 1.5

Open to: Masters in Fashion Design & Society majors only.

PGFD 5260 THESIS PRESENTATION & PORT

Thesis Presentation and Portfolio is held in tandem with the Design Thesis Studio. Students use their research from the thesis studio to determine how to present their final collection and further develop their portfolio. The course is self-directed; students receive feedback and technical support from design lecturers as needed.

CR: 3

Open to: Masters in Fashion Design & Society majors only.

PGFD 5270 PROFESSIONAL PRACTICE

The course provides an overview of the fashion industry. Visiting professionals discuss topics such as copyright, contracts, PR, branding, fashion-show production, and journalism. Speakers include stylists, historians, curators, designers, international sales agents, business management, buyers, and retailers.

CR: 3

Open to: Masters in Fashion Design & Society majors only.

Credit: 0

SPECIAL REGISTRATION

PAFM 3900 INDEPENDENT STUDY

CR: 1 TO 2

PAFM 3901 INTERNSHIP

CR: 0 TO 2

PAFS 3900 INDEPENDENT STUDY

An Independent Study may be approved by the program director in the following circumstances only: if the student is engaged in his/her final semester of study and no more than one credit remains. Students must complete an Independent Study Contract, seek approval from the program director, and register accordingly.

1 to 2 CR

PAFS 3901 INTERNSHIP

CR: 0 TO 2

PGFD 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PGFD 5901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 3

PGFD 5915 WORKSHOPS

PGFD 5915 WORKSHOP: PERS IDENTITY

CR: 0

PGFD 5915 WORKSHOP: STUDIO 3

CR: 0

PAFS WORKSHOPS

Fashion Design workshops enable students to develop and improve their skills in various aspects of the design process. Weekly sessions are an open forum guided by faculty members and are meant to supplement primary course study.

PAFS 1400 FASHION DRAWING WORKSHOP

The workshop will enable students to develop and practice their skills in fashion illustration. This class supplements the fashion drawing classes and all AAS students may attend.

0 CR

Open to: AFS majors; non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1900 FASHION TECHNIQUES WORKSHOP

This workshop will assist students hone their skills in fashion techniques, construction, sewing, draping, and patternmaking. This class supplements fashion techniques and construction classes and all AAS students may attend.

0 CR

Open to: all Fashion majors or non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1900 TEXTILE WORKSHOP

CR: 0

PUFD 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

PUFD 3902 INDEPENDENT STUDY

CR: 1 TO 6

PUFD 3903 INDEPENDENT STUDY: DIGITAL

CR: 2

