SPRING 2010:
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: 12/15/2009

CONTENTS

INSTRUCTIONS

This booklet contains course descriptions for the AAS, BBA, BFA and Graduate 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. Courses offered by the Department of Art & Design Studies, including the History of Decorative Arts and Design program are also provided in this booklet.

Course information is provided in the following format:

SUBJECT CODE - MASTER NUMBER - COURSE TITLE
Description of Course
Credit
Co- or Pre-requisite(s):
Open to: [Indicates whether course is for majors only, non-majors by permission, or is "open" enrollment, if applicable.]
Primary software used: [If applicable.]
Pathway: [Art & Design Studies only.]
Faculty: [Art & Design Studies, History of Decorative Arts & Design, and University Lecture and Seminars only.]
Contributing School/Department: [University Lecture and Seminars 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. Only those courses included in this booklet open to Parsons' students.

Students should obtain the four-digit "Course Registration Number" (CRN) from the Schedule of Classes available via alvin.newschool.edu>Class Finder. This course description booklet is also available at students.parsons.edu, the continuing students' resource website.

NOTE

Class offerings and faculty assignments, as listed in this book, are subject to change. Please check ALVIN for updated information prior to the start of classes.

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 and Design History and Theory
Elective Courses: AAS, BBA, BFA

SCHOOL OF
ART & DESIGN HISTORY & THEORY

Undergraduate/Required
PLEN 0500 American Cultural Language
PLEN 1006 Bridge: CRW 1
PLEN 1031 Chase: Critical Reading & Writing 2
PLAH 1031 Chase: Per World Art/Design 2
PLEN 1020 Critical Reading & Writing 1
PLEN 1021 Critical Reading & Writing 2
PLEN 0505 ESL 2
PLEN 0507 ESL 3
PLEN 0509 ESL 4
PLEN 0510 ESL 4: Writing Intensive
PLAD 3500 Global Issues in Design: Lec/ Susan Yelavich
PLAD 3501 Global Issues in Design: Rec
PLAD 2305 History of Mod/Post-Modern Art/ Nancy Grove
PLAH 2326 History of World Arch 2 Lec/ Mitchell Owen
PLAH 2327 History of World Arch 2 Rec
PLDS 2190 History of Des: 1850-2000 Lec/ Kate Carmody
PLDS 2191 History of Des: 1850-2000 Rec
PLAH 2301 History of Graphic Design/ Janet Levy
PLAD 2048 History of Illustration/ Bill Kartalopoulos
PLAH 2300 History of Photography/ Bill Gaskins
PLDS 2500 Introduction to Design Studies Lec/ David Brody
PLDS 2501 Introduction to Design Studies Rec
PLAD 2502 Introduction to Visual Culture/ Jeff Liber
PLAH 1000 Perspectives in World Art & Design 1
PLAH 1001 Perspectives in World Art & Design 2

Undergraduate Elective
PLAH 2150 18th Century Art & Design/ Nancy Grove
PLVS 3650 Aesthetics in Early Film/ Heliodoro San Miguel
PLAH 2050 African Art/ Leon Waller
PLDS 2085 Anti-Consumerism and Sustainable Consumption/ Juulia Kauste
PLAD 2010 Art & Myth of Mexico/ Jaime Arredondo
PLAH 3066 Art & Psychoanalysis/ Bradley Collins
PLAH 3102 Art and Tourism/ Rosemary O'Neill
PLAH 3120 Arts & the Transatlantic Revolution/ Laura Auricchio
PLFS 3000 Beauty and the Body in an Image Society / Anna Akbari
PLDS 2072 Beyond Invention/ Arnold Klein
PLAH 3310 Cage to Now: Contemp Art Prac/ Melissa Burtt
PLVS 2000 Comics History / Bill Kartalopoulos
PLDS 3001 Crafter Culture, Contemporary Art, and Creative Agency / Sabrina Gschwandtner

PLFS 3026 Death of Cool/ Jessica Glasscock
PLDS 3002 Design and Ethnopgrahy / Faculty TBA
PLSD 3560 Design in Architecture: 1950s & 60s/ Juulia Kauste
PLAD 3018 Erotic Themes in Art & Design/ Arnold Klein
PLAD 2040 Fashion History: 1850-2000/ Jessica Glasscock
PLSS 2015 Images of Science in Cinema/ Heliodoro San Miguel
PLAD 3900 Independent Study
PLAH 2140 Indian Art/ Eve Eisenstadt
PLFS 3125 Interpreting Fashion/Identity/ Heike Jenss
PLAH 2160 Japanese Art/ Eve Eisenstadt
PLDS 3333 Learning Through Design/ Georgia Traganou
PLVS 3000 Magazine Culture / Jeffrey Lieber
PLAD 2011 Native N. American Art & Des/ Pamela Kladzyk
PLSD 2016 NYC: Greatest Suburb on Earth?/ Adriana Young and Matthew Thomas
PLAH 2040 Renaissance Art/ Jane Necol
PLDS 2014 Service Design Concepts/ Cameron Tonkinwise
PLDS 4000 Senior Seminar: Art Interventions: City as Site / Radhika Subramaniam
PLFS 4000 Senior Seminar: Construct Appearance/ Elizabeth Morano
PLDS 4070 Senior Seminar: Design and Social Justice/ Anooradha Iyer Siddiqi
PLDS 4075 Senior Seminar: Des for Aging Pop/ Jeffrey Rosenfeld
PLDS 4170 Senior Seminar: Design Nature & Sust:/ Faculty TBA
PLDS 4060 Senior Seminar: Magical Design/ Emily Miller
PLSD 4001 Senior Seminar: Multicultural Spaces/ Juulia Kauste
PLVS 4020 Senior Seminar: Packaging Public Health / Sarahlea Fordyce
PLAH 4090 Senior Seminar: Persuasion/ Arnold Klein
PLDS 4010 Senior Seminar: Poetics of Design/ Robert Kirkbride
PLDS 4872 Senior Seminar: Semiotics/ Marshall Blonsky
PLSD 4060 Senior Seminar: Social and Living Space in Transition / Jeff Rosenwald
PLVS 4021 Senior Seminar: Surveillance/ Margot Bouman
PLFS 4050 Senior Seminar: Slowing the Fashion Cycle/ Francesca Granata
PLDS 4003 Senior Seminar: Words as Characters / Lucille Tenazas and Susan Yelavich
PLSD 2017 Space, Design and the Everyday / Matthew Bissen
PLDS 2080 Technology & Sustainability/ John Gendall
PLFS 3019 The Fashionable Image/ Elyssa Dimant
PLVS 3075 The Future of the World: Visual Language & Info Age/ Susan Sherman
PLDS 3350 Theories into Pract:Thesis Prep/ Patricia Beirne
PLAH 3365 "This is Not a Pipe": Art and the Surreal/ Nancy Grove
PLAH 3179 U.S.-South Korea: Contemporary Art/ Thalia Vrachopoulos
PLAH 3045 Women Artists/Designers 20th C/ Jane Necol

Graduate
PLAH 5021 Art and Nationalism in Modern China/ Zhijian Qian
PGDE 5100 Design & Social Science / Ben Lee
PLEN 5001 ESL: Graduate Advanced/ Jeremy Scott
PLAH 5376 On Display / Laura Auricchio
PLAH 5012 Performance Histories/ Janet Kraynak
PLAH 5016 Thinking the Present/ Clive Dilnot

Graduate/Decorative Arts Program

PGDE 5163 Art Nouveau / Elizabeth DeRosa
PGDE 5161 Baroque / Lorraine Karafel
PGDE 5212 British and American Silver 1760-1900 / Deborah Dependahl Waters
PGDE 5205 Design Production from Drawing to Product / Floramae Cates
PGDE 5230 Gender and Design (2-week intensive seminar) / Sarah Lawrence
PGDE 5160 The Grand Tour / Maureen Cassidy-Geiger
PGDE 5132 History of Graphic Design / Ethan Robey
PGDE 5202 History of Jewelry / Denise Stone
PGDE 5212 Huguenot Silversmiths / Sarah Lawrence
PGDE 5109 Independent Study: Theory of Decorative Arts / Sarah Lawrence
PGDE 5184 Jungendstil and Werkbund: The Reform of German Design, 1985-1914 / Eric
           Anderson
PGDE 5164 Progressive and Patented 19th and 20th Century Design / Barry Harwood
PGDE 5102 Survey of Decorative Arts 2 / Marilyn Cohen
PGDE 5211 Villas & Gardens of Renaissance Italy / Tracy Ehrlich

Graduate/Decorative Arts Program/Special Status
PGDE 5901 Equivalency
PGDE 5900 Independent Study
PGDE 5901 Independent Study 2
PGDE 5910 Independent Study: MA Exam
PGDE 5909 Independent Study: Thesis 1
PGDE 5909 Independent Study: Thesis 2
PGDE 5903 Internship
PGDE 5906 Internship 2
PGDE 5999 Maintaining Status
PGDE 5906 Special Studies 1
PGDE 5907 Special Studies 2

REQUIRED COURSES

FIRST YEAR

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1
PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2
PLAH 1031 CHASE: PERSPECTIVES IN WORLD ART & DESIGN 2 (open to: Chase Scholars only.
Also listed as PLAH 1000)
Perspectives in World Art and Design, a two-semester course, will introduce students to the visual
arts and design with a focus on cognitive analysis and methodological approaches. The objective
is to expose students to the breath and diversity of the visual arts and design worldwide and to
provide a sense of historical context through chronological organization of the material. Readings
and are chosen to broaden critical perspectives. Discussion based classes enable students to
become more articulate in expressing their understanding of visual material. Research and/or
analytic papers and class presentations will be assigned to sharpen written and oral skills.
3 CR

PLEN 0505 ESL 2 (LOW INTERMEDIATE), 1.5 CR
PLEN 0507 ESL 3 (INTERMEDIATE), 1.5 CR
PLEN 0509 ESL 4 (ADVANCED), 3 CR
PLEN 0510 ESL 4: WRITING INTENSIVE (ADVANCED with a focus on writing) 3 CR
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.
Co-requisite(s): PLEN 0500 (PLEN 0507 ESL 3 only)

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.
1.5 CR
Co-requisite(s): PLEN 0507 ESL 3

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.
3 CR

PLEN 1020 CRITICAL READING & WRITING 1
PLEN 1021 CRITICAL READING & WRITING 2
PLEN 1031 CHASE: CRITICAL READING & WRITING 2 (Open to: Chase Scholars only)
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.
3 CR

SECOND YEAR

PLDS 2500 INTRODUCTION TO DESIGN STUDIES: LECTURE (0 CR)
PLDS 2501 INTRODUCTION TO DESIGN STUDIES: RECITATION (3 CR)
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
Faculty: David Brody
Required for: All BFA sophomores, except Fine Arts and Photography.
Note: Students are required to register for *both* Lecture and Recitation on the same day.

PLDS 2190 HISTORY OF DESIGN: 1850-2000: LECTURE (0 CR)
PLDS 2191 HISTORY OF DESIGN: 1850-2000: RECITATION (3 CR)
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: Design Studies
Faculty: Kate Carmody

Required for: Design & Technology, Fashion Design and Product Design sophomores, for whom preference is given.
Note: Students are required to register for *both* Lecture and Recitation on the same day.

PLAH 2301 HISTORY OF GRAPHIC DESIGN

This survey will examine all of the major designers and modern movements that have significantly contributed to the development of the practice of graphic design. The course will discuss how historical, societal, cultural, and technical conditions changed what designers produced and how they worked. Emphasis will be placed on the Avant-garde, emphasizing such seminal periods and movements as the Arts and Crafts, Russian Constructivism, German Modernism, the Neue Grafik, and the recent proliferation of digital design. The course will include readings from Philip Meggs' "History of Graphic Design" amongst other readings by designers themselves. Requirements include a midterm, final exam and research.
3 CR
Pathway: Design Studies
Faculty: Janet Levy
Required for: Communication Design sophomores, for whom preference is given.

PLAD 2048 HISTORY OF ILLUSTRATION

Illustration Histories will explore the illustration medium through 15 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.
3 CR
Pathway: Design Studies
Faculty: Bill Kartalopoulos
Required for: Illustration sophomores, for whom preference is given.

PLAD 2305 HISTORY OF MODERN/POSTMODERN ART

The 20th century changed everything about art: where it was located, who made it, who it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to appropriate venues. We will discuss individual artists and representative art movements from throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance.
3 CR
Pathway: Art History
Faculty: Nancy Grove
Required for: Fine Arts sophomores, for whom preference is given.

PLAH 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.

3 CR
Pathway: Visual Culture Studies
Faculty: Bill Gaskins
Required for: Photography sophomores, for whom preference is given.

PLAH 2324 HISTORY OF WORLD ARCHITECTURE 2: LECTURE (0 CR)
PLAH 2325 HISTORY OF WORLD ARCHITECTURE 2: RECITATION (3 CR)

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 preceptorial 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: Art History
Faculty: Mitchell Owen
Required for: Architecture and Interior Design sophomores, for whom preference is given.

PLAD 2502 INTRODUCTION TO VISUAL CULTURE

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.

3 CR
Pathway: Visual Studies
Faculty: Jeff Lieber

Note: Preference given to Fine Arts sophomores for whom this course fulfills a Critical Studies requirement.

THIRD YEAR

PLAD 3500 GLOBAL ISSUES IN DESIGN: LECTURE, 0 CR
PLAD 3501 GLOBAL ISSUES IN DESIGN: RECITATION, 3CR

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.
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Design Studies, Criticism
Faculty: Susan Yelavich
Required for: All BFA Juniors.

ELECTIVE COURSES

ART HISTORY PATHWAY: INTERMEDIATE COURSES

PLAD 2010 ART & MYTHOLOGY 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 Teotihuacán, 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.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Jaime Arredondo

PLAD 2011 NATIVE NORTH AMERICAN ART & DESIGN

Native North American art, architecture, and design appears in various forms along many paths, including traditional, revived, and hybrid. This course will present and share material culture of North America's First People from ancient days to the present. Architecture and shelters, designs and motifs, textiles, jewelry, regalia, ceremonies, and political art expressing current experiences will be studied. Significant objects and sites created and developed by artists and designers of the Eastern Woodlands, Great Plains, Subarctic, Arctic, Northwest Coast, Southwest, West, Southeast and Caribbean will be included. Cultural centers in the Western Hemisphere have shifted over the past 500 years, and the paths shared by many people have also shifted. Motifs and designs used to enhance communities will be shown in context with ancient architectural sites as well as new. Trading networks, creative relationships with the environment, lighting and shading design, agriculture, and the adaptation of non-Native programs will be studied. Cultural influences from people of Central America will be considered, as well as shared design traditions of the Pacific Rim. Religious observances will be respectfully discussed relative to certain objects and sites. Web-based graphic design, revived ceramic traditions, and contemporary fine art will be included. Several field trips to collections in the New York City area will enhance course lectures and projects.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History, Design History
Faculty: Pamela Kladzyk

PLAD 2040 FASHION HISTORY: 1850-2000
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.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Fashion Studies, Design History
Faculty: Jessica Glasscock

PLAH 2040 RENAISSANCE ART
A pivotal period in the history of art, the Italian Renaissance remains a rich trove of visual and intellectual inspiration for contemporary artists and designers. Through masterpieces of painting and sculpture, students will come to understand not only the artists and ideas of the time, but also the design of daily life. Much of what we associate with the modern artist-a dynamic society, patronage, politics, and gender-has its roots in this period. Alive with artistic personalities and innovations, the pageant of visual culture is examined thematically and historically through painting, sculpture, and a variety of design arts, such as books, clothing, and furnishings, to explore the creation of the material culture as well as Renaissance ideals and responses to it.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Jane Necol

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. [Multicultural]

3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Leon Waller

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 Ghandaran, Mauryan, Dravidian, Gupta, and Mughal.

3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Eva Eisenstadt

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.

3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History, Design History
Faculty: Nancy Grove

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, Kofum (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.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Eve Eisenstadt

ART HISTORY PATHWAY: ADVANCED COURSES

PLAD 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.
3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History
Faculty: Arnold Klein

PLAH 3045 WOMEN ARTISTS & DESIGNERS IN THE 20TH CENTURY
This course, not for women only, surveys women artists and designers who cross between the traditional forms of the fine arts and a variety of design areas, taking inspiration from both worlds. These cross-pollinations result in new definitions of women's work. Through lecture-discussions, case studies, writing and field trips to see examples of art and design, students gain a critical knowledge of the history of women's contributions to art and design and an understanding of how society and culture have influenced women's choices. For example, how have access to professional training and historic and social influences such as feminism and sustainability affected their achievements? We will study the influence of Modernism, the Bauhaus, Productivism and more recent art movements on women, ranging from historic figures such as Sonia Delaunay, Anni Albers and Charlotte Perriand to contemporaries Faith Ringgold, Maya Lin and Andrea Zittel. Overall, students gain a knowledge of the history of women artists and designers as well as developing skills in critical thinking, analysis and writing.
3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History, Design History
Faculty: Jane Necol

PLAH 3066 ART & PSYCHOANALYSIS
Since Freud wrote his *Leonardo da Vinci* in 1910, psychoanalysis has shed new and sometimes disturbing light on both the lives and works of great artists. Although controversial, psychoanalytic writing on art has proven dramatically that a full grasp of many works is impossible without an understanding of the artist's inner life in all of its complexity. In addition to Leonardo this course will focus on three masters – Michelangelo, Van Gogh, and Picasso – whose art, rich in autobiographical content, has been fruitfully discussed from a psychoanalytic perspective. A

School of Art and Design History and Theory
Elective Courses: AAS, BBA, BFA

close examination of key monuments will reveal how each artist's psyche consciously and unconsciously shaped his creations. Readings will include both psychoanalytic and art historical literature. The course will pay special attention to works in New York City Museums. Requirements will include class discussions, two 3-5 page papers, and a final exam.
3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History, Design History
Faculty: Bradley Collins

PLAH 3102 ART AND 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.
3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History
Faculty: Rosemary O'Neill

PLAH 3120 ARTS & TRANSATLANTIC REVOLUTION
Visual culture plays crucial roles in shaping, publicizing, and commemorating moments of political and social change. This course asks how both "high art" and "popular culture" contributed to the upheavals that shook both sides of the Atlantic at the end of the 18th century in the revolutions in France, the U.S., and Haiti. One focus is on the stylistic and iconographic influences that crossed the ocean, and on the varying roles of race, class, and gender in each context. The course also traces the visual legacies of these revolutions in the 19th and 20th centuries, examining how, why, and to what effects Jacob Lawrence created his series dedicated to the Haitian slave-turned-leader Toussaint L'Ouverture (1938), or Emanuel Leutze painted George Washington Crossing the Delaware (1851). Students visit, and write papers about, works on view in NYC.
3 CR
Pre-requisite(s): At least one intermediate (2000-level) course in Art & Design Studies.
Open to: Junior and Seniors only.
Pathway: Art History
Faculty: Laura Auricchio

PLAH 3179 U.S.-SOUTH KOREA: CONTEMPORARY ART
This course will begin with the post-war era and its artistic developments up to the present time. The end of the Korean War in 1953 signaled a period of artistic chaos with two tendencies to be seen, one pro and one against Western influence. But, by the late fifties modern artists abounded

in South Korea. A number of movements similar to the West -- Dada, Post-Painterly Abstraction, Op Art -- ensued. Many artists began to travel to Europe and the United States for their education, and the cross-pollination process wrought new changes in the Korean aesthetic. Korean art (sculpture, installation, new media, film) and design (fashion, furniture, jewelry) are now a significant presence in the international arena, and in New York City, the host of a large number of Korean artists. This course will cover Korean art and design, and Korean-American designers and artists. Students will have the opportunity to make studio visits and attend exhibitions at the Tenri Cultural Institute, The Asian Society, The Kaikodo Gallery, The Metropolitan Museum of Art, The Korea Gallery, and The Kang Collection.

3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History, Design History
Faculty: Thalia Vracholpoulos

PLAH 3310 CAGE TO NOW: CONTEMPORARY ART PRACTICE

The rise of pop, minimal, conceptual, body, 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.

3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History, Criticism
Faculty: Melissa Rachleff Burtt

PLAH 3365 "THIS IS NOT A PIPE": 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 a s 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.

3 CR
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Art History
Faculty: Nancy Grove

PLAD 3900 INDEPENDENT STUDY

For more information on Independent Studies, students should see the Office of Advising.
0.5 TO 3 CR
Open to: By permission only.
Faculty: TBA

ART HISTORY PATHWAY: SENIOR SEMINARS

PLAH 4090 SENIOR SEMINAR: 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.

3 CR
Open to: Seniors only.
Pathway: Art History
Faculty: Arnold Klein

DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

PLDS 2014 SERVICE DESIGN CONCEPTS

This course will critically examine the emerging transdisciplinary practice of service design. Service design is the scripting of interactions between people, in situations from a restaurant to higher education. Designers of services also design the environments ('servicescapes') and devices (such as forms or touch-screen terminals) necessary for the delivery of the service. Services are becoming an increasingly important section of post-industrial economies. They are also considered a vital part of the development of more sustainable and equitable societies. Designing a service involves balancing the need for efficiency in the delivery of the service with the need for personalizing the interaction between people. Consequently, services are best understood not as one-way activities, but rather as co-creations between the people doing the services and the people receiving the services. This course will interrogate the power dynamics involved in services, and the way these are obscured by branding and current service design techniques. Students will research existing services and shadow a live service design project in the social services sector.

3 CR
Open to: Sophomores and Juniors
Pathway: Design Studies
Faculty: Cameron Tonkinwise

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; perspectively, 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.

3 CR
Co-requisite(s): PUIC 2040 IDC: MEDIA & REPRESENTATION
Open to: Sophomores and Juniors only.
Pathway: Design Studies
Faculty: Arnold Klein

PLDS 2080 TECHNOLOGY & SUSTAINABILITY

This course will examine the contradictory (but promising) relationship between sustainability and technology, ultimately placing the notion of sustainability into a working conceptual frame. As our point of departure, we will consider sustainability as the (il)legitimate heir of the avant-garde—that same avant-garde that pursued the conditions of industrial production we must now retroactively solve. We will closely examine the role of technology and its historical and theoretical complicity with sustainability. Along the way, we will explore the sets of opposing values generated by technology that profoundly affect art and architectural practices—desire and restraint, natural and artificial, avant-gardism and nostalgia. In unpacking the genealogies of these values, we will develop a theory of sustainability relevant to contemporary practice.

3 CR
Open to: Sophomores and Juniors only.
Pathway: Design Studies
Faculty: John Gendall

PLDS 2085 ANTI-CONSUMERISM AND SUSTAINABLE CONSUMPTION

This course explores the emergence within late capitalism of alternative economies and even post-capitalist ways of resourcing communities. We will focus on the role of design in facilitating and supporting the development of alternatives to the capitalist patterns of consumption as well as in creating a world more in tune with a sustainable and ecological approach to life.

The course combines theoretical examinations with ethnographic case studies. It begins with examinations of ethical consumption movements, both officially-sanctioned (such as labeling schemes) and grass-roots campaigns (consumer boycotts). It then looks at attempts to withdraw in part or whole from capitalism, from 'buy nothing' compacts to downshifting and voluntary simplicity. Finally, the course examines attempts to establish more cooperative economies, whether commercial service systems, digital mass collaborations or community shared resources. We will explore the role of design in enabling these initiatives, from the design of information systems to the physical design of communal facilities.

3CR
Open to: Sophomores and Juniors only
Pathway: Design Studies

Faculty: Juulia Kauste

DESIGN STUDIES PATHWAY: ADVANCED COURSES

[UPDATED 11/11/09] PLDS 3001 CRAFTER CULTURE, CONTEMPORARY ART, AND CREATIVE AGENCY

Many contemporary artists are creating works that are interdisciplinary, performance-oriented, technology-based, and participatory. These projects dip into the overlapping fields of craft and design in order to catalyze exchanges outside of traditional art audience boundaries, create political commentary, explore tactility, critique the art market, and respond to dissatisfaction with mainstream culture. This course will introduce such works of art as well as notions of "craftivism." Students will be asked to consider distinctions between the contemporary roles of artist, designer, hobbyist and crafter, and to address questions about how artworks engage viewers in social, political, and community-oriented expression.

3CR
Faculty: Sabrina Gschwandtner
Open to: Juniors and Seniors only
Pathway: Design Studies

[UPDATED 11/11/09] PLDS 3002 DESIGN AND ETHNOGRAPHY

 In this course, combining seminar and workshop, students will engage in the theory and practice of ethnography in relation to anthropology, the discipline within which it emerged, and to design, a field that since the 1950s has made extensive use of its methods. Students will read contemporary and classic ethnographic texts, and will study the changes of the ethnographic practice within specific historic and professional contexts. In its later part, the class will focus on the use of ethnographic methods by various research groups in the field of design, such as the Herman Miller Research Corporation, Xerox PARC, and Ideo. Students will gain an understanding of the use of ethnography in design practice and research as an approach that allows the inclusion of the perspectives of social actors and cultural producers. They will become familiar with ethnography's diverse methodologies (such as visual ethnography and participant observation) and learn how to apply them in their own ethnographic work in various sites in New York City.

3 CR
Pathway: Design Studies
Open to: Juniors and Seniors only
Faculty: TBA

PLDS 3333 LEARNING THROUGH DESIGN

Upon entering elementary school, most children experience the conventional separation between academic learning and the arts that will mark most of their future educational experiences. Considering design as an intermediary between the two, this course is based on the premise that design pedagogy from K to 12 is fundamental for the cognitive development of children, and for fostering a meaningful relationship with their material environment. The term 'design pedagogy' implies not merely vocational design training, but the use of design thinking as a process that through visual learning, hands-on experiences, and project-based engagement can help children comprehend a variety of humanities and science-based subjects. The course will provide an overview of various pedagogical systems

that use integrative approaches, such as Montessori, Froebel, Waldorf, Reggio Emilia and Bank Street. Students will visit schools of this type in New York City in order to perform first-hand observations of their educational environments and methods.

3 CR
Co-requisite(s): PUDD 4550 Collab: Learning through Design, offered by the School of Art, Media, and Technology.
Open to: Juniors and Seniors only. Permission required.
Pathway: Design Studies.
Faculty: Georgia Traganou
Note: 15 student max enrollment.

PLDS 3350 THEORIES INTO PRACTICE: THESIS PREPARATION

Theories of Practice explores areas of critical thought in relationship to design practice. The course will present a range of texts that address issues central to an informed awareness of current theoretical design debates and will explore topics such as meaning in design, the role of design in shaping in contemporary thought, and the relationship of theory to design practice. Theoretical readings will be coupled with bi-weekly presentations of precedent studies of designers, projects, businesses, and alternative practices that state a position, explore points of view and meaning in their work.

3 CR
Pre-requisite(s): One intermediate course
Open to: Juniors and Seniors only.
Pathway: Design Studies
Faculty: Patricia Beirne
Note: Preference given to IDC majors for whom this course is a requirement.

DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLDS 4010 SENIOR SEMINAR: POETICS OF DESIGN

Must sustainability be ugly? Is beauty superficial? Are aesthetics and ethics at opposite poles or two sides of the same coin? This interdisciplinary senior seminar/studio examines "poetics" at its root, the Greek word "poiein" – to make. As a poem is breathed to life through performance, so is an artifact brought to life through its use, its *inhabitation*. From long tradition, material craft and the craft of thought have influenced one another; more recently, however, the perception that we *make* our own thoughts, from any and all available materials – poems, paintings, the soup of cities and dreams – has yielded to a more passive view that thoughts are things we simply *have*. A sequence of readings and student-led topical discussions will focus on locations of memory and identity. Across the semester, investigations begin in the workings of the mind and conclude in the public realm. The series of design and written exercises, conceived to complement core studio and thesis projects, will produce interlinking/nested vessels for preserving experience. These will be gathered into a final "ark" containing the semester's work, and a 15-page research paper, which together form a personal manifesto about the design process.

3 CR
Open to: Seniors from the School for Constructed Environments only. 12 student max enrollment. Permission required.
Pathway: Design Studies.
Faculty: Robert Kirkbride

PLDS 4060 SENIOR SEMINAR: MAGICAL DESIGN

This seminar will be a platform to explore out-of-the-ordinary developments in design. Concentrating on concepts of invention, innovation, surprise, and wonder and bridging all realms of the visual world, we will consider such things as e-textiles, translucent concrete, touchlight interaction, superscapes and Sonicvision. From hand-craft to the machine, the mechanical to the digital, Zoetropes to virtual worlds, telegraphy to the internet, designers don't just impact the appearance and fabrication of material things but also engage in ever-changing technologies that may alter our relationship to the very materiality of those things, as well as dramatically shift our sense of time and space. How may we think about the earliest design tools in the context of tomorrow's visionary devices? As we approach the close of the twenty-first century's first decade, where technically anything and everything seems possible, how does design continue to invent, invert, delight or suspend belief?

3 CR
Open to: Seniors only.
Pathway: Design Studies.
Faculty: Emily Miller

PLDS 4070 SENIOR SEMINAR: DESIGN & SOCIAL JUSTICE

This seminar investigates historical and contemporary convergences of design and human rights. Through an eclectic and growing literature, we will examine theoretical and instrumental objects, spaces, and practices along themes of spatial politics and territorial activism, such as: camouflage, war, and urbicide; borders and camps; politics of reconstruction; technologies of terror and surveillance; photographic and other aesthetic modes of witness; statelessness, displacement, and diaspora; post-national colonization; humanitarian nongovernmental practice; the commonplace as a site of humanistic aesthetic inquiry.

Reading critically in the fields of visual representation and design practice, we will isolate and interpret discourses that have developed in the second half of the twentieth century in historic relationship to the conditions of modernity, the inexorable urbanization of the planet, unprecedented human mobility, and a pluralism of intellectual theory. Our goal is collective and individual: to identify a philosophical, historical, and theoretical context for further intellectual development and practical strategy.

3CR
Faculty: Anooradha Iyer Siddiqi
Open to: Seniors only
Pathway: Design Studies

PLDS 4075 SENIOR SEMINAR: DESIGN FOR AGING POPULATIONS

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. The seminar will build upon cross-cultural material, some historical material, and cutting-edge design in the United States.

3CR
Faculty: Jeffrey Rosenfeld
Pathway: Design Studies

Open to: Seniors only

PLDS 4170 SENIOR SEMINAR: DESIGN, NATURE & SUSTAINABILITY: A HISTORICAL & THEORETICAL CONTEXT

The term sustainability has been used by analysts and practitioners holding widely differing perspectives, at least from the late 1980s on, from economics to environmental history, from biology to political science and international relations. What could sustainability mean for designers today? Does it represent a workable concept? How can designers begin to construct conceptual frameworks for understanding the questions that sustainability raises? This seminar proposes to study sustainable design through an emphasis on the built environment. Our approach will be to weave together important writings about nature and the environment (George Marsh, Aldo Leopold, Rachel Carson), with key moments of environmental policy and activism (Princeton Conference 1955, Earth Day 1970, Bruntland Report 1987), and design research (from garden cities to BedZED). We will look at how designers and critics have responded to the concept of sustainability. If sustainability is seen as a limit identified with protecting nature, with the goals of preservation and minimal intervention, does it stand in opposition to architecture as an instrument of development? How can the values of environmentalism and sustainability be integrated into the ways in which designers think?

3CR
Faculty: Ioanna Theocharopoulou, Ph.D.
Open to: Seniors only
Pathway: Design Studies

PLDS 4872 SENIOR SEMINAR: SEMIOTICS

After four introductory sessions exposing the seminar to what the French writer Roland Barthes called the semiological adventure (of the 1960s and '70s), the course becomes an applied semiotics, addressing Americans for whom European theory is but a catalyst for action, for self-insertion into the U.S. marketplace. These first lessons focus on the major names of the movement, Barthes, Lacan, Kristeva, Foucault, Derrida, Eco et al. The introduction will include sample decodings, from the founders of the discourse as well as from the instructor, who will focus on contemporary American examples and topics. Starting with the fifth session the seminar applies the theory to advertising (TV and radio), film, fashion, text, decorative arts and other market discourses. The pedagogic tools include fashion documentaries (Wender's "Notebook on Cities and Clothes", Scorcese's "Made in Milan", etc.), radio and TV Reports' video compilations of top current TV spots, engagement with the Seventh Avenue fashion department, a visit to the Cooper-Hewitt collection of decorative works, as well as in-seminar film and news screenings, lecture and above all, classroom discussion. In short, there will be a balance between theory and contemporary practice.

3 CR
Open to: Seniors only.
Pathway: Design Studies, Theory and Criticism
Faculty: Marshall Blonsky

[UPDATED 11/11/09] PLDS 4003 SENIOR SEMINAR: WORDS AS CHARACTERS: DESIGNING FICTIONS

In the spirit of exploration, students working as both designers and writers will act as translators of life's fictions. Selections from fiction and non-fiction will offer new perspectives on the ways

literature can inform design in the studio and social lives of things beyond the studio. Through a combination of readings, writing assignments, and studio projects, three themes will be explored: the physical form of books and letters, the role of culture in the production of images and text, and the hybrid identities created by languages and dialects of communication. Students will experiment with typography and images by using alternative materials in three dimensions. They will engage in cultural mapping and produce a large format poster. The course will culminate in a formal paper and the design and production of a book that investigates systems of reading and information delivery. Studio projects will correspond and respond to the writings of authors such as Jorge Luis Borges, Simon Schama, Orhan Pamuk, Italo Calvino, Nicholson Baker, and Vladimir Nabokov. By experiencing design and writing (form and meaning) as integrally related, students will expand both their notions of practice and critical thinking.

Open to: Seniors only.
Pathway: Design Studies
Faculty: Lucille Tenazas and Susan Yelavich
Note: 12 student enrollment max.

FASHION STUDIES PATHWAY: ADVANCED COURSES

PLFS 3026 DEATH OF COOL: SUBCULTURE AND FASHION
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.
3 CR
Pre-requisite(s): One intermediate course.
Open to: Juniors and Seniors only.
Pathway: Fashion Studies
Faculty: Jessica Glasscock

PLFS 3125 INTERPRETING FASHION & IDENTITY
In parallel to the growing significance of fashion its study has widely expanded, turning into a multi-facetted discipline that goes „to the heart of understanding the shaping of self and identity within a global framework" (Maynard 2004). The seminar introduces students to the multidisciplinary field of fashion theory and methodology, combining readings of fashion classics such as Simmel and Veblen with the discussion of more trans-disciplinary scholarship on fashion. The emphasis will be on key-concepts and paradigms that underpin the development of fashion studies and research on fashion and identity, such as body and gender, ethnicity, age, sub/culture and distinction, consumption/ production, media and globalization processes. By approaching fashion from these angles in parallel to practicing own empirical research, students will be able to engage actively and reflect critically on fashion studies.
3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.
Pathway: Fashion Studies
Faculty: Heike Jenss

[UPDATED 11/11/09] PLFS 3000 BEAUTY AND THE BODY IN AN IMAGE SOCIETY

This course examines the social construction of beauty and the role of the body in a technologically mediated society. Through an exploration of the evolution of beauty standards, as well as a look at notions of "ugliness" and the grotesque, we will examine how beauty is manufactured and managed. The ephemerality of the body is at issue, with a focus on techniques of the body and the body's role as social capital and as a valuable currency for exchange. Through cultural, sociological, and media studies approaches, the course explores notions of identity and body politics (gender, race, sexuality, class) in relationship to image management. The current makeover craze, nudity regulations, and insured body parts are just a few of the contemporary issues that will frame the course discussions.
3CR
Open to: Sophomores and Juniors only
Faculty: Anna Akbari
Pathway: Fashion Studies

FASHION STUDIES PATHWAY: SENIOR SEMINARS

PLFS 4000 SENIOR SEMINAR: CONSTRUCT APPEARANCE

Participation in creating a "look" is not optional; while we may experience our own appearance as "normal" or "natural," our physical self is a manifestation of culture. This course will examine dress and the body as social constructions. How do we determine what looks normal? How do media, technology, politics, music, and tradition affect our appearance? How does our appearance reflect concepts of masculinity/femininity, conformity/rebellion, or modesty/display? These and other issues will be traced historically and identified in current discourse. Seminar work will include extensive readings and substantial research. Participants are expected to bring their prior academic and studio experience to the course focus.
3 CR
Open to: Seniors only.
Pathway: Fashion Studies,
Faculty: Elizabeth Morano

PLFS 4050 SENIOR SEMINAR: SLOWING THE FASHION CYCLE

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.
3 CR
Open to: Seniors only.
Pathway: Fashion Studies.
Faculty: Francesca Granata

SPATIAL DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

PLSD 2016 NYC: GREATEST SUBURB ON EARTH?
Have the proliferation of luxury lifestyle enclaves, large chain stores, and personal mobile devices transformed the landscape of New York City into that of a planned community? Has the consumption-driven development of the City reduced its physical, economic, and cultural flows into that of a suburban mall? This course will examine New York City's evolving urban form beginning after the post World War II exodus of the white middle class to the suburbs to the current re-emergence of the City as a lifestyle center for a global elite. By exploring how the urban, sub-urban and ex-urban interact and overlap in New York, we will trace the socioeconomic and physical flows occurring on multiple scales of movement, technology, and design. The class will work in interdisciplinary teams to investigate mechanisms for reading, mapping and planning New York, while examining issues of mallification, gentrification, gatedness, and densification.
3 CR
Open to: Sophomores and Juniors Only
Pathway: Spatial Design Studies
Faculty: Adriana Young and Matthew Thomas

[UPDATED 11/11/09] PLSD 2017 SPACE, DESIGN AND 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.
3CR
Open to: Sophomores and Juniors only
Pathway: Spatial Design Studies
Faculty: Matthew Bissen

SPATIAL DESIGN STUDIES PATHWAY: ADVANCED COURSES

PLSD 3560 DESIGN IN ARCHITECTURE: 1950s & 1960s
Design and architecture in the 1950s and the 1960s is marked by strong contradictory tendencies. On the one hand, there was a firm belief in the possibility of a better future facilitated by new technological solutions and an aspiration towards growth and expansion on every level. On the other hand, however, there was a dark sense of disappointment in the ways in which technology and innovation had been made to serve the war industry and a concern for the future of the social and human values of the modern society. Remarkable changes in the social and economic structure of the society and the increasing globalization of the market place created a new kind of environment for the designer to work in. This course explores the new kinds of design solutions and the sense of optimism that designers and architects such as Harry Bertoia, Carles and Ray Eames, Richard Neutra, Eero Saarinen and many others brought to the problems of the immediate post war years.
3 CR
Pre-requisite(s): One intermediate course
Open to: Juniors and Seniors only.
Pathway: Spatial Design Studies
Faculty: Juulia Kauste

SPATIAL DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLSD 4001 SENIOR SEMINAR: MULTICULTURAL SPACES IN PARIS AND NEW YORK
In this course we will study the dynamics of multiculturalism and globalization as they are expressed in our urban spaces today. We will look at how these dynamics are mediated through design and architecture. Comparing the experience of Paris and New York, we will look at how designers and architects today tackle the challenge of responding to the needs of diverse audiences, both locally and internationally. We will study issues related to the presentation and representation of different identities and ethnicities in the space of the city. We will look at different neighborhoods in the two cities as examples of the ways in which differences in the local cultural context are communicated through the organization and use of urban space. We will also study different types of spaces in the city as examples of the ways in which public and private spaces get shaped to accommodate different groups of people.
3 CR
Open to: Seniors only
Pathway: Spatial Design Studies
Faculty: Juulia Kauste

PLSD 4060 SR SEM: SOCIAL SPACE AND LIVING SPACE IN TRANSITION
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.

3 CR
Open to: Seniors only.
Pathway: Spatial Design Studies
Faculty: Jeffrey Rosenfeld

VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES

PLSS 2015 IMAGES OF SCIENCE IN CINEMA

In this course we will explore the mutual and complex interrelations between science and cinema. Cinema was born as a scientific marvel, but soon transformed into an industrial art and the most powerful form of entertainment. However, science has always played a very significant but often overlooked role in cinema's development spurring numerous scientific advancements and providing the film industry with never ending technological improvements. In turn, science soon found in cinema the most perfect vehicle for scientific popularizations through documentaries and educational programs, as well as an extremely useful research and archival tool. In addition, science itself has many times become one of the favorite cinematographic subjects, from the lives of scientists to the science-fiction anticipations. This course will center around the study of these three major areas of contact: cinema as a scientific and technological product, cinema as an instrument and vehicle for science, and science as a subject of cinema.

3 CR
Open to: Sophomores and Juniors only.
Pathway: Visual Studies
Faculty: Heliodoro San Miguel

VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES

[UPDATED 11/11/09] PLVS 2000 COMICS HISTORY

Comics history is being made right now, with the rise of graphic novels and the flourishing of a vital artistic scene. But comics have deep roots. Visual narrative ranks among humankind's earliest art. The specific form we think of as "comics" has ancestral ties to the invention of mass reproduction, and direct precedents in the eighteenth and nineteenth centuries. This course will trace the history of comics as an art form up to the present day, including comic strips, comic books, underground comix, graphic novels, and more. We'll consider how different definitions of the form can shape perceived history, and we'll examine the ways that working commercially for mass reproduction has affected the form's development. We'll study the careers of groundbreaking innovators who have advanced the art form, and our reading will include some of the most important and influential comics ever published.

3CR
Open to: Sophomores and Juniors, and Seniors by permission only
Pathway: Visual Studies
Faculty: Bill Kartalopoulos

VISUAL CULTURE STUDIES PATHWAY: ADVANCED COURSES

[UPDATED 11/11/09] <u>PLVS 3000 MAGAZINE CULTURE</u>
Description forthcoming.
3CR
Open to: Juniors and Seniors only
Pathway: Visual Studies
Faculty: Jeffrey Lieber

<u>PLVS 3075 THE FUTURE OF THE WORLD: VISUAL LANGUAGE & INFORMATION AGE</u>
With modern technological advances, we believe we can "design" everything in our environment
to suit our needs. We can alter nature's innate design and chart chaos and chance. With
innovations like hyper-text and the non-linear structure of the internet, some even believe we can
finally expand our consciousness and break through the linear logic of the printed word, of the
alphabet itself, enabling us to perceive the world in a fresh new way. In this class, we will examine
this assumption in a historical context, along with its possible consequences—both positive and
negative—and the concurrent ethical responsibility it implies. Along with visual presentations, we
will discuss relevant critical essays, including work by Anthony Smith, Sean Adams, E.H.
Gombrich, Paula Gunn Allen, Audre Lorde, bell hooks, and Marshall McLuhan.
3 CR
Pre-requisite(s): One intermediate course.
Open to: Juniors and Seniors only.
Pathway: Design Studies, Visual Studies
Faculty: Susan Sherman

<u>PLVS 3650 AESTHETICS IN EARLY FILM</u>
This course explores the aesthetic and intellectual roots that contributed to define cinema as an
art, and the diverse currents that shaped modern film. We will delve into the influence of
technological developments, literature, fine arts, avant-garde movements, and film pioneers, to
trace their impact in the most prominent cinematic trends and filmmakers. Students will develop
a more complex appreciation of the context that framed the evolution of film language and
aesthetics. This course does not require previous knowledge in cinema, but demands weekly
viewing of movies, active in-class participation, and is writing intensive.
3 CR
Pre-requisite(s): One intermediate course.
Open to: Juniors and Seniors only.
Pathway: Visual Studies
Faculty: Heliodoro San Miguel

VISUAL STUDIES PATHWAY: SENIOR SEMINARS

<u>PLVS 4020 SENIOR SEMINAR: PACKAGING PUBLIC HEALTH</u>
26 Designers are viewed as intermediaries between production and consumption. What happens
to the designer's role when the goal is a change in awareness or behavior rather than a
commodity purchase? This course examines the challenge of and tools used for creating change
through design by looking at both written theory and practical examples. Ideas introduced in
earlier courses such as target audience demographics, aspiration, identity, and narrative myths
will take on new meaning in the framework of public service. We will begin by discussing historic

School of Art and Design History and Theory
Elective Courses: AAS, BBA, BFA

and contemporary national public health messages and then move towards a focus on campaigns in New York. In addition to the course readings students will document, map and critique examples around the city, and work on a video project with the local organization Public Health Solutions.
3 CR
Open to: Seniors only.
Pathway: Visual Studies
Faculty: Saraleah Fordyce

PLVS 4021 SENIOR SEMINAR: SURVEILLANCE
As political, cultural and philosophical word as diverse as Collin Powell's case for war presented to the UN, reality TV and Michel Foucault demonstrate, we live in a surveillance culture. Our attitudes towards surveillance are ambivalent, to say the least: we see it as either intrusive or fundamentally undemocratic (ECHELON), or as a guarantor of our safety (the use of surveillance cameras following the London bombing in the summer of '05), or as an opportunity to perform our everyday lives in our domestic spaces to previously inaccessible and unimaginable audiences (Jenny-cam). This course will trace these movements as part of a destabilization of the divide between public and private spaces and behaviors. It will do so through an assessment of "the perfect storm" created by the development of increasingly sophisticated visual surveillance technologies, the current political and legislative context, and the rise of "surveillance entertainment." Examples fro consideration will include works of art, current trends in design as well as text cases from contemporary culture.
3 CR
Open to: Seniors Only
Pathway: Visual Studies
Faculty: Margot Bouman

[UPDATED 11/11/09] PLVS 4000: SENIOR SEMINAR: ART INTERVENTIONS: CITY AS SITE
This course is concerned with the forms of non-monumental public art making called interventions. Intended to activate debate and discussion around issues of the public realm rather than exhibitory, such urban interventions address themselves directly to their site and are fuelled by its specific histories and politics. We will investigate how an urban aesthetics is brought into being and shaped by the interaction between the materiality (spaces, things, buildings) and the imaginaries (images, ideas, metaphors, relationships) of the city. We will also look at the particular curatorial and art/design issues that arise from these forms of site-specific and often, time-bound public art projects.   Students will be asked to produce curatorial and public interventions, and we will also look at a wide variety of sources including film, performance, historical and theoretical material.
3 CR
Open to: Seniors only.
Pathway: Visual Studies
Faculty: Radhika Subramaniam

GRADUATE COURSES

PLEN 5001 ESL: GRADUATE ADVANCED, 0 CR
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.
Open to: Graduate students only.
Faculty: Jeremy Scott

ELECTIVE COURSES

PLAH 5012 PERFORMANCE HISTORIES
The term "performance" was first widely adopted in the early 1970s to categorize artworks that were either presented live or, as in most cases, in front of a recording camera. Yet the meanings-- and manifestations—of performance were multiple, encompassing a diverse array of practices that belong to different categories of medium, movement, and technique: from theatrical forms of painting, to bodily acts, to linguistic statements, to video projections, encompassing broader shifts in the practice and discourse of art since the sixties. This course explores the complex histories, meanings and interpretations of "performance" within the visual arts from the sixties to the present. It poses the central question what is "performance", or what is meant by this term?
3 CR
Open to: Graduate Students and Seniors by permission.
Pathway: Criticism, Art History
Faculty: Janet Kraynak

PLAH 5016 THINKING THE PRESENT
Description forthcoming.
3 CR
Open to: Graduate Students and Seniors by permission.
Pathway: Art History
Faculty: Clive Dilnot

PLAH 5021 ART AND NATIONALISM IN MODERN CHINA
Nationalism is a significant catalyst in the development of Chinese art trends and movements from the late 19th to the early 21st century. This course explores the role nationalism plays in the art of a nation that has been in search for a new cultural identity through the modern times. We investigate why and how the Chinese art tradition was renounced at the turn of 20th century when Chinese culture was challenged by Western and Japanese cultures. We examine how a new national painting was born in the revolution of the first half of 20th century, and how Chinese nationalism was integrated into communist ideology in the art of the Cultural Revolution. Much attention will be paid to the relationship between art and cultural nationalism in the recent three decades when Chinese nationalism has become a phenomenon in a world of globalization with China emerging as a new superpower.
3CR
Open to: Graduate Students and Seniors by permission only.
Pathway: Art History

Faculty: Zhijian Qian

PLAH 5376 ON DISPLAY

This interdisciplinary graduate-level course is designed for students interested in how the act of displaying objects of art, design and material culture (1) shapes the reception of those objects, and (2) speaks to the assumptions, priorities and concerns of those producing the exhibition. Combining historical, theoretical, and practical approaches to problems of display, this discussion-based seminar aims to bring together MFA students (working artists and designers) with MA or PhD students (historians, curators, theoreticians, etc.) so that the populations can learn from each other's perspective others matter crucial to all. Readings will draw from fields including anthropology, art history, criticism and museum studies, and visits to exhibitions in New York City will ground these diverse readings in particular case studies. Students will be encouraged to work in cross-disciplinary groups throughout the semester (although the final project can be either a group or individual endeavor – each student will choose). Finally, discussions both on-line and in-class will encourage students to consider their own studio practices or scholarly endeavors in relation to ideas of display, narration and representation.
3 CR
Open to: Graduate students only from the Dec Arts and AMT Masters Programs. Permission from these programs may be required for entry.
Note: Maximum enrollment of 20 students.
Pathway: Art History
Faculty: Laura Auricchio

[UPDATED 11/11/09] PLDS 5100 DESIGN AND 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.
3 CR
Open to: Graduate students at NSSR and Parsons by permission only by instructor.
Note: Enrollment of 8 students maximum.
Faculty: Ben Lee

HISTORY OF DECORATIVE ARTS PROGRAM

PGDE 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.

3 CR
Faculty: Marilyn Cohen

PGDE 5109 INDEPENDENT STUDY: THEORY OF DECORATIVE ARTS

In this seminar, we will examine the origin of the hierarchy of the arts: At what point were the so-called Fine Arts set apart and above the other arts and how was this justified? Readings begin with the Renaissance when a hierarchy is first established, differentiating the merely decorative arts from the (allegedly) more intellectual arts of monumental painting, sculpture, and architecture. We shall consider the place of the decorative arts in the codification of art theory by the Academies of the seventeenth century and in the aesthetic theories of the eighteenth.

Finally, with the replacement of decorative art with the more current terms of design and material culture, we will consider whether this marks the end of a theory of the decorative arts, or rather the reinvention of a theoretical discourse.

3 to 6 CR
Open to: By permission only.
Faculty: Sarah Lawrence

[UPDATED 11/11/09] PGDE 5132 HISTORY OF 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.

3 CR
Faculty: Ethan Robey

PGDE 5160 THE GRAND TOUR

Description forthcoming.
3 CR
Faculty: Maureen Cassidy-Geiger

School of Art and Design History and Theory
History of Decorative Arts, MA

PGDE 5161 BAROQUE

This course explores European decorative arts and design from the late 16th to the early 18th centuries, the period that is known as the Baroque. Works from this period share a common aesthetic characterized by bold forms, monumental scale, and engaging theatricality. However, shifting and expanding social, political, and religious landscapes also impacted the decorative arts. The Catholic Church used the arts as a powerful medium of persuasion; international trade introduced new commodities; and a middle class emerged across Europe to spur a new consumer culture. The decorative arts and design that emerged in this environment are the focus of this course. Structured as a seminar, this course will require students to give an oral presentation and submit a research paper, as well as present on assigned readings and participate in class discussions.

3 CR
Faculty: Lorraine Karafel

PGDE 5163 ART NOUVEAU

The course will examine avant-garde artistic developments in Europe and America from about 1890 to 1920. Historically art nouveau has been associated with particular stylistic motifs, but more recently scholars have broadened their definition to include a variety of styles that aimed to overturn 19th-century revival styles and replace them with a new art, often grounded in national historicism. The course will be based upon this broader view of art nouveau.

We will visit several museums in New York, as well as the Cooper-Hewitt storerooms, to give class members first-hand experience with important art nouveau objects.

3 CR
Faculty: Elizabeth DeRosa

PGDE 5164 PROGRESSIVE AND PATENTED 19TH AND 20TH CENTURY DESIGN

This seminar will concentrate on primary research on patented objects and furniture of the nineteenth and twentieth centuries in the collection of the Brooklyn Museum. Each student will select one of these patented objects. Using the primary research employed on the patented designs of the nineteenth-century New York furniture designer and maker George Hunzinger as a model, students will be trained to research: patent records, census reports, Dun credit ratings, city directories, civil court records, and other sources of primary documentation, such as period newspapers and journals, to create a picture of the designer they have chosen. There will be visits to the various libraries and courthouses in New York City to learn how to use these records. In addition, classes will be conducted at the Brooklyn Museum and the Cooper-Hewitt Museum. Students will meet periodically with the instructor to assess their on-going research. At the end of the semester, each student will make a twenty minute slide presentation of their findings and submit a complete written report with a chronology of all new documents, a bibliography of primary and pertinent secondary sources, and a corpus of related works by their designer.

3 CR
Faculty: Barry Harwood

PGDE 5202 HISTORY OF JEWELRY

Across cultures and through history people have chosen to ornament themselves with jewelry. An examination of jewelry illustrates the aesthetic, design, and technical developments of its time

and offers insights into the cultural forces at work on both the maker and wearer. Jewelry, like all arts, responds to the need for beauty by creating works scaled and suited for the human body. However, unlike other art forms, jewelry requires the participation of a wearer. As personal adornment, jewelry exists at the intersection between the production of an artist, the desires of a wearer, and the perceptions of the viewer. This survey follows the development of jewelry as personal adornment from the renaissance through the twentieth century. In addition, this history emphasizes the interrelationships between jewelry, dress, and other forms of body adornment, as well as the connections between jewelry as personal and societal statement. This course builds the student's knowledge of art historical periods, the nature and development of ornament and design, and the specific techniques and media principally employed in the creation of jewelry. Course requirements: a 2-4 page object analysis (15%), a 6-8 page research paper (30%), assigned independent fieldwork in area collections (15%), and a final exam (40%).
3 CR
Faculty: Denise Stone

PGDE 5205 DESIGN PRODUCTION FROM DRAWING TO PRODUCT

This course will present an overview of the history of printmaking from late fifteenth to the end of the nineteenth century specifically as it relates to the production of images by and for designers and architects. We will discuss printmaking in the context of design prototypes and production with attention to the designer, engraver, printer and publisher and the role printmaking plays in the dissemination of design concepts.
3 CR
Faculty: Floramae Cates

PGDE 5211 VILLAS & GARDENS OF RENAISSANCE ITALY

This seminar will explore developments in Italian villa culture ca. 1450-1650, focusing on Rome, Florence, and the Veneto with attention to such other centers as Milan. The landscape of the Italian peninsula will be considered in relation to the social, political, and intellectual life of the time. The course will begin with the villas and gardens of ancient Rome and the sources (literary and archaeological) available to Renaissance patrons anxious to create country retreats *all'antica*. We will then trace the development of villa culture in the early modern period, considering questions of typology, patronage, function, and decoration – with particular attention to collections of antiquities, curiosities, and botanical specimens, and to gardens. We will look at villas in terms of their natural environments, whether pleasure grounds or agricultural lands, focusing on questions of aesthetics, iconography, gender, technology, and ritual or social use. At least one session will be devoted to the representation of gardens and landscape in contemporary prints, and students will be encouraged to work directly with original materials available in New York collections, particularly those of the Cooper Hewitt.
3 CR
Faculty: Tracy Ehrlich

PGDE 5212 BRITISH & AMERICAN SILVER, 1760-1900: FROM CRAFT TO INDUSTRY

The eighteenth and nineteenth centuries witnessed significant transformations in the style, production, and distribution of precious metal objects in both Britain and the United States. Course participants examine these transformations through lectures, detailed independent object examinations, and study of relevant primary and secondary source materials. After an introduction to the properties of silver and gold, and to traditional and industrial techniques of

fabrication and ornamentation, the course will focus on the products made by British and American precious metal smiths from 1700 to 1900, their marketing, and their uses in the societies in which they were produced. Issues of identification and connoisseurship of precious metal objects will be covered, with one or more guest lecturers sharing their specialized knowledge.
3 CR
Faculty: Deborah Dependahl Waters

PGDS 5184 JUNGENDSTIL & WERKBUND: THE REFORM OF GERMAN DESIGN, 1985-1914

Around the turn of the twentieth century, the German design community responded to disillusionment with historicism and concern over the effects of unchecked capitalism by calling for the complete reform of material culture. The short-lived, inwardly inclined Jugendstil was followed after 1900 by calls for a more forward-looking Sachlichkeit, a concept that equated modernity with simplicity and efficiency. This agenda led to the 1907 founding of the German Werkbund, the highly successful organization devoted to improving the quality of industrial design by forming partnerships between artists and manufacturers.

The course will consider the range of stylistic and ideological approaches taken by German reform designers and theorists during the period up to World War I. In addition to looking at the architecture, furniture, graphics, and product design of prominent figures such as Richard Riemerschmid, Henry van de Velde, Peter Behrens, and Walter Gropius, the course will examine the exhibitions, periodicals, and professional associations that promoted design reform during these years. Consideration will be given to the rich theoretical debates around issues of nationalism, style, fashion, and ornament that occurred within these venues. Substantial time will be devoted in class to discussing primary source readings (in translation) and recent critical literature on the Werkbund.
Faculty: Eric Anderson

PGDE 5162 HUGUENOT SILVERSMITHS

The course will focus on the work of Huguenot refugee silver- and goldsmiths from France and compare and contrast their achievements in North America and Britain, Germany and Holland setting their work against the social and political background in the countries where they made their homes.
3 CR
Faculty: Sarah Lawrence

PGDE 5230 GENDER AND DESIGN (2-week intensive seminar)

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.
3 CR
Faculty: Sarah Lawrence

SPECIAL REGISTRATION

PGDE 5901 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.
1 to 12 CR

PGDE 5900 INDEPENDENT STUDY, 3 CR
PGDE 5905 INDEPENDENT STUDY 2, 3 to 6 CR
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 department chair. A student must have completed 12 CR in the Masters Program before pursuing an independent study.
Open to: Graduate students only**.**

PGDE 5910 INDEPENDENT STUDY: MA EXAM
Please see department for approval.
3 CR
Open to: Graduate students only**.**

PGDE 5908 INDEPENDENT STUDY: THESIS 1
Please see department for approval.
3 CR
Open to: Graduate students only**.**

PGDE 5909 INDEPENDENT STUDY: THESIS 2
Please see department for approval.
3 CR
Open to: Graduate students only**.**

PGDE 5903 INTERNSHIP
PGDE 5904 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 Chair; 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 department chair.

3 to 6 CR

Open to: Graduate students only**.**

PGDE 5999 MAINTAINING STATUS

Non-credit; limited to students who have taken 12 or more credits.

0 CR

Open to: Graduate students only**.**

PGDE 5906 SPECIAL STUDIES 1
PGDE 5907 SPECIAL STUDIES 2

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.

3 CR

Open to: Graduate students only**.**

SCHOOL OF
ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

PAGD 1010 HISTORY OF GRAPHIC DESIGN
This course traces the history of graphic design in the 20th century from the foundation of contemporary styles, Russian Constructivists and the Bauhaus, to the major new trends today. The work of leading designers, typographers and art directors is examined.
3 CR

PAGD 1030 PORTFOLIO AND PROCESS
Students build and refine their portfolios to a professional level and learn the process of preparing for life after school. They explore employment opportunities, and write and design their resumes and business cards.
2 CR

PAGD 1040 GRAPHIC DESIGN 1
This is a 6 hour studio in which the students learn to organize the printed page using words and pictures--graphic design. They will learn the process, tools, materials, and techniques used to solve specific design problems.
4 CR

PAGD 1041 GRAPHIC DESIGN 2
This course focuses on advertising design and production. Using the principles of design and layout, students will solve selling problems by creating original concepts, including headlines and position lines, exploring the use of typography, photography and illustration. They will take their work from rough, through comp to finish and will learn how to ready the work for production.
4 CR

PAGD 1042 GRAPHIC DESIGN 3
This is an advanced course devoted to fine-tuned solutions to a wide range of reality-based design problems. There is an emphasis on discovering personal style, clarity of communication and improving presentation techniques.
4 CR
Pre-requisite(s): PAGD 1040 Graphic Design 1 and PAGD 1060 Typography 1.
Pre- or Co-requisite(s): PAGD 1041 Graphic Design 2.

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

PAGD 1060 TYPOGRAPHY 1

Type and letter forms are graphic designs that inherently project an aesthetic message with their shapes. This course will examine a set of problems that are resolved through type and its limitless use.
2 CR

PAGD 1061 TYPOGRAPHY 2

This course provides an opportunity for more advanced study of type and its applications.
2 CR

PAGD 1070 PROCESS & SKILLS

This course incorporates introductory information in the areas of graphic design, typography, printing history and technology, photography and bookbinding. The students will develop a working knowledge of the fundamentals and principles that are an integral part of the design process through in class and homework assignments.
2 CR

PAGD 1090 PUBLICATION DESIGN

This course provides an opportunity for an investigation of publication formats and the design and typographic issues particular to them.

> **PUBLICATION DESIGN, 2 CR**
> **PUBLICATION DESIGN: BOOKS, 2 CR**

PAGD 1091 INTERACTIVE/WEB DESIGN 1

This course will introduce students to the basic principles of graphic design and e-design -- as they relate to designing for the Internet and multimedia. Concept driven interactive design for the integration of typography and images will be a focus of this studio, and students will learn to take a web site from concept to finished design. Interactivity, interfaces, information architecture, and navigational structures will be explored, as well as usability and web design strategies.
2 CR

[UPDATED 11/20/09] PAGD 1092 WEB 2:
OPEN SOURCE DESIGN

Open Source Design is a web and interaction design class dedicated to designing with and for free and open source software.The class will explore layout, color, and interaction design concepts for the web. Students can expect to add new skills including the use of HTML and CSS, and an introduction to the ins and out of Wordpress content management system. Students are not required to have any programming skills and all the actual technical work will be very accessible. In today's media environments the tools we use now will be extinct by the time we can put them to use, therefore today rather than learning how to use tools as they are, we should understand how they work in order to

renew and change them to fit our needs. The main questions we will deal with through the semester will be how do we learn and how can we teach through interface? What is the role of design in the open source world? And how can we give back to this new collaborative movement? This course is about learning to develop and execute strong design concepts, and not to learn a specific software or programming.

COMPUTER AS SKETCHBOOK
The computer has become the primary tool of the graphic designer, yet we rarely use the computer to its full potential. By playing with code, we'll learn the fundamentals of programming and ways in which we can use these skills to sketch or generate ideas for design projects both on and off the screen. Students will learn how to program images, animations and interactions using Processing, an open source programming language. Assignments will emphasize experimentation and methodology (learning-by-doing). Topics include generative design systems, data visualizations, rapid prototyping and physical computing. This class is about the potential and future of design.
 2 CR

PAGD 1096 PHOTO LITHOGRAPHY
This course examines the practical and creative possibilities of combining traditional photolithography with digital production techniques. Assigned projects will explore combinations of photographic, hand-drawn, and computer-assisted images as a means of understanding the planning, exploration, and manipulation of contemporary pre-press production. This course is recommended for Communication Design students who are enrolled in or have taken Publication Design, Book Design, and/or Book Cover Design and advanced AAS Graphic Design students.
2 CR

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.
2 CR
Open to: Junior or Senior level students from any department with at least one semester of Typography.
Note: Permission from the program required.

[UPDATED 11/10/09] **PAGD 1140 DIGITAL LAYOUT**
This course provides a thorough overview of presentation graphics. Students will learn how to develop and organize information to be used for all print media. Intensive weekly homework assignments and projects will exercise the students skills in mastering the use of Adobe Photoshop, Illustrator and InDesign.
2 CR

Primary software used: Adobe CS4

PAGS 1051 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.
2 CR

[UPDATED 11/10/09] PAGD 1240 ADVANCED DIGITAL LAYOUT

This course picks up where Digital Layout leaves off. Students will review the basics of digital layout applications and then explore more advanced topics, including masks, channels, retouching and compositing, and creating complex images and vectors. There will be a intensive focus on working correctly and efficiently, and maximizing the interaction between the major graphics applications in the creation of all types of print media.
2CR
Primary software used: Adobe CS4

PAGD 3900 INDEPENDENT STUDY

Please see department for approval.
1 to 2 CR

PAGD 3901 INTERNSHIP

Please see department for approval.
1 to 2 CR

GENERAL STUDIO, AAS

PAGS 1001 DRAWING
Drawing from the nude, students in this course will learn eye-hand coordination, and the relationship between object and pictorial space. Through a series of exercises and using a variety of materials, they will learn to draw the figure. The process of drawing will be investigated as a means to developing a visual vocabulary.
2 CR

PAGS 1021 COLOR THEORY
Color is light as light is color. Light is a stimulus and color the result. This course will explore the physical and psychological effects of light and color, color interaction, relationships, and the variables that modify color perception. Through a series of exercises students will investigate the science and experience of color and learn how to manipulate viewer response using this powerful visual tool.

Culture
The Color of Culture: Exploring human belief, ritual and behavior through 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.

Graphic Design
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. Decode and master the secret language of designers through a historical and political perspective! We will examine changes in the use of color starting in 1900 with "Plakatstil" to Constructivism, the Chinese Cultural Revolution, Psychedelia, Modern omics and Graphic Novels as well as advertising. Through a series of projects this course will explore the usage, research, knowledge and application of color to facilitate and sharpen the designers vision.

Design & Science
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. Designing for the scientific, business and research community.

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.
2 CR

COMMUNICATION DESIGN, BFA

REQUIRED COURSES

PUCD 1040 TYPOGRAPHY AND VISUAL DESIGN
This intensive course introduces students from other departments 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(s) for introductory CD electives.
3 CR
Open to: undergraduate and graduate degree students from throughout the university.

SOPHOMORE YEAR

PUCD 2010 PRINT DESIGN 1
This first-semester Sophomore requirement introduces students to the varieties of methods and materials used throughout the communication design field. Students learn basic design processes - from conceptualizing to execution - 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.
3 CR

PUCD 2013 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.
3 CR

PUCD 2025 TYPE: CORE STUDIO
Typography is language made visible. This first-semester Sophomore requirement introduces students to the history, forms, and use of typefaces and letterforms - a common aspect to all areas of communication design. Students will learn to see, understand, and manipulate the visual aspect of language as a powerful communicative tool. This course is the essential first step in "design thinking" - understanding the relationship between ideas, language, form, and communication. Students will learn about typefaces and letterforms through lectures,

independent study, drawing, and a series of projects aimed at developing practical typographic design skills.
3 CR

PUCD 2026 TYPE: CORE LAB
The ability to present one's work clearly and effectively is a critical skill for designers. This first- or second-semester Sophomore requirement aims to improve students' ability to articulate and communicate their analyses, approaches, processes, and concepts. Intensive exercises explore the use of voice, gesture, and supporting materials in a variety of one-to-one, one-to-many, and many-to-many settings, such as critiques, interviews, presentations, and meetings. These exercises are enhanced with field trips and presentations by professionals.
3 CR

PUCD 2030 PRESENTATION
The ability to present one's work clearly and effectively is a critical skill for designers. This first- or second-semester Sophomore requirement aims to improve students' ability to articulate and communicate their analyses, approaches, processes, and concepts. Intensive exercises explore the use of voice, gesture, and supporting materials in a variety of one-to-one, one-to-many, and many-to-many settings, such as critiques, interviews, presentations, and meetings. These exercises are enhanced with field trips and presentations by professionals.
3 CR

PUCD 2031 BUSINESS 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 today's (and tomorrow's) Media 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 client's demands, along with basic business concepts.

Building a career and Managing a successful Creative Media business in today's challenging 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.
3 CR

PUCD 2060 PRINT DESIGN 2
This second-semester Sophomore requirement presents a series of short projects through which students explore the fundamental concepts of design for Publishing, Information Design, Typography, Marketing Graphics, Motion Graphics, and Spatial Graphics. The lessons of Communication Design 1 (materials, design process, design thinking, communication skills, and skilled manipulation of two-dimensional) space are built upon through a series of practical applications.

3 CR

JUNIOR YEAR

PUCD 3010 ADVANCED TYPOGRAPHY
This Junior-level required course 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.
3 CR
Pre-requisite(s): all Sophomore-level requirements.

PUCD 3090 TOPICS: ART DIRECTION
This course is intended as an introduction to art direction/design for advertising/marketing for three key medias: 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.
3 CR

PUCD 3090 TOPICS: STUDIO DESIGN
This second-semester, Junior-level course builds on Advanced Typography by contextualizing general design theory and practice into the specific design methodologies of their instructors. Students and instructors explore a range of topics social responsibility, sustainability, ethics, client relations, originality, and compensation and their relation to the design process.
3 CR
Prerequisite(s): Advanced Typography.
Open to: Majors only.

SENIOR YEAR

PUCD 4100 THESIS 1
This course continues the discussion begun in Advanced Studio Design. Students are encouraged to develop their own theories and practices for design. Instructors challenge students to expand their own capabilities through independent design research and experimentation. A secondary

aim of the class is to build powerful portfolio pieces. Seniors are encouraged to consult the instructors, academic advisors, and fellow students before choosing a section.
3 CR

PUCD 4202 THESIS 2

Working closely with an advisor, students develop and create a substantial, original thesis related to the fields of design. This required studio course is the basis for the Senior Thesis Exhibition in the spring.
4 CR
Pre-requisite(s): PUCD 3090 Topics: Studio Design.

SOPHOMORE ELECTIVES

PUCD 2100 IMAGING FOR DESIGNERS

This Sophomore elective course provides an understanding of the practical aspects of photographic image-making for designers. 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.
3 CR

PUCD 2110 DISPLAY LETTERING

Lettering is not typography. It is not concerned with a full set of typographic characters. The limits of its concern are a liberating force. This Sophomore-level elective concentrates on custom display type for the digital age. Students will develop an understanding of historical developments in display typography with an eye toward cultural influence on graphic form. The course complements the predominately text-oriented classes of Typography1 and Typography 2 by investigating the expressive qualities of display lettering. Students will complete a number of lettering projects from concept to preliminaries to final digital lettering.
3 CR

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.
3 CR

JUNIOR AND SENIOR ELECTIVES

PUCD 3020 INFORMATION DESIGN 1

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

School of Art, Media, and Technology
Communication Design, AAS

and abstract data plays an important role in most design assignments, from websites to mass communications.
3 CR
Pre-requisite(s): all Sophomore-level required courses.

PUCD 3110 INFORMATION DESIGN 2
Information drives most of the commercial and social aspects of our society. This course demonstrates how competent design stands apart from an otherwise superficial visual environment. Students learn how information is selected and spatially organized, as well as how "objects of information" are created from data through ideas. Balancing aesthetics with content is investigated. Students also explore new ways to relate information in layers or through sequence, as well as how information in time and space can remake communications.
3 CR
Pre-requisite(s): PUCD 3020 INFORMATION DESIGN 1.

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 is part of the Typo Graphics track, and 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.
3 CR
Pre-requisite(s): all Sophomore-level required courses.

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).
3 CR
Pre-requisite(s): all Sophomore-level required courses.

PUCD 3040 CORPORATE DESIGN
Corporate 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 corporate 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. Corporate design should be considered a fundamental skill in the communication designer's arsenal.
3 CR
Pre-requisite(s): All Sophomore-level required courses.

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.
3 CR
Pre-requisite(s): All Sophomore-level required courses.

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.
3 CR
Pre-requisite(s): All Sophomore-level required courses.

PUCD 3085 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.
3 CR
Pre-requisite(s): 2100 Imaging for Designers.

PUCD 3120 CORPORATE IDENTITY & PACKAGING

Investigate the professional environment of corporate and package design. Through the development of image, logo, typography and marketing sensibility, a product or service may fail or succeed. This course determines what aspects of design and presentation lead to success or failure; what is "safe" in design, and what is experimental. Discussions will include why clients may fear the unknown, and how originality may be brought to the marketplace. A class goal is to produce strong portfolio work.
3 CR
Pre-requisite(s): PUCD 3040 Corporate Design or PUCD 3050 Package Design 1.

PUCD 3170 EDITORIAL DESIGN

Classic typographic traditions are usually visible in the most expressive examples of magazine and editorial design. Through type the word is made visible. 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.

3 CR
Pre-requisite(s): PUCD 4030 Publication Design.

[ADDED 10/28/09] PUCD 3300 SPATIAL GRAPHICS 1
This course will explore graphic design in the public realm. Students will be introduced to the possibilities of graphic design within the realms of architecture, landscape architecture, urban design, and public art. Leveraging skills, methods, and theory common to these disciplines, students will use research as a basis for deriving graphic form. The designed outcome will be a piece of visual communication that occupies physical space. An interest in architecture, information graphics, and a strong interest in typography a plus.
3 CR.
Prerequisite(s): All Sophomore-level required courses.
Open to: Non-majors with permission

PUCD 3140 SPATIAL GRAPHICS 2
This course builds upon the introductory course Spatial Graphics through in-depth exploration of specialized topics such as exhibition design, wayfinding systems, the use of time-based/electronic media, and nonlinear narratives in a linear context.
3 CR
Pre-requisite(s): PUCD 3300 SPATIAL GRAPHICS 1

PUCD 3200 TYPEFACE DESIGN
Designing typefaces requires a combination of dedication, skill, and knowledge. This year-long 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 format, and compose them into working digital fonts.
3 CR
Pre-requisite(s): All Sophomore-level courses and PUCD 2110 Digital Lettering.

PUCD 4030 PUBLICATION DESIGN
The aesthetics of type and image remains the most widespread media for graphic designers. Every aspect of the printed word and image is investigated and considered in these classes. The class focuses on the process by which ideas are developed, edited and ultimately presented in both personal and public contexts. The sequence of the idea is stressed, including how these ideas are presented and revealed. The Communication Design Department offers a range of approaches, based upon the professor's objectives and understanding of publication design.
3 CR
Pre-requisite(s): All Sophomore-level required courses.

PUCD 4040 PROMOTION DESIGN
The development of two- and three-dimensional graphics is explored in the context of promoting a product. All aspects of developing visual significance, from formulating the idea to utilizing innovative printing techniques, are reviewed. Consideration of how promotion complements or is distinct from identity, style, or form is revealed through a number of projects. Aspects of how the idea of promotion extends beyond traditional communication strategies are discussed, while students find unique forms of expression to ensure their product's voice can be distinctive amongst consumer clutter.

3 CR
Pre-requisite(s): All Sophomore-level required courses.

PUCD 4050 PACKAGE DESIGN 2

Gain an understanding of the discipline of packaging, from concept through professionally prepared prototypes. This course undertakes the design of the package as a combination of structural, visual and conceptual exploration. Students are encouraged to explore new methods and bring fresh insight to the concept of surface treatment and structure. Frequent guest lecturers provide state-of-the-art technical instruction. For at least one assignment, highly experimental packaging is required.
3 CR
Pre-requisite(s): PUCD 3050 Package Design 1.

PUCD 4060 PRINT CAMPAIGNS

This advanced course explores many facets of advertising. Through critique and presentation, gain a better understanding of the relationship between creativity and sales, as well as how the art director and writer team conceptualize. Further, explore how that effort evolves into a powerful advertising campaign through the use of creative, intelligent, emotional and persuasive words and images.
3 CR
Pre-requisite(s): PUCD 3060 Advertising Concepts.

PUCD 4071 EXHIBITION DESIGN

This course builds on the knowledge and skills from Exhibition Design and Wayfinding Systems. Students will create time-sensitive events and exhibitions (trade show exhibits, corporate/public events, temporary exhibitions, galas, etc.) 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. Prerequisites: All Sophomore-level requirements + (one of the following) Exhibition Design or Spatial Graphics.
3 CR
Prerequisites: Typography 1 and Communication Design 1.

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

This course deals with typography as an instrument to stimulate from both a visual and intellectual perspective. It focuses on the whole creative process, from concept to application, merging traditional typographical aesthetics with current electronic technologies. Students explore new directions, developing typographical solutions for print, cinema and TV titling, architecture and corporate design assignments. Students choose the subjects for projects and have creative freedom to utilize unconventional methods and materials. Projects created are geared towards portfolio presentation.
3 CR
Pre-requisite(s): PUCD 3010 Advanced Typography.

PUCD 4111 PROFESSIONAL PROJECTS

This course will teach students to strategically solve a design problem for a real client, or a theoretical one. Students will be given a design brief and will learn to ask the correct questions of the client in order to deliver a successful solution. Sample assignments may include marketing

material design, web applications, follow up ad campaigns if necessary, banner design, outdoor posters,logo design and application. An integral part of the class will be the actual presentation of the work to the rest of the class and in many cases actual clients. Students will learn the art of verbal presentation which is critical to the success of not only getting a job, but selling an idea to a client. The clients will come from small to mid level not for profit organizations who cannot afford traditional design firms. This will afford the students real problem solving challenges and in many cases see their work in print. Students will learn to take real copy and design with it. This class is for any student who is self motivated and wants excellent portfolio samples upon graduation.
3 CR
Prerequisite(s): Senior Thesis.
Open to: Non-majors with permission.

PUCD 4132 BRAND EXPERIENCE DESIGN
Brand Experience Design builds on the knowledge gained in Corporate Design, Package Design, Packaging & Corporate I.D. and Advertising Concepts. 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.
3 CR
Pre-requisite(s): All Sophomore-level requirements and two of the following: PUCD 3060 Advertising Concepts, PUCD 3050 Package Design 1, and PUCD 3120 Corporate ID and Packaging.

PUCD 4145 ADVERTISING & MARKETING
Few industries have been transformed over the past decade like advertising; yet even the newest outlets for reaching current and future customers rely on the age-old process of persuasion. This course focuses on and deconstructs this process of persuasion by stripping away the technology, the media, and the computer and focusing first and foremost on the product. What is it about the product that will differentiate it from its competitors? What will differentiate it that will resonate with consumers? Once this differentiation is determined, students focus on how to communicate that difference, no matter how small or how great, in a way that will incite the consumer to act.
3 CR

PUCD 3900 INDEPENDENT STUDY
Please see department for approval.
1 to 6 CR

PUCD 3901 PROFESSIONAL INTERNSHIP
Please see department for approval.
0.5 to 2 CR

PUCD 4100 THESIS 1
Please see department for approval.
3 CR

PUCD 4202 THESIS 2
Please see department for approval. **4 CR**

DESIGN & TECHNOLOGY, BFA

REQUIRED COURSES

FIRST YEAR

PUDT 1200 TIME: CORE STUDIO
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.
4 CR
Open to: Majors only.

PUDT 1202 TIME: CORE LAB
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.
2 CR
Open to: Majors only.

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.
2 CR
Open to: Majors Only

SOPHOMORE YEAR

PUDT 2100 INTERACTION: CORE STUDIO
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.
4 CR
Pre-requisite(s): PUDT 1100 Core Studio: Image or equivalent

Open to: Majors only.

PUDT 2101 INTERACTION: CORE LAB
This course 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, Adobe Flash, AS 3.0
2 CR
Open to: Majors only.

PUDT 2200 SPACE: CORE STUDIO
In the spring of sophomore year, students choose a studio based on their interest in either time-based media or interactive media. Students learn how to develop a narrative, create storyboards, character sketches, and carry out production of a short digital narrative work.
4 CR
Open to: Majors only.

PUDT 2201 SPACE: CORE LAB
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
2 CR
Open to: Majors only.

JUNIOR YEAR

PUDT 3000 PROTOTYPING
This course is structured to provide students with a methodology to prepare for upcoming Thesis work. Students will be asked to define their major interest with in the disciplines of Design and Technology. The process of design will be articulated with the development and creation of variable iterations that address the student's focus. In addition to this Core Studio, each junior student will be enrolled in a Collaboration Studio course.
3 CR
Open to: Majors only.

PUDT 3900 INDEPENDENT STUDY
Please see department for approval.
0 to 6 CR

PUDT 3910 PROFESSIONAL INTERNSHIP
Please see department for approval.
1 to 2 CR

SENIOR 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.

6 CR
Pre-requisite(s): PUDT 4100 THESIS 1
Open to: Majors only.

FINE ARTS, BFA

REQUIRED COURSES

SOPHOMORE YEAR

PUFA 2002 PAINTING 2
This is the continuation of the first semester of painting. The emphasis is on construction, composition, paint handling and color. Students begin and sustain the process of self-examination by dealing with diversified subjects and non-objective idioms. Individual and group criticism, combined with field trips and discussion of painting ideology, expands students' perspectives within historical and professional contexts.
3 CR
Pre-requisite(s): PUFA 2001 PAINTING 1
Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2012 SCULPTURE 2
This is the continuation of the first semester of sculpture. The stress is on concepts of modeling, carving and constructing as well as the possibilities of more contemporary modes of expression.
3 CR
Pre-requisite(s): PUFA 2011 SCULPTURE 1
Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2022 DRAWING 2
This is the continuation of the first semester of drawing. Artists should never be forced to make stylistic or aesthetic choices merely to avoid technical limitations. Drawing is a key discipline of the arts, and this course encourages the development of skill and the education of the artist's eye.
3 CR
Pre-requisite(s): PUFA 2021 DRAWING 1
Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2032 VISUAL THINKING: VIDEO
Students will explore different uses of video as a medium for art. Through experimentation with the camera, shooting techniques, and methods of editing, students will "find" ideas for video sketches. Short video projects will be developed from these explorations and an investigation of the effects of the medium on perception. Students will further their understanding of the video as an art medium by viewing artists' videos and reading selected essays for written analysis and class discussion.
2 CR
Open to: Majors and Non-majors with permission of the Fine Arts Department.

PUFA 2033 VISUAL THINKING: VIDEO 2
Visual Thinking 2: Video is an elective course and as stated, it builds upon previous experience and knowledge from Visual Thinking 1: Video. This course is designed to further develop students' individual processes of making art, in any medium and to expose students to the various uses of

methodologies as a means of developing their intuition and creative intelligence in making art. This course is an extension of courses students take as freshman and sophomore and further reinforces a rigorous and experimental investigation of art making through a structured individual process of creating and through the study of significant films and video by artists throughout the 20th century and the present. This study includes screenings, verbal and written analysis of screenings by students followed by instructor's comments, class discussions, and lectures, which challenges the student to develop informed and perceptive insights about works of art.
2 CR
Pre-requisite(s): PUFA 2032 VISUAL THINKING: VIDEO or equivalent.
Open to: Majors and Non-majors with permission of the department.

PUFA 2035 VISUAL THINKING: NARRATIVES

This course will explore how narratives organize their visual and textual elements to tell their tales. Beginning with existing narratives – a fragment of a Hitchcock film, and a text of Freud's -- we will examine how the images chosen and the rhetorical devices employed, such as metaphor and metonymy, visually represent ideas and affects. Students will go on to produce their own narratives. There will be three assignments, plus a short reading, and the mandatory viewing of one feature length film outside of class-time. The assignments will use lowish-tech means to allow the students to tell or retell the already told tales of Hitchcock and Freud. Students will produce puppet shows, flip books, one-of-a-kind books, comic strips, performances, serialized Xeroxes, shadow plays, passion plays, etc. as their own narrative responses to the assignments.
2 CR
Open to: Majors and Non-majors with permission of the Fine Arts Department.

[UPDATED 12/6/09] PUFA 2037 VISUAL THINKING: NEW GENRES

New Genre begins with ideas. From here it moves into a form or media that adequately represents these ideas. Finding such form can make use of a variety of traditional media such as sculpture, performance, photography, painting, video, drawing, sound, installation, as well as hybrid forms of such media or potentially even inventing entirely new sites of cultural production, new methodologies, technologies, or genres within its process.

This studio class will offer a space for students to explore their own moves from ideas to medium to form, within a critical and supportive dialogue with other students, other artists and other ideas. How, where and when do we conceive ideas as artists? And how do we develop such ideas in our studios? Could one say that artists do research in their own way? What happens if we examine closely how we actually look, process, think, feel, perceive, understand? What is it that we respond to? Why do we respond to certain things in certain ways? What can we learn from our own responses to art? How do we as artists create spaces, objects, images, sounds, texts so that others yet again will respond? What visual, sensual, textual, conceptual languages are available for us to work with? Where do these languages come from and how do they produce meaning for us and for others? How do we deal with the temporality of meaning? And furthermore where and how could we proceed to expand our imagination of how to create meaning within our work?
2 CR
Open to: Majors and Non-majors with permission of the Fine Arts Department.

JUNIOR YEAR

PUFA 3023 JUNIOR CONCENTRATION MEANS

NARRATIVES

The first half of the semester will focus on decoding the nature of narrative, examining the nature of narrative through a variety of lenses – objective and subjective, historical precedents, etc. Weekly assignments will be generated by these questions and designed for each student to investigate the specific question through his/her desired media.

PERCEPTION

Perception is the foundation, the gateway, and the very means by which we initially experience the world. When considered and studied within an arts context the gateway of the senses is the way we gain access to the magic, ambiguity, variability and phenomenology of perception itself, as well as more conceptual modes of experience.

PUBLIC ENGAGEMENT

The terms "site" and "specificity" have been broadly interpreted and expanded upon over the last century and especially within the last 30 years by artists, architects, critics and theorists. This class will discuss various approaches and strategies involved in placing a work within a "site" context and the ensuing issues, politics, and meanings that arise from it. We will be viewing and discussing a broad selection of artists' work that have been and are currently associated with the category of site specific and public engagement.

2 CR
Open to: Non-majors with permission of the department.

PUFA 3024 JUNIOR CONCENTRATION MEANS

MATERIALITY

This course is an in depth study of the role of the material(s) in the meaning, making and use of artwork. The course will seek to explore the role of materials in realizing creative work, and the experience of artwork.

EMBODIMENT

The lines dividing art, music and film were blurry enough to allow Laurie Anderson, Bruce Nauman and Yoko Ono, among others, to shift from object making to performance and back again. Contemporary performance artists view this avant-garde legacy as their own, incorporating musical, theatrical, literary, dance, film and now technological elements in their work in order to address the pressing issues of our time. This course will involve presentations, readings and exercises to spur individual exploration, and will culminate in each student preparing an individual or collaborative performance art work to be presented to the entire class.

SPACE

Students will explore various notions of space within their work, in any media they choose. They will expand their concept of space by relating their work to a larger context, and by making that context an integral element in their practice.

2 CR
Open to: Non-majors with permission of the department.

SENIOR YEAR

PUFA 4002 SENIOR CONCENTRATION 2

Continuing from the first semester of Senior Concentration, the student continues to develop work based upon an intensive exploration of thematic materials and techniques. In this intensified studio program, with the assistance of a faculty member, students will be expected to do much of their work independently; tough critical choices about art will have to be made.

5 CR

Open to: Majors only.

PUFA 4032 SENIOR THESIS

This course is adjunct to the Senior Concentration where students are urged to articulate their ideas, verbally and in writing. Each student is required to write a thesis for presentation to a final Faculty Review.

3 CR

Open to: Majors only.

PUFA 4034 THESIS LECTURES 2

Continuing from last 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.

0 CR

Open to: Non-majors with permission of department.

PUFA 4054 THEORY, PRACTICE, AND CAREER

This wide-ranging course will investigate the integral relationship between theoretical issues, the studio practice of the artist and the practical development of a profession. The course will examine critical and theoretical texts and their relationship to the making of art as well as pragmatic approaches to career development such as application to graduate school, portfolio presentation, building a relationship with a gallery, grant application and managing "life and art", among other vocational concerns. Utilizing guest speakers, workshops and seminars, Theory, Practice and Career will explore "real life" conditions, opportunities and options that artists face after graduating and help build strategies to effectively and creatively build a professional life.

3 CR

Open to: Majors only.

ELECTIVES

PUFA 2040 EXPANDING HORIZONS: DRAWING INSPIRATION FROM NON-WESTERN ART

This course is designed to integrate two closely related activities: art that is being made (yours) and art that has been made (in this case, the art of non-western cultures). Taking advantage of our city's great resources, the class will visit collections and museums, e.g., the Japan society and the museum of African art. Students will discuss the work on site and record their experiences in a journal. Back in the studio, from those notes, students will be able to develop ideas and imagery of their own. This is an opportunity for students to study several different collections of non-Western art and to use the experience indirectly in their own studio work. This is about exposure to ideas, visions, and intentions that are different from the art world and about finding inspiration for creating new work. The emphasis will be more on exploration and development of visual ideas

than on the production of finished pieces. There will be a textbook: Non-Western ART - A Brief Guide, by Lynn Mackenzie and discussion.
2 CR
Open to: Majors and Non-majors.

PUFA 3800 PROFESSIONAL PRACTICES
Please see department for approval.
3 CR

PUFA 3900 INDEPENDENT STUDY
Please see department for approval.
1 to 3 CR

PUFA 3901 PROFESSIONAL INTERNSHIP
Please see department for approval.
1 to 3 CR

ILLUSTRATION, BFA

SOPHOMORE YEAR

PUIL 2015 SOPHOMORE ILLUSTRATION CONCEPTS
The goal of this course is to help students connect the world of concepts and ideas to image making. It begins with the evolution of developing a personal style while tailoring work to specific assignments. All projects emphasize the process of illustration/design from concept to completion. Each student will develop the verbal skills to explain and discuss their choice of ideas and solutions. Course work reflects the range of job possibilities illustrators/designers receive. Emphasis will be on meeting deadlines, evoking the appropriate mood and realizing a concept that solves the problems presented.
2 CR
Open to: Non-majors with permission of the department.

PUIL 2021 MATERIAL & METHODS 2
This course is to introduce students to the methods of using a variety of media. Techniques will be taught in black and white as well as color. During the course, twelve to fourteen projects will be produced to give students a thorough understanding of a range of versatile materials.
1 CR
Open to: Non-majors with permission of the department.

PUIL 2055 SOPHOMORE DRAWING 2
This is an intensive session devoted to drawing the figure and objects in space. The course employs the various traditional and non-traditional drawing materials. Students develop drawing skills and focus on such particulars as anatomy, perspective, value, scale, color, and all the elements for successful drawing.
3 CR
Open to: Non-majors with permission of the department

PUIL 2070 TYPOGRAPHY
This course gives the illustrator/designer hands-on opportunities to learn basic principles of graphic design and utilizing typography. The illustrator/designer must know how to marry type to image just as the graphic designer must marry image to type. Typography and illustration/design are not ends in themselves, but a means of communication that can impart meaning. This course encourages innovative solutions using typography design as the foundation.
3 CR
Open to: Non-majors with permission of the department.

JUNIOR YEAR

PUIL 3010 JUNIOR ILLUSTRATION CONCEPTS
The goal of this course is to identify each student's individual developmental issues as an artist and to resolve these issues. Further development of the student's visual language is stressed through the improvement of the artist's conceptual skills. Project emphasis is on realizing a concept that solves the problems presented, evoking appropriate mood and meeting deadlines.

Each student strengthens their verbal skills while explaining and discussing ideas and solutions. Course assignments reflect current trends in the marketplace, featuring lectures and critiques from professional illustrators, art directors, gallery directors, and graphic designers.
3 CR
Pre-requisite(s): PUIL 2010 Sophomore Illustration Concepts.
Open to: Non-majors with permission of the department.

PUIL 3050 JUNIOR DRAWING & PAINTING
This is a six-hour drawing/painting class. Drawing and painting from models becomes a natural springboard for personal expression. The class concentrates on composition and attention is given to contemporary and historical precedents. Concepts of pictorial space are incorporated along with figure work. Drawing is also a tool for diagramming ideas and creating marks to develop style and point of view. The pairing of painting with drawing is a natural development from the work done in the sophomore year.
3 CR
Pre-requisite(s): PUIL 2030 Sophomore Drawing and PUIL 2040 Painting.
Open to: Non-majors with permission of the department.

SENIOR YEAR

PUIL 4011 SENIOR CONCEPTS/PORTFOLIO
Having a professional portfolio is one of the most important tools an illustrator/designer can have. This class is devoted to the development of individual senior portfolios. Here, students will combine their most successful work from previous semesters along with new works to create professional portfolios.
3 CR
Pre-requisites: Junior Concepts
Open to: Non-majors with permission of department.

PUIL 4021 PROFESSIONAL PRACTICES 2
This course gives students a realistic overview of the profession of illustration/design. This course will help prepare seniors to present themselves and their work in the professional world. Visiting professionals will give professional perspectives and share personal experience.
3 CR
Pre-requisite(s): Type/digital electives
Open to: Non-majors with permission of department.

JUNIOR AND SENIOR LEVEL ELECTIVES

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.
3 CR
Pre-requisite(s): Juniors and Seniors only.

PUIL 3092 PAINTING

This course works as an independent study within a class structure. Students draft proposals, describing the body of work they will accomplish in class. Students continue their growth in the area of drawing & painting with individualized instruction as well as individual and group critiques. Every week there will be a set- up and model available to work from. Resources and books regarding painting and illustration will be introduced during each class.

2 CR
Open to: Juniors & Seniors only.

PUIL 3094 VISUAL NARRATIVE

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. This course will be in a workshop format.

3 CR
Pre-requisite(s): Juniors and Seniors only.
Open to: Non-majors with permission of the department.

PUIL 3110 ILLUSTRATION IN MOTION

Students explore drawing, movement and sequenced movement in illustration. Students learn to answer illustration/design assignments in a sequential way using storyboards and flipbooks. There will be drawing on location and from the model. Students will master drawing the figure in motion from various angles. They will also use graphics, scale and pacing to create exciting visuals for film and animation. Assignments include movie titles, short commercials and/or animated websites.

3 CR
Pre-requisite(s): Junior and Seniors only.
Open to: Non-majors with permission of the department.

PUIL 3121 WEB FOR ILLUSTRATORS

This course teaches students how to use the web as a tool for showcasing their work as well as for the communication of ideas. This course will help illustrators adapt their existing body of work to the online format as well as see the web as a vehicle for creative self-expression. Elements of design, layout, programming and the web's limitations will be addressed as students create web-based projects incorporating their illustration work.

3 CR

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 and explorations, which will ultimately make up a personal vision. In turn this vision can be used as a presentable, comprehensive, finished, work of art, which is also essentially a warehouse of commercial potential.

3 CR
Open to: Non-majors with permission of the department.

PUIL 3131 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 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.
3 CR
Open to Non-majors with permission of the department.

PUIL 3170 OPEN DRAWING WORKSHOP

This is an open drawing course with models and a monitor. This course is offered for all students who want to work on their drawing skills outside of their required courses.
0 CR
Open to: All (with valid school ID).

PUIL 3232 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. Authors will include Art Spiegelman, R. Crumb, Chris Ware, Julie Doucet, Dan Clowes, Linda Barry, and Kim Deitch. There will also be a small group of discussions with the authors discussed in attendance.
3 CR
Pre-requisite(s): Junior and Seniors only.
Open to Non-majors with permission of the department.

PUIL 3233 PICTURE-STORY WORKSHOP

Through a series of exercises, students will explore the possibilities of expression that arise when text and image are combined on the same page. 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. The course will examine prospective systems, body-language, projective drawings and graphology. New possibilities of narrative structure and visual composition will be developed through work and classroom discussions. This course wills emphasis handmade drawing and the cultivation of an "autographic voice." All students, regardless of experience, will be expected to write and draw.
3 CR
Pre-requisite(s): Junior and Seniors only.
Open to Non-majors with permission of the department.

[ADDED 10/28/09] PUIL 3234 THE DARK SIDE

The Dark Side is designed to focus on the darker side of students' subject matter while bridging the gap between commercial and personal fine art. Many illustrators today create narrative work that focuses on dark themes. Their work is featured on album covers, in magazines, advertising campaigns, apparel, vinyl toys, art prints, artist books and graphic novels. Although very commercial, these artists' work is also highly personal. The focus will be on highlighting how broad these opportunities are. One aspect that is essential to the modern illustrator is the ability to bridge this gap between the commercial and the personal. This class will enrich the curriculum by showing the student how to get from the commercial magazine page to the fine art gallery, and how to subsequently merchandise the art, while keeping a sense of thematic personal and artistic integrity to the illustrations.
3 CR

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.
3 CR

PUIL 3900 INDEPENDENT STUDY
Please see department for approval.
0.5 to 5 CR

PUIL 3901 PROFESSIONAL INTERNSHIP
This Internship is for students who want to gain experience in the field of art and design. Please see department for approval.
0.5 to 3 CR

PHOTOGRAPHY, BFA

Most Photography courses are open to Parsons and Lang students from all programs subject to the availability of space, and departmental approval based on pre-requisite(s), experience and/or portfolio. Please see the Photography Department advisor for approval. The following is the four-year curriculum taken by students who are direct entry students in the Photography Department.

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 place 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 meld the skills of direct observation and process with photographic seeing.
2 CR
Pre-requisite(s): PUPH 2001 Drawing 1 or equivalent.
Open to: Non-majors with permission of department.

PUPH 1009 DESIGN 2: LINE TO PIXEL
Part two of a year long required six-hour lab course introduces photo students to 2D and 3D design elements, through the use of the computer and the traditional design studio. Special emphasis will be placed on integrating design and photographic assignments and on using digital technology to solve design problems.
4 CR
Pre-requisite(s): PUPH 1008 Design 1: Line to Pixel or equivalent.
Open to: Majors only.

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.
4 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of the department.

Please see the Art & Design Studies course description booklet for the following description:

> *PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR*
> *PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR*

SOPHOMORE YEAR

PUPH 2004 STUDIO & 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.

3 CR

      FASHION
      LIGHTING
      PORTRAITURE

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

Open to: Non-majors with permission of department.

PUPH 2008 DESIGN 4: PIXEL TO CYBERSPACE

The last course in the required digital sequence allows students to delve deeper into photoshop as well as learning; digital asset management and how to create a better personal workflow. Web sites and use of imagery on the web will also be explored.

3 CR

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

Open to: Majors only.

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.

3 CR

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.

3 CR

Open to: Non-majors with permission of department.

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.
3 CR
Pre-requisite(s): PLAH 2300 Photo History or equivalent.
Open to: Non-majors with permission of department.

Please see the Art & Design Studies course description booklet for the following description:

> ### PLAH 2300 HISTORY OF PHOTOGRAPHY, 3 CR
> ### ULEC 2500 & 2501 INTRO TO VISUAL CULTURE & RECITATION, 3 CR

JUNIOR 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.
3 CR
Pre-requisite(s): PUPH 2009/2011 Sophomore Seminar 1 & 2 or equivalent.
Open to: Non-majors with permission of department.

PUPH 3004 IMAGERY & DESIGN
This course is part of the department's required core curriculum and introduces the principles of graphic design with an emphasis on typography and the integration of type and imagery. Students will design a book, magazine and promotional materials.
3 CR
Pre-requisite(s): PUPH 1009 Design 2: Line to Pixel or equivalent and some knowledge of InDesign.
Open to: Majors only.

Please see the Art & Design Studies course description booklet for the following description:

> ### PLAD 3500 & 3501 GLOBAL ISSUES IN DESIGN & VISUALITY IN THE 21st C:
> ### CULTURE & RECITATION, 3 CR.

SENIOR 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.
3 CR
Pre-requisite(s): PUPH 3001/3002 Junior Seminar 1 & 2 or equivalent.
Open to: Non-majors with permission of department.

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.
2 CR
Pre-requisite(s): PUPH 4001 Senior Seminar 1 or equivalent.
Open to: Non-majors with permission of department.

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.
1 CR
Pre-requisite(s): PUPH 3002 Junior Seminar 2 or equivalent.
Open to: Majors only.

Please see the Art & Design Studies course description booklet for the following description:

PLAH or PLDS 4000 level SR SEM course, 3 CR

ELECTIVES

PUPH 1150 INTERMEDIATE PHOTOGRAPHY
This is an intermediate course to photography as a visual language and will teach students 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 students 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.
3 CR
Pre-requisite(s): PUPH 1100 Introductory Photography or equivalent.
Open to: All except for Parsons Photography majors.

PUPH 1200 PHOTOGRAPHY 1

Offered in the fall and spring semesters, this course is an introduction to photography as a visual language and will teach students 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 students 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.
3 CR
Open to: Lang students only.

PUPH 2200 PHOTOGRAPHY 2: 2ND LANGUAGE

The goal of this intermediate class is to teach how to think and "speak" in pictures and to stimulate the curiosity of looking at and photographing the society we share. Before there were words, there were pictures: pictograms, hieroglyphs, and the language of gesture. The class will begin with projects designed to introduce the grammar of photography, the choices photographers make to ensure their pictures clearly communicate information, ideas and feelings. Students will gain personal experience of the document, an idea unique to photography, through both class discussions and individual projects. The entire range of documentaries, from surveys to diaries and memoirs, will be shown through published books. The bulk of the course will be student projects; discussions will touch on the inherent formal and ethical issues and how they compare to the concerns of other media and disciplines. Finally, the projects will be edited, sequenced and structured into some form. This class will not demand high technical proficiency; some of the most effective documents have been produced by amateurs who want to preserve what they are witnessing.
3 CR
Pre-requisite(s): Photography 1 (PUPH 1200) or equivalent
Open to: Lang and non-majors only.

PUPH 3900 INDEPENDENT STUDY

Only Seniors in the Photography Department may take an Independent Study. Projects proposed for an independent study must be of a type and form that cannot be done in any class offered in the Photography Department's curriculum. Once the project has been proposed, an appropriate instructor will be chosen for the student. Independent Study leaders meet with students for 1-2 one-on-one hours per week.
The Proposal for an Independent Study must include:
1) A detailed explanation of the concept of their project
2) A detailed explanation of the execution of their project
3) A description of the medium of the project and the method of presentation for the final result

4)   An explanation of why this project cannot take place within the Photography Department's curriculum

5)   An explanation of how this project relates to the work that the student has done to date

6)   An explanation of how the project will advance the students work and move them toward their goals.

Students should see the Photography program advisor for additional details.

0.5 to 2 CR

Pre-requisite(s): By permission of the department chair only.

Open to: Majors only.

PUPH 3901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography department of a magazine, a professional photo studio, a gallery, or for the photography department of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources of the Photography Department and Parsons Office of Career Services. Students must obtain a Work/Learn Agreement contract and have their 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 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. Interested students should see the Photography program advisor for additional details.

1 to 2 CR

Pre-requisite(s): By permission of the Photo program advisor only.

Open to: Majors only.

PUPH 3903 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. Interested students should see the Photography program advisor for additional details.

0.5 to 2 CR

Pre-requisite(s): By permission of the department chair only.

Open to: Majors only.

[UPDATED 11/10/09] PUPH 4006 PHOTOGRAPHY AND 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.
3 CR
Open to: Sophomores, Juniors, and Seniors

PUPH 4007 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 producer 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.
3 CR
Open to: Sophomores, Juniors, and Seniors

PUPH 4013 ADVANCED COLOR PRINTING
This course is designed to develop the student's visual style through their exploration of a wide variety of film exposure, darkroom printing and digital imaging techniques. Each student will be expected to take a particular aesthetic direction in their work and will learn to employ whatever techniques best support this direction. Each student will produce a final "professional" portfolio which is both technically and aesthetically cohesive.
3 CR
Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.
Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4023 MOMENTS OF CLARITY

In this course students will create a series of spreads, stories, or narratives as they apply in the diverse editorial marketplace. From fashion, entertainment, portraiture to documentary, the class will discuss how stories are created from concept to the finished story or essay. Each story is approached with the idea of where the finished project will best be published and how to go about getting it there. Practical and conceptual issues will be addressed and applied.
3 CR
Pre-requisite(s): PUPH 2009 Sophomore Seminar 1 or equivalent.
Open to: Non-majors with permission of department.

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.
3 CR
Open to: Non-majors with permission of the department.

PUPH 4044 TRANSITIONING TO THE PROFESSIONAL WORLD

It is a common and mistakenly held belief that artistic creativity is left behind once one enters the world of commercial photography. A photographer entering the job market needs to be more creative, more inventive, more of an individual to successfully compete. In this course, we will discuss the student's specific goals within the framework of current market conditions in order to suggest what direction students might take creatively to successfully position themselves in a commercial context. Students will analyze all facets of the professional world of photography including branding and how it applies to the young photographer entering the market; the art of the estimate; who the top New York photographers are and how they got where they are; the "WOW" factor -- what it is, why it is necessary. Students will examine the current advertising scene and its principle players: the art buyer, the art director, the creative director, the representative. Students will examine how the magazine, design, advertising and retail worlds differ and discuss issues such as the use of digital technology vs. film and who is using what and why. This course will include visits to commercial photographers' studios, art galleries where commercial photographers show their art work, ad agencies and photographer representatives' agencies as well as class visits from photographers and reps.
3 CR
Pre-requisite(s): PUPH 2009/2011 Sophomore Seminar 1 & 2 or equivalent.
Open to: Non-majors with permission of the department.

PUPH 4045 INSTICT & 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 Burrough's 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.
3 CR
Open to: Non-majors with permission of the department.

PUPH 4052 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."
3 CR
Pre-requisite(s): PUPH 3001 Junior Seminar 1 or equivalent.
Open to: Non-majors with permission of the department.

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.
3 CR
Pre-requisite(s): Fashion Photography I or a portfolio of 15-20 photographs is required for entry into the class and must be reviewed by the instructor.
Open to: Non-majors with permission of the department and instructor.
Note: Student in Fashion two will be required to work one shift at New York Fashion Week. You will receive your assignment prior to the semester. Watch your e-mail prior to the beginning of the semester for a schedule of times.

PUPH 4071 INTELLECTUAL PROPERTY

Description forthcoming.
3 CR

PUPH 4073 PERFORMANCE & PHOTOGRAPHY

What is the relationship of photography and performance? What is performance? Is every action a performance? This advanced, studio-based course will explore various notions of representation and the use of the self and/or surrogates in performances for the camera. Other issues and genres to be explored include the constructed image, the fictional image, gender and sexuality, metaphor, fantasy, identity construction, and masquerade. Students complete three camera based assignments during the course. Additionally, the class involves reading about the history of Performance art and its relationship with Photography, and its influence on contemporary photographers such as Cindy Sherman, Gregory Crewdson, Yasumasa Morimura, Anthony Goicolea, and many others.

3 CR

PUPH 4075 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.
3 CR
Pre-requisite(s): PUPH 2011 Sophomore Seminar 2 or equivalent.
Open to: Non-majors with permission of the department.

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.
3 CR
Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, or equivalent.
Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4100 DECONSTRUCTING THE DOMESTIC: IMAGES OF HOME IN CONTEMPORARY PHOTOGRAPHY

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.
3 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Freshman Photography majors and non-majors with permission of department.

PUPH 4110 THE ART OF BLACK AND WHITE 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.
3 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of department.

PUPH 4120 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.
3 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of the department; priority given to first year majors.

PUPH 4125 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 Eggelston. 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.
3 CR

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of the department; priority given to first year majors.

PUPH 4305 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, Erwitt, 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.
3 CR
Pre-requisite(s): PUPH 2001 View Camera or equivalent.
Open to: Non-majors with permission of department.

PUPH 4401 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.
3 CR
Pre-requisite(s): PUPH 2004 Studio and Light 2 and PUPH 2009 Sophomore Seminar 1 or equivalent. [Sophomores may take this class with departmental approval.]
Open to: Non-majors with permission of the department.

PUPH 4410 DIGITAL CINEMA
This introductory-level class is designed to explore digital images in motion by learning hands-on skills in a video-editing program (Final Cut Pro) and an image and video compositing program (After Effects). Students will also learn the basics about shooting video and using a mini-DV (Digital Video) camera, as well as basic skills to provide sound for their images. By the end of the semester, students should be able to combine still and moving images with sound to produce small movies that can be made into DVD's, or as Quicktimes to be posted on the web.
3 CR

PUPH 4510 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.
3 CR
Pre-requisite(s): This course is open to juniors and seniors within the Photography Department, who have completed PUPH 2008 Design 4: Pixel to Cyberspace or equivalent.
Open to: Majors only

DESIGN & TECHNOLOGY, MFA

REQUIRED COURSES

FIRST YEAR

PGTE 5201 MAJOR STUDIO 2

Computation
How might physical computing and code-driven solutions be used to invent new forms of designed experiences, including the use of non-traditional sensors instead of a standard keyboard and mouse, input such as light, pressure, sound, and body movement? In what ways might the concept of design at the level of code inform a design and technology practice? This studio will be of interest to a range of students, including physical computing students, programming students aiming to develop creative applications for their code, game designers looking for new game formats, and motion graphics students interested in a more programmatic approach to the medium.
6 CR
Open to: Majors only.

Interactivity
Interactivity is a concept fundamental to the design and conception of any form of dynamic system, from games, to websites and social technologies, to "smart objects" and wearable interfaces. Systems that respond to a user's choices rely both on technological innovation and on the design of meaningful interaction. Students in this major studio may focus in the design of "screen-based" experiences, or on discovering new ways of allowing people to interact with the physical world. Multimedia design solutions, new media installation, performance-based work, game design, and multi-user interfaces are a few possible outcomes.
6 CR
Open to: Majors only.

Narrative
How have notions of time, space, and storytelling been impacted by emerging technologies? How have fundamental notions of narrative been altered by new media platforms? The Major Studio in Narrative focuses on the exploration of new narrative possibilities within time-based media, including animation, cinematic space, documentary film and video, broadcast graphics, movie titles, information broadcast, and video on the Internet. An understanding of how media design is used in practice will be underscored by visits to and from studios and industry practitioners.
6 CR
Open to: Majors only.

SECOND YEAR

PGTE 5301 THESIS STUDIO 2
Students will spend the semester developing and completing a thesis begun in the first semester and accompanying documentation, as per accepted guidelines. Design and technology electives supplement research and application. Studios meet for six hours weekly. Of this time, 4.5 hours are devoted to Thesis Studio work. The remaining time is spent in Thesis Documentation Workshop (taught in the same room as the Thesis Studio).
7 CR
Open to: Majors only.

ELECTIVES

PGTE 5009 SOUND PERFORMANCE & MAX/MSP 1
Cycling 74's Max/MSP/Jitter programming environment is a powerful tool for real-time multimedia application and development. This class will provide a basic-to-intermediate understanding of application development in Max/MSP/Jitter, touching on such topics on the way as: MIDI communication, interface design, performance strategies, installation considerations, the basics of digital sound synthesis, structure and programming of Quicktime, openGL and more.
3 CR
Open to: Non-majors with permission of the department.

PGTE 5008 SOUND PERFORMANCE & MAX/MSP 2
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.
3 CR
Open to: Non-majors with permission of department.

PGTE 5019 AUDIO/VISUAL: SYSTEMS AND MACHINES
Description forthcoming.
3 CR
Open to: Non-majors with permission of the department.

PGTE 5042 NARRATIVE AND DYNAMIC SYSTEMS
How do we tell stories within media that are non-linear: media-like games, hyperfictions, and databases? How can we craft narratives that emerge from the dynamics of interaction, narratives experienced procedurally? What design strategies exist regarding an understanding of character, plot, drama, time, space, and event within interactive fictions? This course will take a close look at the mechanics of storytelling within dynamic media, exploring connections between new media, technology, and narrative experience. The course will examine examples ranging from the design of Live Action Role Playing Games to massively multi-player virtual worlds, from pop-up books to tarot cards, from smart mobs to flash mobs. Content will be delivered through lectures, reading, discussion, casestudies, and small studio-based exercises.
3 CR

Open to: Non-majors with permission of department.

PGTE 5066 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.
3 CR
Open to: Non-majors with permission of the department.

PGTE 5067 LIVE DATASTREAM & PROCESSING

Description forthcoming.
3 CR

PGTE 5079 IMAGINED REALMS

This class explores the intersection of multi-player online games and the communities that form around them. Using an inter-disciplinary approach, theoretical perspectives in politics, identity, economics, critical theory and aesthetics will be used to examine the cultural patterns and processes emerging out of these unique social spaces. What patterns of social interaction are constructed in the context of multi-player games? What power dynamics and hierarchies arise out of these processes? Small-scale social games, massively multiplayer worlds with thousands of players, and other forms of communal interaction on a variety of gaming platforms are considered through both analysis and direct gaming experience.
3 CR
Open to: Non-majors with permission of department.

PGTE 5084 MAKING WIRELESS TOYS

This is a hands-on wireless toy making class. We will look at, survey, play-test, and dissect mainstream and designer toys. The class will focus specifically on "interactive-plush toys" and "wireless tactile interfaces." We will work hands-on with basic electronics, as well as, designing, sewing, and stuffing soft toys. We will examine the core interaction principles prevalent in today's toy industry and digital culture. By making real stuffed-toys, students will deepen their understanding of physical interactivity which can enlighten real-space installations and physical aspects of DT projects in general. Experience with physical-computing and/or sewing and fashion-design recommended.
3 CR

PGTE 5085 PHYSICAL COMPUTING

Digital

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. The Handy Board and various sensor mechanisms will be used in conjunction with programming languages such as Lingo and/or Java. Students joining this class should be comfortable

with code in general, have experience with one programming language or another, and be prepared to solder.

Analog & Audio
Description forthcoming.
3 CR
Open to: Non-majors with permission of the department.

PGTE 5086 PHYSICAL COMPUTING 2

This class will take up from where "Physical Computing" or the "Major Studio: Computation" class left off. Rather than focus on any single sensor mechanism or programming language, the advanced physical computing class will build on problem solving with a wide array of techniques and technologies. This course is highly recommended for second-year students building physical projects for their thesis.
3 CR
Open to: Non-Majors with Permission.

[UPDATED 12/4/09] PGTE 5111 NARRATIVE STRATEGIES

In this academic elective, we will be studying story systems from Aristotle to multi-player on-line games. Designers and technologists need to fully understand both theory and implementation of classic as well as new story structures.   Many current new media don't work as well as classic narrative used in novels, theatre, and the big Hollywood film on an emotional level. Why is that? What makes a story a successful soul-grabbing experience? Is it its delivery system, the way it looks, the way it is timed, or the way it sounds? Or Is it the characters we identify with or perhaps a theme with which we empathize? Students will research script writing (and creation of frameworks) for single channel as well as multi-media platforms that interrogate these new forms in multiple genres. From the personal experience to the large-scale spectacle, this course will make the student aware of multiple narrative possibilities.
3 CR
Open to: Majors only.

PGTE 5112 CINEMA THEORY & PRACTICE

What is it that differentiates a great animation from a merely acceptable one? What are the tools that help you create an engaging and seductive 3D animation or walkthrough? What are the tools and techniques of the production designer, the cinematographer and the director, of cinema? This course will study and analyze the language of cinema as it applies to modeling and animation for design disciplines including architecture, interior and product design as well as broadcast design and computer animation and visualization. In class, students will analyze existing cinema to study lighting, camera movement and frame composition, as well as tempo, pace, color modulation and materials, and apply them to the rendering and animation of digitally created objects and environments. Students will not be asked to create original work for the class, but rather to bring work from their studios and use what they learn in this class to enhance and improve that work.
3 CR

PGTE 5116 INTERACTIVE DESIGN FOR MUSEUMS

This course is part museum studies, part cultural critique and part lab. We will start with a critical look at how three different museums approach the history of American art. On-site meetings with

educational/curatorial staff at the Metropolitan Museum, the Brooklyn Museum of Art, and the Whitney Museum of American Art are scheduled. We will also look at non-traditional museums (Exit Art, the DIA, and the Tenement Museum are examples), and how these institutions engage in public dialogues about art/history and its place in American culture. Class meetings will focus on broader issues such as installation design, visual connections, and the role/placement of didactic materials. Following this investigation, students will work on projects in collaboration with Historic House Trust. Members of the Trust's curatorial staff will advise the class, and students will form teams and select a specific house to study/research, with the goal of creating an interactive project (an exhibit, a virtual tour, a carefully considered "reaction" that is designed for the public). Final presentations will be open to the Trust staff and to the staff of the selected houses.
3 CR
Open to: Non-majors with permission of department.

[ADDED 10/28/09] PGTE 5118 ITERATIVE RESPONSES TO NARRATIVE

Over the course of the semester students will create a Body of Work that engages a range of domains. This course is an excellent preparation for Thesis work for both graduate and undergraduate students. This body of work often prompts investigations that are expanded upon in the Thesis Year, or supports ongoing investigations alongside the core Thesis activities in the Final Semester. Without the constraints and long-term commitment to a larger project, weekly and biweekly assignments provide the opportunity for fresh, active, and creative responses to a range of design challenges.

Past projects have included: staged performances, installation and video based works, mixed-media interactive works, short and long form written publications, short narrative films, and sound/music based pieces. Storytelling sits at the core of this course as an approach to all forms of making and experience design.
3 CR
Open to: Non-majors with permission of department.

PGTE 5150 DESIGN & EDUCATION

This course will investigate the fundamental core principles and nomenclature of design taught at Parsons. Students will be presented with a series of presentations and lectures that address both conceptual, practical and theoretical applications of design and design education. Students will bring their expertise into these sessions and will develop a design pedagogy that can be applied to studio work, client presentations and the classroom. A course syllabus or primer will be developed by each student in an effort to understand the implications and influence that technology has placed on traditional design vernacular and education.
3 CR

PGTE 5157 ENTREPRENEURSHIP

Have you ever had an idea for a business that you would like to execute? Do you see yourself as being a manager in a digital media corporation? This course will provide students with the degree of business knowledge they need to compete in the world of digital media. Research and development, finance and accounting, project management, leadership, and human resources are all topics that will come under the purview of this course. Students will learn how to budget projects and offices, how to hire and manage employees, how to read and pay attention to

business reports and trends, how to fund their ideas, and how to market their business. Students will be split into teams to complete final projects including a business plan and its execution.
3 CR

[ADDED 12/15/2009] PGTE 5165 HYBRID WORLDS: NANOBIOTECH

This course will study how this kind of practice blurs distinctions between science and art through the combination of artistic and scientific processes, creating wide public debate. We will explore the history of bio and nano technology, the impact on cultural imagery in literature and film as well as social implications of these new sciences. Students will be working with their artist / designer / humanist / scientific peers at UCLA and getting an inside view and access to bio and nanotech labs via physical and virtual field trips. The class is designed for students of all disciplines, including the non-declared, with a goal to inspire students to think outside of the box, explore divergent and convergent thought, and seek out knowledge and inspiration from many different disciplines as well as encourage collaboration. Students will be, in parallel, developing art / design projects and an online interface that will allow for an intellectual exchange between these two worlds of art and science as well as physical and virtual spaces. Projects take form in presentations, interface designs, performances and art installations -- all responding to how this scientific advance is mutating our bodies, the food we consume, the animals we breed, and the environment we inhabit. Focus will be to go beyond negative criticism to strategies for raising consciousness about dangers and proposals for how these new sciences may be engaged.

Collaborative groups will be organized and led to develop online interface design and art projects, and will compete to present and/or show / perform the works in an exhibition at the UCLA Art │ Sci gallery at the end of the semester and at the California Nanosystems Institute (CNSI) and the Leonardo Education / Art Forum at SIGGRAPH 09 in August.
3 CR

PGTE 5175 HISTORY OF ANIMATION

A survey of the trends, films, and filmmakers of the first one hundred years of Film Animation: from its origins and early optical devices, through the classic Hollywood theatrical films, to the emergence of television. Also, there will be an exploration of the masters and international animation as well as the avant garde and independent movements.
3 CR
Open to: Majors only.

PGTE 5181 INTERACTIVE PROTOTYPING

Painters have brushes, sculptors have chisels. As a designer working with interactivity, what do you have? This intermediate studio class will focus on building up your toolkit with useful software, techniques, and modules. We will then use these tools to rapidly develop the kinds of applications you want to create. Working individually, you will take pieces of code, reassemble them, and "glue" them together for new work. Through brief lectures, guided tutorials, and in-class lab sessions, you will achieve the skills needed to spend less time struggling with code and more time working through your own concepts and projects. Some knowledge of code is helpful, though no specific language is required: the class will be taught with Python and Processing, with an eye toward making code work conceptually in any language.
3 CR
Open to: Majors only.

PGTE 5185 INFORMATION ARCHITECTURE

This course will develop students' abilities to conceptualize and visualize information architecture within various organizational frameworks and dimensions of space. By examining existing macro and micro representations of the Internet and the World Wide Web i.e. Info Landscapes, ISP Maps, Web Site Maps, and MUDs, students will learn to articulate and propose new design methods for mapping, navigating and visualizing cyberspace. The course will be composed of four projects: Representational Models, Typologies, Mapping and Navigation Systems, and Interventions. Each project will have a research component and a design visualization component. Each student will be required to develop a particular area of research from a selection of topics and the final research will be presented in a compiled archive.

3 CR

Open to: Majors only.

PGTE 5187 NEW MEDIA: PAST, PRESENT, AND FUTURE

This class will be a combination of reading, meeting, and making. We will read about those working as "new media artists" before such a term even existed. We will also be examining the contemporary landscape of artists/practitioners through field trips, studio visits, and guest speakers. And we will develop our own work. The class will consist of reading, writing, and numerous studio visits and guest speakers.

3 CR

Open to: Majors only.

PGTE 5501 GAME DESIGN 2

This course builds on the foundation of Game Design I to introduce students to post-prototyping game design and digital game design. Student projects are exclusively digital in this course. Students continue the game analysis, reading, and project-based assignments of the previous course, but focus now on level tuning, mechanic refinement, and alpha builds. Topics include: deeper study of strategic choice and core mechanics; prototyping in a digital environment; introduction to level design; feedback systems and other emergent patterns; using testing in a design process; game interface design; and digital game production process and documentation. All assignments are small-team-based (2 to 3 students, depending on class size), digital and include: designing a digital prototype of a game that is a variant on a traditional mechanic; building a suite of levels for a pre-existing game that explore a specific theme; and writing a design document that expands a prototype mechanic into a full game. The final assignment is to build out a digital prototype into a simple alpha, concentrating on fleshing out the game design features.

3 CR

Prerequisite(s): Game Design 1 or equivalent experience with instructor's permission.
Open to: Non-majors with permission.

PGTE 5900 INDEPENDENT STUDY
[Added 11/10/09] PGTE 5900 INDEPENDENT STUDY: YES MEN
PGTE 5901 INDEPENDENT STUDY: COLLAB

Please see the department for course description and approval.

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for course description and approval.

0.5 to 2 CR

FINE ARTS, MFA

REQUIRED COURSES

[UPDATED 12/4/09] PGFA 5010 TRANSDISCIPLINARY GRADUATE SEMINAR
This seminar will explore how artists use writing to define, expand and reflect upon their practice and the fields in which they work. We will consider artists who work with text as material, artists who challenge established traditions and conventions with manifestoes, artists whose interdisciplinary practice includes writing criticism, and artists who produce chronicles of ephemeral forms, and artists who treat writing as a form of mark making. The course will feature six guest lectures by artists and art historians, which will be interspersed with discussions led by Fine Arts faculty. We will begin with an analysis of Frederic Jameson's theorization of cognitive mapping. Among the artists whose works will be considered are: Joaquin Torres Garcia, Helio Oiticica, Dan Graham, Allan Sekula, Martha Rosler, Yvonne Rainer, Lawrence Weiner, On Kawara, Joan Jonas, Gerhard Richter, Mary Kelly, Glenn Ligon, Mark Lombardi and Critical Art Ensemble.

The MFA Transdisciplinary Seminar is designed as a forum that introduces students throughout AMT to a range of ideas and theories informing contemporary art practices. Students are exposed to the critical perspectives of a wide variety of thinkers and creators. The course surveys critical debates about visual culture, aesthetic value, art and politics, and the intersection of creative disciplines.
3 CR

PGFA 5012/5014 GRADUATE SEMINAR 2 & 4
The MFA seminars offer students an overview of important historical and theoretical discourses pertinent to contemporary art and necessary for professional life as an artist, and also develop visual artists' language skills in writing for both intellectual and practical uses. The seminars are divided into two, with first year Fine Arts students meeting as a group and second year students meeting as a group. The seminar for first year students is meant to expose students to a variety of significant discourses in twentieth-century and twenty-first century art. These include the discourses of modernism, postmodernism, feminism, colonialism and issues of racial representation; commodity culture, including ideas about collecting; technology and the digital revolution. The goal is to get an overview of ideas about art in the twentieth century entering into the twenty-first century: art as form, art as theory, art as non-art, art as life, art as politics, art as concept, art as simulacrum. The seminar work is interspersed with studio visits or informal critiques so that the link between the realm of ideas and of history and studio work is maintained, clarified, and encouraged. The seminar for the second year prepares the student to write an MFA Thesis. Through frequent short writing assignments that rehearse the questions of the thesis, readings of artists' writings, and exploration of other writings relevant to the students' work, graduate students in Fine Arts learn to write about their own artwork and develop writing as a professional tool in their lives as artists. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas. The purpose of the MFA Thesis is to provide a site for a process of self-investigation that can be beneficial for studio work as well as for a professional life after school.
3 CR
Open to: Majors only.

PGFA 5007/5017 GRADUATE CORE 2 & 4: STUDIO

This course, divided into studio visits and group critique, is a central element of the MFA experience at Parsons. 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. Students are immersed in a lived experience of the world of art through dialogue with actively engaged makers of contemporary culture. Each week, students will experience one-on-one contact with several professors, visiting artists and critics. Regular meetings with faculty in the student's chosen field and meetings with faculty from other disciplines are an intrinsic and necessary aspect of the program. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists.

6 CR

PGFA 5008/5018 GRADUATE CORE 2 & 4: CRITIQUE

Group critiques are small-scale forums in which student work is presented publicly and commented on by faculty and peers. Groups of ten to twelve students working with one faculty member will be re-constituted every four weeks. Sessions will focus on collective analysis of student work and its relationship to contemporary cultural debates and trends. 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. Faculty will introduce readings, topics for discussion, and strategies for catalyzing interaction among group members.

1.5 CR

PGFA 5020 VISITING ARTIST LECTURE SERIES

The Fine Arts Program's weekly lecture series features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

1.5 CR
Open to: Majors by registration. Lectures are open to all students and the public.

PGFA 5025 GRADUATE THEORY, PRACTICE, and CAREER 2

This class, required for all second year MFA students, is integrated into the Graduate Fine Arts 4 curriculum and Fine Arts Lecture Series. Developed with a grant from The Emily Hall Tremaine Foundation, this course provides a wide range of opportunities to investigate the relationship between theoretical issues, studio practice and practical professional development. With a focus on developing written and oral communication skills, students will be expected to engage in a structured verbal and written exchange with their peers. Students will be taught practical skills, such as how to create their portfolios, do slide presentations, build effective relationships with dealers and galleries, write grant proposals, and manage "life and Art" among other vocational concerns. They will also be encouraged to be creative and entrepreneurial, by exploring the challenges and benefits of curating exhibitions, belonging to or initiating cooperative situations, finding and creating shared studio space, etc.

2 CR
Open to: Majors only.

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see Fine Arts Department for approval.
1 to 3 CR

PGFA 5902 INDEPENDENT STUDY
Please see Fine Arts Department for approval.
1 to 3 CR

PHOTOGRAPHY, MFA

FIRST YEAR

PGPH 5006 INDEPENDENT STUDIO 2
Building on work begun during summer residency students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a week-long residency in January (for the Winter Term) and June (for the Spring term) during which group and individual critiques are conducted and the Graduate Advisory Committee evaluate the student's work.
3 CR
Pre-requisite(s): PGPH 5003 Independent Studio 1.
Open to: Majors only.

[REMOVED 11/10/09] PGPH 5008 PHOTO TOPICS

[ADDED 11/10/09] PGPH 5009 EXPLORING NARRATIVE IN 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.

SECOND YEAR

PGPH 5113 INDEPENDENT STUDIO 4
Building on work begun during summer residency students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a week-long residency in January (for the Winter Term) and June (for the Spring term) during which group and individual critiques are conducted and the Graduate Advisory Committee evaluate the student's work.
3 CR
Pre-requisite(s): PGPH 5006 Independent Studio 2.
Open to: Majors only.

PGPH 5302 THESIS AND EXHIBITION 2
Part 2 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.

2 CR
Pre-requisite(s): PGPH 5301 Thesis and Exhibition 1.
Open to: Majors only.

ELECTIVE COURSES

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. Please see Department for additional details.

1 to 3 CR
Open to: Majors only, by permission.

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 Department for additional details.

0.5 to 3 CR
Open to: Majors only, by permission.

PGPH 5901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography department of a magazine or for the photography department of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources of the Photography Department 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 Department for additional details.

1 or 3 CR
Open to: Majors only, by permission.

DIGITAL DESIGN, ELECTIVE

Open to all Parsons students. Please see the School of Art, Media and Technology for more information.

TIER ONE: INTRODUCTORY COMPUTING
Pre-requisite(s): None.

PUDD 2005 CG MODELING 1

3D is playing an increasingly large role in all areas of digital production. This is an introduction to 3D modeling and animation using Maya software. Emphasis is on getting a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders, lighting, and cameras. Basic animation techniques will also be covered, but modeling is the primary emphasis. Additionally, we will cover how 3D assets and images can be integrated with other production software in a variety of media.
3 CR
Primary software used: Maya.

PUDD 2010 CG CHARACTER 1

For serious animators only, this course provides 3D virtual space concepts and a robust examination of all aspects of the interface, lighting, rendering, etc., production pipeline, and composting issues. The course offers methodologies that be used in MFA Major Studio. Animation Concepts, Project Studio and Collaboration Studios. This course is for animations preparing for a career in the gaming, animation, or entertainment industries.
3 CR
Open to: Non-majors with permission of department.

[ADDED 10/28/09] PUDD 2020 AUDIO/VISUAL 1

Audio/video 2 is an advanced project-based exploration of high definition digital video and audio technologies. Students will collaborate on each other's crews, learn more advanced lighting, audio, and camera techniques as well as HD editing workflow. 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. Collaborative projects to learn each aspect of crewing will yield short exercises as well as a required final 5 to 15 minute narrative or documentary HD video short.
3 CR
Primary software used: Final Cut Pro
Pre-requisite: proven knowledge of 3-Chip Mini-DV Cameras and basic Final Cut editing and/or AV 1 or its equivalent.

PUDD 2028 WEB DESIGN 1

This is perhaps the most important and useful class a student can take within Digital Design. To do business in the 21st century, all designers should have a basic understanding of how a web page is constructed for self-promotion, communication, and confidence with the increasing presence of the web in all of the design disciplines. HTML, interactivity, information architecture

and navigational structures will be explored, as well as usability and web design strategies. Projects will include the completion of a portfolio web site.
3 CR
Primary software used: HTML, Flash.

PUDD 2041 VISUAL NARRATIVE

This course explores not only techniques of visual storytelling (storyboards, animatics/board-o-matics, comics, etc.) but the meaning and structure underlying all stories and time-based media.
3 CR

PUDD 2080 DIGITAL IMAGING

Students will learn how to use Photoshop to composite images. Topics to be addressed include making good quality scans and prints. There are in-class exercises designed to show various aspects of the software package. Homework assignments give students the opportunity for personal and creative development. Students will learn how Photoshop interacts with other programs like Quark and Illustrator and also how to prep images for the Web. This course is a pre-requisite for all Tier II computer graphics courses.
3 CR
Primary software used: Adobe Photoshop.

PUDD 2104 SOUND DESIGN 1

This course is an introduction to basics of non-linear audio production techniques and the necessary tools for recording voice, effects, and music. With Pro-Tools as the primary software, the students learn to edit and mix final sound for animation.
3 CR
Open to: Non-majors.

PUDD 2510 ANIMATION: FOUNDATION

This is a basic course in traditional cel animation and the importance of understanding animation as a frame-by-frame art. The class focuses on character animation and the creation of believable motion and is an invaluable foundation for understanding the principles animation. Storyboarding, layout, key framing, in- betweening, animating characters with a basic knowledge of timing, spacing, stretch and squash, anticipation, easing in and out, overlapping action, secondary action, exaggeration and the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations.
3 CR.
Open to: Non-majors.

PUDD 2520 ANIMATION: DRAWING

This is a straight drawing studio that re-enforces the study of motion in the Character Studio. Students draw from the model, study and analyze the effects of gravity and weight in motion. This course is a pre-requisite for further Animation Sequence electives.
3 CR

TIER TWO: INTERMEDIATE COMPUTING

All of the following courses have pre-requisites. Students must have earned a grade of "C" or better in the pre-requisite course, or equivalent experience, to enroll in one of these courses.

PUDD 2006 CG MODELING 2

This course introduces methods and techniques for modeling realistic human or anthropomorphic characters for use in gaming and entertainment. This is an advanced course for students interested in polygonal and sub-division modeling and optimization for specific applications. The premise of the course is that if a student can model a human being, he or she will be able to model anything.

3 CR

Pre-requisite(s): PUDD 2005 CG MODELING 1.

PUDD 2007 CG LIGHTING

Focusing on tools and methodologies for creating complex imagery for animation and visual effects, this is a high-level course in Maya. Topics will include particles and fields, dynamics, complex shading networks for unique rendering situations, fur, cloth, and a basic introduction to MEL (other topics may be added depending on students needs/interests). Topics will be explored through demonstrations and lab time in class. An emphasis will be placed on "under the hood" experimentation through custom expressions and other procedural techniques.

3 CR.

Prerequisite(s): PUDD 2005 CG Modeling 1 or CG Character 1

PUDD 2105 SOUND DESIGN 2

In this course, students will explore different processes of sound design: recording, analog synthesis, digital modular synthesis, manipulation of digital audio, editing synthesis and electronic composition. In the process, students will develop an advanced understanding of a comprehensive suite of audio tools, divided into categories for musical creation, editing, and post production.

3CR

Pre-requisites: A grade of "B" or better in Sound Design 1

Open to: Non-majors with permission of department

Primary software used: ProTools, Reason, MIDI, Audacity.

PUDD 2500 ANIMATION: FORM

This course prepares students for animation as a cinematic art exploring both the structural underpinnings of time-based media and its real world application. Students learn:principles of story telling; cinema as an art form; the history of the moving image with a slant toward animation; secrets of Hollywood special effects; animation techniques including the many forms of puppet animation, cartoon based production and direct animation on film; concepts behind staging, lighting, cinematography, and edition.

3CR

Prerequisites: PUDD 2510 Animation:Foundation and PUDD 2520

Animation: Drawing, or permission of Animation Advisor.

Open to: Non-Majors.

PUDD 2511 ANIMATION: CHARACTER

Essentially a drawing and character design studio. Drawing from live models informs the student about the distinctions of character creation. 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.

3 CR

Pre-requisite(s): PUDD 2510 Cel Animation, PUDD 2520 Motion Drawing, PUDD 2500Animation Form & Style, PUDD 3140 Digital Motion 1.

[ADDED 12/15/2009] PUDD 3020 AUDIO/VISUAL 2

Audio/video 2 is an advanced project-based exploration of HIGH DEFINITION digital video and audio technologies. Students will collaborate on each other's crews, learn more advanced lighting, audio, and camera techniques as well as HD editing workflow. 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. Collaborative projects to learn each aspect of crewing will yield short exercises as well as a required final 5 to 15 minute narrative or documentary HD video short.

3 CR

Primary software used: Final Cut Pro

Pre-requisite: proven knowledge of 3-Chip Mini-DV Cameras and basic Final Cut editing and/or AV 1 or its equivalent.

PUDD 3110 WEB MEDIA 1

This course introduces Flash as the primary web design tool. The class workshops will cover the mechanics of image preparation, the simple construction of a web page, the incorporation of bitmap and vector graphics and sounds, animation techniques, cinematic effects, and interactivity. Students design and implement a web site. Focus is on the creative and artistic use of this particular program.

3 CR

Pre-requisite(s): PUDD 2028 Intro to Web Design.

Primary software used: HTML, Flash.

PUDD 3112 ANIMATION: METHODS

Flash is an inexpensive program designed for web applications, but with a little ingenuity, it can be used in place of much more expensive and complicated professional animation software. Because Flash is cheap, easy to learn, and ubiquitous, it is an appealing alternative to traditional broadcast animation and motion graphics production tools like AfterEffects. This class presents various approaches to high-end 2D animation in Flash: full animation, limited animation, cut-out, and rotoscope. Advanced character animation techniques are emphasized. Also titles, motion graphics for broadcast, and compositing Flash animation with live action video in post. Students may use Flash to: produce broadcast or film quality 2-D character animation; enhance live action broadcast video projects with high-end motion graphics; modify existing web animation for broadcast video. Examples of high-end animation produced with Flash will be shown.

3 CR.

Prerequisite(s): PUDD 3110.

Open to: Non-majors.

Primary software used: Flash, Final Cut Pro

PUDD 3116 WEB MEDIA 2

Flash Actionscript is the heart of Flash for advanced interactivity. This class will explore hands-on production techniques for incorporating Actionscript into websites, games, applications and more. Students will learn how to approach their project programmatically, how to construct their code from the beginning (Students will be required to type in every single code: No drag & drop allowed!) and how to debug / optimize their code with every project.

3 CR
Pre-requisite(s): PUDD 3110 Flash.
Primary software used: HTML, Flash.

PUDD 3140 MOTION GRAPHICS 1

This basic yet intensive course explores the fundamental of time-based graphic and sound design, 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.

3 CR
Open to: Non-majors with permission.

PUDD 3141 MOTION GRAPHICS 2

Digital Motion 2 uses Adobe After Effects as a portal through which students enter the world of motion graphics and visual effects. Designed for students who have completed Digital Motion 1, Digital Motion starts with the basics of After Effects and helps 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.

3 CR
Pre-requisite(s): A grade of "C" ("B" for graduate students) or better in PUDD 3140 Digital Motion 1.
Primary software used: Adobe After Effects.

PUDD 3150 WEB DESIGN 2

This course explores the variety of media found on the web. The in-class workshops will cover the mechanics of multimedia preparation and an assortment of potential uses. Students design and implement a given project as a web site. Focus is on the creative use of web-based applications and scripting languages.

3 CR
Pre-requisite: PUDD 2028 or equivalent
Primary Software Used: HTML, Flash, JavaScript
Open to: Non-Majors

PUDD 3560 MOBILE MEDIA

Students will design and build mobile media learning the Flash Lite platform in the process of discovering the unique issues and considerations for media on cell phones. The course will explore how to apply existing knowledge of Flash development towards the mobile context,

highlighting the differences between the user-interface, form factor and social contexts of mobile versus desktop experiences. Students will take advantage of Flash's rapid prototyping capabilities and iterate concepts directly in both emulators and actual Flash Lite supported devices. Both single and multi-player experiences will be considered. This course is ideal for students interested in game design, interactive multimedia, ubiquitous computing and mobile applications.
3 CR
Pre-requisite(s): Intermediate knowledge of Flash and ActionScript; or completion of other Flash electives, and/or other courses that cover these fundamentals.
Open to: Non-majors with permission of department.
Note: Course is recommended as part of a Game Design sequence.

PUDD 3610 DATABASES
This course is for anyone who is interested in creating databases or data-driven web sites. Students will be given an introduction to database creation and design, and will explore the issues behind well designed data driven projects. The course will include a survey of several database products and middleware languages, including ColdFusion, ASP, Microsoft SQL Server, Oracle, PHP, and MySQL.
3 CR
Pre-requisite(s): PUDD 3150 Advanced Web Design (or demonstrable knowledge of basic HTML and JavaScript).
Open to: Non-majors with permission of the department.

PUDD 3612 DYNAMIC INTERFACES
This advanced-level elective will focus on designing and developing digital user interfaces that are tightly integrated into dynamic data driven sources of content or information. The course will support research and development surrounding so-called rich internet applications, interactive data visualizations and experimental interfaces that offer new approaches to engaging with content. Special attention will be paid to integrating with public APIs, private databases and proprietary services such as multi-user real-time interaction and media streaming integration. In addition, the course will explore multi-touch and gestural controls and resolving distribution across a fragmented landscape of platforms and systems.
3CR
Suggested pre-requisites: Web, Web Media 1 & 2, Databases, Mobile
Media, Designing for Usability, experience with data visualization
and/or data-driven website design and development.

PUDD 4100 MOTION GRAPHICS 3
Using Visual Effects and Motion Graphics, this is an advanced course that examines complex multiple layer visual effects for live action, animation and motion graphics.
3 CR
Pre-requisite(s): A grade of"B" ("C" for undergraduate students) or better in PUDD 3141 Motion Graphics 2.

PUDD 4151 MOTION GRAPHICS STUDIO
This course provides the highest conceptual levels of type and image in motion. The focus will move from this point to a greater reliance on film and notions of cinematography. Guest lecturers will strengthen this aspect of the class. Each student will produce one assignment according to a

uniform requirement and one assignment based around a thesis project -- either assigned or developed independently.

6 CR

<u>**PUDD 4550 COLLAB**</u>
Collaboration Studios are a unique type of studio course within the CDT curriculum, 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.

Solar D (Solar Decathlon)

The Solar Decathlon is a multi-semester project that challenges students to conduct research, design, and then build an energy producing exposition house using only the power of the sun which will conclude with a built structure displayed on the National Mall in Washington, D.C. in the Fall of 2011. Students from across the New School and Stevens Institute of Technology will collaborate on various projects that form the foundation for constructing a simple, cost-effective and technologically integrated Passive House design.

The Spring 2010 collaboration studio will focus on three areas: (1) Conceptualize and formulate the graphical layouts and assets for SolarD publications, handouts and website for the exhibition and demonstration of sustainable technologies; (2) Explore, design and create technical innovations relating to physical computing, smart systems and wearable technology in collaboration with students from Stevens Institute of Technology and The New School; (3) Create a 3 minute video that summarizes the Solar D project and begin collecting assets for a 2 hour PBS-like documentary of the experience.
Project Website: http://parsit.parsons.edu
Solar Decathlon: http://www.solardecathlon.org

RGA/NY Times

The New York Times' iconic "36 hours in ..." experience provides a condensed travel guide for short trips, often to unlikely places. This class will design, develop and launch a mobile application that combines a bespoke travel offering with the depth of traditional guidebooks. The course will focus on Phase One Prototype development of the mobile component of this tailored travel experience. Students will work collaboratively in small teams to design, develop and deliver the mobile application. They will address the challenges of extending a global brand into new physical and technological spaces, to allow for better access to existing content while simultaneously building future capabilities and allowing for feedback. In so doing, they will gain a comprehensive understanding of the technology, competitive context, existing content, and the real-world production cycle, with a special emphasis on mobile applications. In addition to delivering a launched application, students will be offered hands-on experience of partnering with development, marketing and agency professionals (The New York Times; All The Busy Criminals, a New York-based collective of award-winning entertainment, digital strategy; and art and copy personnel).
Pre-requisites: *Knowledge of one or more of the following is required:* General digital media production skills (Photoshop, Illustrator, etc.); An understanding of user experience design (wireframing, user testing, and simple prototyping); Fluency with front-end web

technologies (Flash, Javascript, css, html); An understanding of data APIs and REST architectures, and how to use them. *Preferred:* An interest in travel (and possible familiarity with the Prototype City TBD), familiarity with mobile design and development, and sound design and editing,

Gimbel Library & Social Media

Libraries have always performed a meaningful social function, offering a shared physical space for learning and improvement, and framing an extended network of patrons and users. This class will focus on the library as a site and as a central node within a larger network of discussion and social commentary. Over the course of the semester we will research, design, and propose methods for installing and visualizing this layer of commentary and networked interactivity to the Gimbel Library at Parsons.

Through working directly with Gimbel Staff and learning about developments in Library Science, students will develop a series of proposals that will offer methods for adding a social layer to the Gimbel Library using a variety of media and processes. Some of these proposals will be developed for installation in the Gimbel Library where patrons can interact and offer feedback about them. The semester's efforts will culminate in collecting the proposals in a print-on-demand book that will be introduced into the Gimbel Library collection as well as offered online for sale to benefit the library's acquisition fund.

Eye-Writer

In this course, we will expand upon the EyeWriter project, a collaboration between 5-former Parsons teachers and students and Tony Quan, a paralyzed Graffiti writer, with the goal of producing a low cost eye tracking device for advanced stage ALS patients to draw with their eyes.   This collaboration studio will both expand on that project through improving the physical device and the nature / depth of the software, via studying and responding to the unique challenges of eye tracking interaction.   In addition, the class will work on one or two additional projects relating to open source tools "new audiences", such as the elderly, the disabled, the mentally ill or others. (note: While these secondary projects haven't been identified, they will be arranged prior to the collaboration starting). The primary goal is to focus the energies of parsons students: critical design process, interaction design, narrative to help people do things they can't do any more -- for example, in the case of Tony Quan, to write graffiti again.

[UPDATED 11/16/09]Learning Through Design

The term 'design pedagogy' implies not merely vocational design training, but the use of design thinking as a process that through visual learning, hands-on experiences, and project-based engagement can help children comprehend a variety of humanities and science-based subjects. The course will provide an overview of various pedagogical systems that use integrative approaches, and will perform first-hand observations of their educational environments and methods.

Course participants will develop design problems with 12th grade students at the Lower Manhattan Arts High School (LoMA). Projects will explore the psycho-geography of home and neighborhood in Lower Manhattan. Students will also engage in classroom observations, ethnographic research and user testing for various activities. The course will

culminate in the production of a collaborative final publication & exhibition at the Henry Street Settlement, which will offer an arena for public discussion to share what students have learned with the broader community.

Co-requisite: BFA students should take PLDS 3333 LEARNING THROUGH DESIGN (offered by the school of Art and Design History and Theory)

Note: alternately, MFA students may take PGTE 5150 Design & Education along with this collab. This alternate course is more suited to the MFA course of study.

Open to Majors, Non-Majors, Lang students

Red Cross

This is a course for those interested in the social responsibility and the agency of design, designers and design thinking. We will be partnering with the Red Cross to develop communicative strategies around the subject of climate change and adaptation. The projects will involve strategizing outcomes and scenarios through the lens of design. The projects stem from current real world concerns and the work and knowledge produced will be shared with the Red Cross Disaster Managers and the local communities whose livelihoods are already being affected by climate change. In all likelihood the critical work produced in this course will contribute to the saving of lives. We will be investigating systems thinking, interfacing, mapping, diagramming, and other forms of representing complex problems that are constantly in flux.

Urban GEL

There has been a surge in interest in design based activism and the global exchange of students, scholars as well as social science and design practitioners around the world, yet little discussion about what background and skills these travelers and professionals bring to the field. Urban GEL (Global Exchange Laboratory) is designed to identify and study theories, methods, and tools from anthropology, media design, and architecture that would enhance the experience and interventions of artists and designers engaged in a global context. The course is primarily directed towards developing tools for collaborative urban design activism. Participatory tools include remote and on-the-ground participant observation, ethnographies and immediate interventions in the form of play, installations, probes, and implementable mobile media prototypes rooted in specific sites and conditions that are driven by citizen interaction, feedback and agency. New forms of activism and advocacy are sought that utilize networked/mobile technologies, advertising campaigns, performances and alterations to urban environs, which organize citizens and draw media attention to issues of concern beyond traditional demonstration or protest formats.

Ars Electronica

The development of digital technologies has unequivocally expanded the horizons of technical media of representation to engage our entire sensorial faculties as sites of artistic inquiry. Sensing technologies are therefore at the core of our relationship with the extended body space and the mediated human sphere. By looking at an exemplary body of works that appropriate as well as question various types of sensing systems and feedback mechanisms, the course examines the ways in which artists seek to reevaluate

a spatial / temporal duality and to examine the reconfiguration of our social relationships and behavioral patterns in a pervasively technological society. These sensitive devices and systems embodied in objects and insinuated into responsive environments or experienced in ephemeral and temporal settings conjure our sensorium through synesthetic, tactile, telematic and bio-tech designs, raising awareness of the sensibilities and sentiments informed by and resulting from interdisciplinary, cross-breeding experiments that draw inspirations from the ubiquitous digital everyday and from the avant-garde tradition dating back to the 1960s. By studying artistic precedents and researching into current technological innovations the course also places its focus on developing socially engaging and formally challenging art works. Students enrolled in the course have the opportunity to work with their peers from other countries to collaborate on select projects for possible inclusion in an academic exhibition at the Ars Electronica Festival in 2010.

Make Magazine

Make: Beyond DIY will explore techniques, tools, and resources for stretching and manipulating what we can make and share ourselves. In-class workshops and guests will inform individual and group assignments on hacking how-to projects and producing outstanding online documentation including tutorials in text, pictures, and video. We'll combine traditional and novel techniques and materials in electronics, computation, crafts, fabrication, and other do-it-yourself genres to make tools, toys, art, hacks, and upgrades. We'll release our projects as fully and openly as possible and investigate the cultural implications of participating in the global open source DIY community. Through MAKE, students will have opportunities for online exposure and access to a stellar network of innovators, hackers, hobbyists, and crafters producing DIY projects. Students should have an interest or rudimentary knowledge in one or more of the following fields: Basic physical computing/electronics, programming, sewing/fashion/crafts, toy design, video production, amateur chemistry/science, musical instrument construction (traditional or electronic), soft circuits, or robotics. Instructor Becky Stern, a DT alum, is Associate Editor at both MAKE and CRAFT. Bring your soldering iron and fiercest blog comment face and let's build something together.

China 2010

This is a required prerequisite course for any student in AMT or PSD who would like to participate in the 2010 summer collaboration course at CAA in Hangzhou and eArts in Shanghai. The course will focus on collaborative practice with CAA and eArts in preparation for an immersive 4 week experience in China building and developing trans-disciplinary art, design and technology projects. The summer course will also coincide with the 2010 Shanghai Expo in which there are possible tie-ins with ARS Electronica, Nokia Research, BBH International and other organizations. The summer course is still under development.

Polshek Design

Organizational knowledge does not only live in books, websites and documents - it also exists in the memories and experiences of the employees of an organization. In this course, students will work with the renowned architecture firm Polshek Partnership Architects (http://www.polshek.com/) to design systems that enable, support, and

extend institutional memory. The class will work with Polshek in a real-world client-based relationship while designing an extensible and innovative resource system that is communally accessible throughout the firm, can be co-authored and is scalable. The course covers topics as diverse as design research, interface design, data visualization, search methods and programming. Students will apply their technological, research and design skill sets to designing and building functional prototypes for the clients.

Designing Fiction
In the spirit of exploration, students working as both designers and writers will act as translators of life's fictions. Selections from fiction and non-fiction will offer new perspectives on the ways literature can inform design in the studio and social lives of things beyond the studio. Through a combination of readings, writing assignments, and studio projects, three themes will be explored: the physical form of books and letters, the role of culture in the production of images and text, and the hybrid identities created by languages and dialects of communication. Students will experiment with typography and images by using alternative materials in three dimensions. They will engage in cultural mapping and produce a large format poster. The course will culminate in a formal paper and the design and production of a book that investigates systems of reading and information delivery. Studio projects will correspond and respond to the writings of authors such as Jorge Luis Borges, Simon Schama, Orhan Pamuk, Italo Calvino, Nicholson Baker, and Vladimir Nabokov. By experiencing design and writing (form and meaning) as integrally related, students will expand both their notions of practice and critical thinking.

3 CR

PUDD 4502 ANIMATION: PRODUCTION 1
Building on the skills learned in the Character Studio, students embark on a three semester animation project from idea to finished animated short. The aim is to develop a finished, professional quality animation in either 2D or 3D for exhibition in the Senior Thesis Show as well as preparing for a transition into a job in the animation industry. In this, the Concept semester, the student learns brainstorming, research and writing methods, gathering of inspiration that leads to narrative strategies, character development, and story development. Form and style are addressed and expressed in storyboards which are taken through several rigorous iterations of critique. The semester culminates with the making of a character bible and character maquettes, a timed animatic with a fully developed soundtrack, motion studies, research of motion reference, testing and validation of production techniques. The written requirement is a research paper on the application context for the animated short (i.e. television commercial, opening title design, narrative comedy short, experimental animation etc.) as well as the inspiration of styles and production methods for the animation.
3 CR

PUDD 4515 ANIMATION 3: INTERNSHIP
Students taking Professional Practices in their major programs are allowed to skip the Animation Internship credit, although an animation internship is strongly encouraged.
2 CR

PUDD 4600 CURRENTS

STOP MOTION

Learn how to make professional quality stop motion animations. In this class we will cover basic storytelling techniques, storyboarding, puppet building techniques, including, armature building, clip foaming, mold making, casting in silicone, replacements heads, set building and animation. Students will work in groups and collaborate, making a series short films using a variety of puppet and set building techniques.

Open to: All AMT Students.

VISUAL MUSIC STUDIO

The Visual Music Studio will give students the opportunity to work together with a variety of analog and digital technologies to create animations to musical compositions from contributing composers and instrumentalists from the New School for Jazz and Contemporary Music. Students will be trained to think critically about sound-image relationships, and will be encouraged to conceive musical composition beyond its conventional cinematic accompaniment role to the visual. Students will work closely with the faculty to produce innovative methods of synchronizing music with visuals, giving emphasis to real-time digital translation of audio and visual sources, as well as exploring new ways to approach the animation of hand-drawn illustrations.

Pre-requisite: Students should have skills in at least one of the following: After Effects, Max/MSP/Jitter, drawn cel and collage animation, algorithmic animation

MOTION CAPTURE

The Motion Capture class will teach the concept, practice, and application of Motion Capture Animation. Students should come out of this class with a full understanding of Motion Capture technology (how it works) as well as an idea of where MoCap can best be applied (where and why it is used). This class will also bring students into an intermediate level in two motion capture software programs: Autodesk Motion Builder, and Vicon IQ. At the end of the class, a Motion Capture student will know how to capture data and apply it to 3D characters, resulting in a finished animation clip. Each student will create a finished game animation clip on their own, as well as a Final project including 2 or more characters that will illustrate the students' progress and understanding of the motion capture process.

Pre-requisite: CG Modeling 1 (minimum) and/or understanding of the Maya Interface.

ANIMATION PIPELINE

Be part of the Animation Dream Team! This class immerses students in a detailed, design intensive process that mirrors industry standards – from concept ideation, asset creation to final execution. Students will be required to design and animate one fully developed, complex project that addresses conceptual content, strong design aesthetics, and refined animation execution. Relationships with commercial and fine arts will be explored continually through out the semester.

Pre-requisite: CG Modeling 1 or Motion Graphics 1 - more advanced levels will be accommodated.

INTERACTIVE SOUND & MUSIC

How can sound inform your work? How might sonic elements be interwoven with your designs - or, if you could turn sound into frozen visual form, what would it look like? Sound is deeply connected to architecture, form, rhythm, geometry, and visual composition, and once was considered a fundamental discipline. We will explore sound as a design tool, both in examining emerging work in this area and in learning the basic tools necessary to use sound interactively. Using Processing and other free software, we'll see how to add dynamic sonic and musical elements to interactive and performance creations. We'll also explore how to make two-dimensional and three-dimensional objects that can become interactive sound art or visual models of sonic and musical entities. **Pre-requisite**: Some background in coding (via ActionScript or Processing) recommended, such as the completion of Creative Computing.

3 CR
Open to: Non-majors with permission.

PUDD 5034 VISUAL EFFECTS

In this course we are going to focus on the visual effects process for those students that want to do learn how to become a junior digital compositor. What are the TV standards, Digital TV and HD formats, techniques that will make your work to have the professional touch. Color Correction, Compositing, Keying, Motion Tracking, Rotoscope. This course will be the support of your major studio class, instead of adding to your workflow it will enhance your work; projects will be coordinate with your major studio teacher. This course is going to teach you how to use a variety of software, as well as hardware, like, light techniques for blue/green screen, basic editing, compositing, and final touch to your project, like color correction, conforming, and preparation for final output. We are going to use a variety of software, like Apple Final Cut Pro, Adobe After Effects, Shake, Discreet Combustion. On the hardware side, we are going to use the blue screen room, lights, Camera and tripod.
3 CR

TIER THREE: ADVANCED COMPUTING COURSES

Priority, in the following courses, is given to Communication Design & Technology majors. Students from other departments must get permission to register from an advisor in the Communication Design and Technology Department. To follow is a sample of courses offered; for a complete listing, please see the MFA Design & Technology section of this booklet.

PGTE 5043 DESIGNING FOR USABILITY, 3 CR
PGTE 5066 CODE FOR ART, 3 CR

PRINTMAKING, ELECTIVE

PUPR 2000 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 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. There will be a visit to the Museum of Modern Art's print department. The class is open to beginning and advanced students.
2 CR
Pre-requisite(s): None.

PUPR 2020 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 them with 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.
2 CR
Pre-requisite(s): None

PUPR 2025 PHOTO ETCHING
Technology is constantly evolving as are the processes related to photography and photo mechanical reproduction. This course provides very low tech on up to digital high tech alternatives to platemaking practices that enable the full expression of ideas and concepts which incorporate photographic images. This class is open to beginning and advance students.
2 CR
Pre-requisite(s): None, though experience in etching is helpful.

PUPR 2030 SCREENPRINT
In this course students learn reduction printing, hand painted acetate stencils, to mix inks and several different printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to many projects expected of students in all major studio areas. Screen-printing runs the gamut from hand made and photographic images to personal abstract statements and can be printed on many different surfaces. The class is open to beginning and advanced students.
2 CR
Pre-requisite(s): None.

PUPR 2040 SCREENPRINT AND THE COMPUTER
This course will expose the students to pre-press skills that utilize cutting-edge computer and silkscreen printing techniques. It will also serve to broaden the use of these applications by encouraging students to work and rework their images with the computer. Today we have access to digital technology that allows combinations of imagery and color hitherto unheard of. These technologies are naturally complementary to the silkscreen printing process as well as being

economically expedient. From a variety of sources, such as scanned full-color images (of paintings, photographs, etc.), captured video stills and/or digitally rendered graphics, high quality, four-color separations can be generated. Images are screen-printed using transparent water-base inks in process colors.

2 CR
Pre-requisite(s): None.

PUPR 2050 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.

2 CR
Pre-requisite(s): None.

PUPR 2060 DIGITAL SCREENPRINT

This class is designed as an introductory and experimental print lab combining a hands-on approach to screen print with the computer. Beginning projects will establish a foundation in the fundamentals of screen prints, then move on to the development of prints incorporating digital tools. Final projects will focus on the student's creative impulses as they bring their ideas to prints that are hybrids of screen print and digital technologies.

2 CR
Pre-requisite(s): None.

PUPR 2070 MIXED MEDIA PRINTMAKING

This class is designed to examine the creative possibilities of printmaking, its applications, methods and potentials as explored through the combined use of cardboard, collage (collagraph), and monoprints. Assigned projects will assist in the investigation of drawing, plate making and transfer methods. Work will be executed both in black and white and color using oil and water based materials. A visit to a museum/print shop/artist studio will be made in coordination with the studio part of this course.

2 CR
Pre-requisite(s): None

PUPR 2080 SCREEN PRINT & SEQUENTIAL ART

Drawing and printmaking have an historical and intimate relationship. Many artists view printmaking as an additional system to draw their ideas. The goal of this course is to directly realize drawing images using a printmaking technique. During classes, students will draw from the model, still life and on site situations and then create a small edition using silkscreen. Various monoprint methods will also be explored. Reversed, positive and negative imagery and how technique changes a hand drawn line are important components of this course. This class is open to beginning and advanced students.

2 CR
Pre-requisite(s): None

PUPR 2091 ILLUSTRATIVE PRINTMAKING

Description forthcoming.

2 CR

Pre-requisite(s): None.

PUPR 2103 IMAGE AND TEXT

This course provides a hands-on experience in woodcut, linoleum cut, and typesetting for beginning and intermediate printmaking students. It introduces the techniques and the applications of relief printmaking. Students carve wood and linoleum blocks from which they print color images. These images can be combined with lead and wooden type and printed on an automated letterpress. Using woodcut, linoleum cut and typesetting, this class will explore printmaking, book arts, and letterpress principles and process. It is structured so that ideas and demonstrations will be applied to group and individual assignments.

2 CR

Pre-requisite(s): None.

PUPR 2130 PRINTMAKING STUDIO

With an emphasis on personal visual development, students will work in one or more printmaking mediums (e.g., etching, lithography, silkscreen, relief) and interrelated photographic and digital processes. Technical understanding will be advanced; concepts and individual research cultivated, with the guidance of faculty.

2 CR

Pre-requisite(s): None

SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

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.
2 CR

PAID 1020 ID STUDIO 1
This studio is an introduction to developing design concepts, space planning, visualization of layouts and furniture arrangement. Students will learn the design process, from information gathering, client concerns, space measurements, to material considerations and layout. Sociological, physiological and psychological aspects of design are considered.
4 CR
Pre- or Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D and PAID 1211 Drawing for Interiors 1: 3D.

PAID 1021 ID STUDIO 2
This studio continues to address the issues outlined in ID Studio 1 with more complex programs. Problems of space, function, aesthetics, materials, lighting, and building codes are discussed. Projects will address real-life design problems. 3ds max will be introduced. Students will use the computer model building software to better understand the impact of their design decisions.
6 CR
Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1030 Drawing for Interiors 1: 2D, and PAID 1211 Drawing for Interiors 1: 3D.

PAID 1022 ID STUDIO 3
The goal of this studio is to reach beyond the rudimentary understanding of interiors by analyzing, evaluating and investigating the components that comprise interior space. The focus will be on thinking creatively and the need to articulate design ideas. The projects vary in scale (ex: hotel, spa, or multi-use project) working with a sequence of spaces to design with a variety of program requirements.
4 CR
Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1021 ID Studio 2, PAID 1030 Drawing for Interiors 1: 2D.

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.
2 CR

PAID 1030 DRAWING FOR INTERIORS 1: 2D
Students will learn the drafting fundamentals (plan, elevation and section) required for the interior designer. AutoCAD 1 is covered is in this course. Presentation software will be introduced with lectures in the basics of InDesign and Photoshop.
4 CR

PAID 1031 DRAWING FOR INTERIORS 2
This course strengthens the students' understanding of presentation techniques, focusing on perspective and color rendering. Students will render with colored pencils and watercolors.
2 CR

PAID 1040 INTERIOR DESIGN 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.
3 CR

PAID 1041 INTERIOR DESIGN HISTORY 2
This course traces the history of interior design from the Victorian age in America to the present, summarizing the major trends and revivals. The course will cover the Arts and Crafts Movement, the impact of Art Deco, Postmodernism and today's designers; including William Morris, Charles Renne Mackintosh, Victor Horta, Frank Lloyd Wright, David Hicks, Colefax and Fowler, Michael Graves etc.
3 CR

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. Projects will include an analysis of both a historical and contemporary interior.
2 CR
Pre- or Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D and PAID 1211 Drawing for Interiors 1: 3D.

[ADDED 12/25/2009] 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.
2 CR

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.
2 CR
Pre-requisite(s): PAID 1010 AutoCAD 1 or PAID 1030 Drawing for Interiors 1: 2D.

PAID 1080 ID DIGITAL PRESENTATION
This course focuses on graphic design. Students will be introduced to some fundamentals of graphic design through exercises on form, page layout, grids, typography, and paper. Additional exercises will be given in large formatted presentation layouts, titleblocks, and type solutions for business cards and stationery. The instructor will demonstrate some of the basics of the layout software programs of InDesign and Photoshop. The work in this class is done on a Windows platform.
2 CR

PAID 1090 THE COLOR OF SPACE
This class will seek to examine the ideas regarding color that are incorporated into the work of modernist as well as traditional architects and interior designers from the past and the present. These examinations will be done through readings and through drawing and collage exercises.
2 CR

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.
3 CR

PAID 1200 LIGHTING
This is an introductory course that provides a basic understanding of lighting design, the design criteria and calculations.
2 CR
Co- or Pre-requisite(s): PAID 1030 Drawing for Interiors: 2D.

PAID 1201 ID PORTFOLIO
Students will develop their graphic design skills as they design and produce their Interior Design Portfolio.
2 CR
Pre-requisite(s): PAID 1030 Drawing for Interiors 1: 2D and PAID 1020 ID Studio 1.
Primary software used: InDesign and Photoshop.

PAID 1205 MATERIALS AND FINISHES 2

Materials & Finishes 2 introduces the soft materials available to designers that are integral to a cohesive design. The course will explore the design challenges posed by soft furnishings such as upholstery, window treatments, and floor and wall coverings. Each element will be discussed in terms of design, specification and installation; taking the student through phases of research, analysis, and application.
2 CR

PAID 1206 FURNITURE DESIGN
The objective of this course is to provide and 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.
2 CR

PAID 1209 ID STUDIO DIGITAL SUPPORT
In this class students will build computer models to assist with the design development of current or past studio projects in Interior Design Studio 1 or 3. These models permit the student to explore in greater depth the use of materials, light, color, textures and detailing in their designs. Issues of presentation will be a second focus of the course. This course will include introductory lectures in 3D Studio Max and a variety of layout programs to accomplish these goals for beginning and advanced students.
2 CR
Co- or Pre-requisite(s): PAID 1020 ID Studio 1 or PAID 1022 ID Studio 3.

PAID 1210 ID PROFESSIONAL PRACTICE
This Course will examine the professional environment in which the interior designer works as well as the knowledge base related to the organization and conduct of a design. 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.
2 CR

PAID 1211 DRAWING FOR 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.
2 CR
Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D.

PAID 3901 INTERNSHIP
Please see department for approval.
1 to 2 CR

Interior Design students may take the following General Studio courses as electives. See the AAS General Studio section for the following descriptions:

PAGS 1001 DRAWING, 2 CR
PAGS 1021 COLOR THEORY, 2 CR

ARCHITECTURE, BFA

SOPHOMORE 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.
5 CR

PUAD 2023 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.
3 CR

PUAD 2400 MATERIALITY, METHODS & 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.
3 CR
Please see the Art & Design History & Theory section of this booklet for the following course description:

> ### PLAH 2324 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR
> ### PLAH 2325 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

PUAD 3900 INDEPENDENT STUDY
By special permission of Director of BFA program only.
1 to 3 CR

PUAD 3900 PROFESSIONAL INTERNSHIP
Please see department for approval.
1 to 3 CR

SENIOR YEAR

PUAD 4002 VERTICAL DESIGN STUDIO
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.
6 CR
Note: Juniors & Seniors are allowed to select one critical studies course in the 12:00-3:00 slot during one of the studio afternoons. Please discuss with program advisor.

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.
6 CR
Note: Juniors & Seniors are allowed to select one critical studies course in the 12:00-3:00 slot during one of the studio afternoons. Please discuss with program advisor.

INTERIOR DESIGN, BFA

SOPHOMORE 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.
6 CR

PUID 2016 MATERIALITY, METHODS & 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.
3 CR

PUID 2056 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.
3 CR

Please see the Art & Design History & Theory section of this booklet for the following course description:

> ### PLAH 2324 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR
> ### PLAH 2325 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR 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.
6 CR

PUID 3052 ARCHITECTURE AND INTERIOR DESIGN
This seminar examines the relationship between architecture and interior design or cultural practices. The topic of focus is determined by the faculty member leading the seminar to enable the engagement of a topic critical to contemporary thought.
3 CR

PUID 3200 CRITICAL STUDIES 2: CRITICAL ELEMENTS OF INTERIOR DESIGN
This course explores the role of design history in the "now" and today. Design greatly benefits the consumer, manufacturer and the world at large. It influences policy and socio-economic initiatives while maintaining its aesthetics, poetics and inherently substantive behavioral impact. It can translate technical resolutions into human format and act as a bridge between the abstraction of research and the complexity of the real world. Designers are advocating roles that are more and more integral to the evolution of our society. This course examines the role of design and designers, consumers and manufacturers. It reviews established theories of the past and positions them in relation to new forms of design.
3 CR

SENIOR YEAR

PUID 3800 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 weeks 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.
6 CR

PUID 4001 HORIZONTAL STUDIO
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.

6 CR

PUID 3900 INDEPENDENT STUDY
By special permission of Director of BFA program only.
1 to 3 CR

PUID 3901 PROFESSIONAL INTERNSHIP
Please see department for approval.
1 to 3 CR

PRODUCT DESIGN, BFA

SOPHOMORE YEAR

PUPD 2001 DESIGN, RESEARCH & DEVELOPMENT 2
Divided into three areas of activity, this course will serve as an introduction to the practice of product design. Through short exercises and projects of various lengths students will design a variety of products for use in domestic environments; through pin-ups and desk critiques they will begin to develop and understand goals and methodologies employed in this discipline. The class will also serve as the workshop in which pieces designed and developed will be realized in the prototype studio. Secondly, students will be involved in ongoing research activity culminating regularly in class presentations. These research projects will focus on important designers, movements and manufacturers from 1850 to 1990. The third component of this class will be a major research project that each student will undertake culminating in class presentation of a research paper. This paper will focus on aspects of design history that have had significant impact on the development of contemporary design.
3 CR

PUPD 2021 PROTOTYPES 2
This course focuses on wood construction and the safe and appropriate use of hand and power tools. Through a series of construction exercises and projects, student will be taught skills that focus on the uses of hardwood, plywood and sheet materials. In the second semester, students will also be taught basic casting techniques including one and multiple part mold making for use with clay, resin, rubber and plaster, as well as slip casting. In all cases, traditions, east and west will be discussed and all students will be expected to make at least four class presentations on the history of construction techniques over the course of the year.
2 CR

PUPD 2031 MODELS 2
Students will be introduced to tools and machines, along with thorough instruction in safety considerations. Through assignments they will learn milling, sanding, priming and use of the lathe, vacuum former, bending machines and hot belt. The second semester students will be introduced to the spray booth and learn how to use the disc sander, scroll saw, sander/grinder, and mold making.
2 CR

PUPD 2060 INTRODUCTION TO CAD
Used primarily by product design professionals, vellum 3-D is the premier CAD software for Macintosh based platforms. Through lecture, demonstration and hands on experience, students will develop the skills needed to create detailed 2D technical drawings. As this course is designed to complement student's major course of study, assignments will be based on current studio practice. No previous computer experience is necessary.
2 CR
Required for: All PRD transfer students.

PUPD 2072 MATERIALS 1

This course intends to introduce the real life aspects of how a product is made, its global and local impact on outlives, the environment and the power of product designers to make positive change. The combination of sustainable design practices with practical mechanical engineering adds up to new business economics and smart design principles. Through this integration of processes, the importance of the designer's role in creating and producing a great product through responsible, educated and ethical decisions and specifications will be emphasized. The outcome will serve to both empower you as a designer and to provide you with the necessary marketable skills for today's design profession. We will be studying a familiar cutting edge group of products for their intended uses and features. We will disassemble them, to learn how they function and how they were manufactured. Building on our introduction to sustainability and eco-design, we will then analyze the products' whole life cycle from its manufacture to its delivery, use and end of life. From this exercise, we will have the basis to redesign a better solution for these products using a framework of smart design approaches. The class will be team taught and consist of a series of lectures, ongoing project work and field trips to working manufacturers.
2 CR

JUNIOR YEAR

PUPD 3001 DESIGN CONCEPTS 2: FURNITURE

Gain a hands-on introduction to industrial production issues. Throughout the year, students focus on the design and development of various typologies of furniture. While researching the way in which notions of modularity have been used in the past, this course begins with the design of a series of two to four related pieces. Traditional, contemporary and experimental techniques are explored as students design and prototype their first major pieces of searing. Off-loom techniques are employed to create woven structures: knockdown cabinetry and its package are designed and composite and inflatable technology are also employed in the design of home and office furnishings. At the end of this course each student will have produced at least four prototypes and four sets of drawings that detail related furniture lines. Students consider pricing, market placement and environmental impact.
3 CR
Co-requisite(s): PUPD 3221 Prototypes 4.

PUPD 3001 DESIGN CONCEPTS 2: MASS MARKET PRODUCTS

Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will strives to address all aspects of a project: what it means to our culture, is it a useful object, how safe is it, and is it fun? Utilizing new materials and state-of-the-art technologies, we examine the following aspects of design: Culture, Fashion, High Technology + Digital, Universal Design, Environmental, Sustainable, Ergonomic, and Functional to design for today's international market.
3 CR
Co-requisite(s): PUPD 3060 Models 4.
Open to: IDC students who have completed Design, Research & Development.

PUPD 3001 DESIGN CONCEPTS 2: PUBLIC REALM

The public realm as a paradigm, within contemporary society, has come under scrutiny from politicians, civil and human rights activist, corporate and public sponsors, environmentalist and

many other invested parties. Designers are confronted with negotiating these contested terrains in search for solutions that respond to all these forces while addressing disciplinary tropes, ideological frameworks, and stylistic/ formal manifestations. We will locate the role of products, systems, technology and designers in the 'hot seat' of this debate to carve out a responsible (sustainable and proactive) embodiment; one that improves the quality of the places we inhabit daily. Potential 'sites' of investigation could be, urban parks, street furniture (seating, signage, street lights), waste disposal, etc. In this course we will team up with entities that play vital roles within the life of the city. Students will be challenged to produce solutions and responses that are as unique and complex as the problems themselves.

3 CR

Co-requisite(s): PUPD 3060 Models 4.

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.

2 CR

Open to: Junior and senior level students in Product Design, Design & Management, Communication Design, Design & Technology, and Integrated Design.

[ADDED 12/15/2009] PUPD 3038 DESIGN MARKETING

This class is designed to help design students understand a) what the business bottom line is and what they are trying to achieve, b) how to establish business strategies to achieve the bottom line, and c) the value of design in helping the business achieve its goals and objectives. The class will discuss various marketing topics such as market size, penetration rate, market share, market segmentation, competitive analysis, product line up and design differentiation. Students will discuss topics relevant to the products they are working on and will come up with a set of marketing strategies demonstrating their design skills. The final assignment will include documentation of marketing plans, and visual presentations including logo studies, sketches, renderings and mockups chosen from the product lineup.

2 CR

PUPD 3060 MODELS 4

This course explores a more in-depth analysis and process development of a product appearance model or prototype. It will focus on various materials, construction processes, and product idea presentation. Traditional tooling and reductive shop methods, plaster modeling, mold making, ceramics, and the three-dimensional aspects of the computer will be combined to examine the benefits of integration of process and method. Utilizing both two and three-dimensional imagery and form to establish a more thorough and precise presentation of the product concept.

2 CR

Prerequisite: Models 1 and 2.
Co-requisite(s): either DESIGN CONCEPTS: MASS MARKET or Design Concepts: Public Realm

PUPD 3073 MATERIALS 3

This course is the final class in the Materials Curriculum three-part sequence. Information taught in this class will build upon information imparted in the previous two semesters. It will continue the exploration about the specific qualities of materials and manufacturing processes that product designers typically use in industry now, and could potentially use in the future. This class will also cover the topics of how to source materials from manufacturers, and how to determine manufacturing costs of projects. In addition, there will be a focus on examining the "future usages" of materials: exploring cutting-edge materials that are being developed now, for use in the future. This course will examine both prototyping and production techniques, though the emphasis will be on processes for mass manufacturing. In the same format as the second class in this sequence, this class will consist of a combination of lectures, fieldtrips to manufacturing sites, and projects. This course is required for all students in the product design department.
2 CR

PUPD 3103 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 freesketching 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 2-D and 3-D designers.
2 CR
Open to: Non-majors with permission of department.

PUPD 3200 SPECIAL PROJECTS: REIMAGINING THE PARSONS TABLE

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.

2 or 3 CR
Pre-requisite(s): by permission only.

PUPD 3221 PROTOTYPES 4

Emphasis will be placed upon construction techniques that are used in industry as well as the development of skills that will allow students to build their own high quality furniture. The course is designed to provide students with supervised instruction in the construction techniques that are involved in the design activities central to their Concepts & Applications courses. Traditional and experimental upholstery, off loom woven structures, knockdown cabinetry, inflammables and composites such as fiberglass, carbon fiber and Kevlar will be covered. Students will be instructed in the safe and efficient uses of these materials and techniques. In addition, students will learn how to construct shipping containers required for their work. Teamwork and collaboration are stressed, and shop etiquette, safe operation and efficient management are taught as well.
2 CR
Co-requisite(s): PUPD 3001 Design Concepts: Furniture.

PUPD 3226 SOLID WORKS 2

Building upon skills acquired and practiced in Solid Works, students will tackle some of the more intricate details not previously covered. Advanced surfacing, configurations, and libraries are just a few of the topics that will be covered.
2 CR
Pre-requisite(s): PUPD 3126 Solid Works.

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.
2 CR

PUPD 3310 NON-FERROUS METALS: INTRODUCTION

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, find 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.
2 CR

PUPD 3322 CERAMIC FUNDAMENTALS

This course will serve as a foundation in developing the necessary skills and knowledge for students who have never worked in this medium before. The first part of the semester will provide an intensive *Plaster Seminar* as a practical base for production of ceramic design. *Tabletop Products* is concerned with the most typical and basic ceramic design activities. In these studies, students will acquire knowledge of fundamental ceramic forms and their functions, and learn about the development of utilitarian ceramic products for home, restaurants and hotels. Students will learn how to communicate and present their ceramic concepts for the industry and design market.
2 CR

PUPD 3328 ADVANCED CERAMICS
Clay as a raw material has historically been celebrated for its healing properties. Full of minerals and nutrients, clay is currently widely used by the health and beauty industries. In this course, we will explore how clay as a material can be used to design products that explore "healing" functions and therapeutic scenarios. Students will be asked to utilize such ceramic properties as tactility, durability, cleanliness, and clay's ability to hold and change temperatures to enhance their projects. Industrial methods such as mold making, slip casting, and rapid prototyping will be used to create ceramic products. Each student will explore the possibilities of three-dimensional form as well as surface texture and glaze to enhance function.
2 CR
Pre-requisite(s): PUPD 3322 Ceramic Fundamentals or equivalent experience.

SENIOR YEAR

PUPD 3900 INDEPENDENT STUDY
Please see Department for more information.
1 to 6 CR

PUPD 3901 PROFESSIONAL INTERNSHIP
The internship program provides students with a concentrated exposure to practical, professional experience. Students are required to complete 120 hours in exchange for credit toward graduation. The internship collaboration has proven to be valuable to students, particularly for the experience gained in making the transition from school to the "real" world.
1 to 2 CR

PUPD 4001 THESIS & ANALYSIS STUDIO 2
This course is designed to introduce senior students to a comprehensive product design process as practiced by professional designers. The course context will be design in the business world and professional practice. Some important concepts and skills to be integrated into the curriculum include: working with a design process, ideation, research, concept development, design documentation, current design trends, scheduling and planning, and skill reinforcement. Digital communication and presentation methods, along with various methods of computer oriented and traditional modeling and prototyping techniques, will be utilized. This course provides students with the tools to develop their senior thesis project within a professional framework. The first semester will include a market and design driven project coordinated with a

client and the initiation of thesis project. The second semester will concentrate on comprehensive development of the thesis, and developing a professional portfolio and personal marketing strategy.
4 CR

PUPD 4020 THESIS PROTOTYPING

This course runs in conjunction with Thesis & Analysis Studio 2 and is specifically designed to complement and enhance students' thesis final. The primary objective of this course is to facilitate the physical execution of the thesis 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.
2 CR

PUPD 4030 DYNAMIC MEDIA

This course explores multiple modes of representation and digital media interface to support and expand concept development in Thesis + Analysis Studio. Students utilize several software packages to create narrative threads that traverse presentation/representation, digital/analog, and passive/interactive modes and models, while sharpening the focus of thesis research and final presentation materials.
2 CR

ARCHITECTURE, M.ARCH

REQUIRED COURSES

FIRST YEAR

In consultation with the Director of the M.ARCH program, students are required to take one of the following (3 CR) History of Architecture courses. Please see the Graduate Architecture section for the course descriptions:

PGAR 5118 IMAGINING NEW YORK, 3 CR
PGAR 5114 PRACTICES & ISSUES IN MODERN ARCHITECURE 2, 3 CR

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.
9 CR

PGAR 5015 REPRESENTATION & SPATIAL REASONING 2
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.
3 CR

PGAR 5114 PRACTICES & ISSUES OF MODERN ARCHITECTURE 2
The development of Modernity as a dominant cultural paradigm embodied new architectural utopias, behavioral patterns and consequently, building types. This seminar explores the creation of this new order, its relation to traditional patterns of building, as well as its legacy today. Students will be expected to participate in weekly discussion of relevant texts, lead a seminar, keep a folio of their process, and do independent research on a building of their choice.
3 CR

PGAR 5118 IMAGINING NEW YORK
Examining built and un-built projects imagined for New York by architects, city authorities, developers and social reformers, this class introduces students to some key concepts in urban architecture and planning in the twentieth and twenty-first centuries. Using primary documents (both drawn and written), readings on New York's urban history, and theoretical texts, and the class is structured around the critical analysis of a series of case studies. Throughout the course, New York will be considered in terms of its wider regional and global relationships as a paradigm of the modern Metropolis, and a vital node in the contemporary global network of information economic exchange. **3 CR**

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.
9 CR

PGAR 5214 STRUCTURAL TECHNOLOGY 2

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 you own studio work, calculate loads and design simple elements like beams and columns.
3 CR
Pre-requisite(s): PGAR 5213 Structural Technology 1.

PGAR 5224 CONSTRUCTION TECHNOLOGY 2

In this course, taught in conjunction with the Design Studio 4, students develop construction details that support and extend the conceptual ideas formulated in the design studio. At the conclusion of the class, students work together to fabricate a set of Construction Documents, blueprints from which they subsequently fabricate the final built project.
3 CR
Pre-requisite(s): PGAR 5023 Construction Technology 1.

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.

9 CR

PGAR 5523 PROFESSIONAL PRACTICE

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.

3 CR

ELECTIVES

Electives are open to students in the School of Constructed Environments. Students in outside programs are required to obtain permission from the department prior to registration.

[ADDED 12/15/2009] PGAR 5500 ADVANCED DECORATIVE DESIGN

This course will focus on the fundamental relationship between design and the human body, mind and instinct. It presupposes the importance of residential design as the primary underpinning of all successful interior design in that the needs of the individual are most fully and sensitively met within the intimate parameters of the home. Weekly classes will consist of the following: visits to the offices and job sites (both residential and commercial) of a variety of designers; trips to the workrooms of restorers, decorative painters, textile designers, upholstery and drapery makers; visits to museums, galleries and auction houses. These field trips will act as on-site research for students to develop a semester long interior design project. This project will encompass the decorative and finish details required in order to fully conceive and execute interiors in the professional world. Choice and arrangement of furniture, window and floor treatments and decorative lighting will be of primary concern. Course requirements include the semester project and a research paper, which will support and reflect the underlying premise of the studio work. Students need to be comfortable in architectural hand drafting and perspective drawing techniques.

3 CR

PGAR 5605 DIGITAL ARCHITECTURE 1: MODELING FOR URBAN DESIGN

This is a highly topical course that mixes analysis of urban design in New York City with the powerful techniques of digital modeling. 3D digital modeling software skills are a prerequisite for the course. The goal of the course is to develop three dimensional communication techniques accessible to a wide audience of anyone involved in the complex decision-making processes involved in shaping the urban environment. This course brings together urban design theory and new digital technologies in urban information mapping, modeling, digital video and 3-d simulation, as a way of understanding and communicating how cities transform and differentiate over time. A model is a succinct explanation of the inner workings of previously confusing phenomenon and produces new urban knowledge, whose visualization creates a mental structure, a collective philosophical and psychological construction shared by city inhabitants. This course will involve creating digital models of Manhattan in relation to its various constituencies. The

students will do three digitally based analytical exercises - archaeology, genealogy and schizoanalysis - of a broad swath of the city from river to river along 14th street. The exercises combine historical and abstract knowledge with the 'ground truth' of empirical experience in order to frame a public discussion about the future of this area of the city.
3 CR

[ADDED 12/15/2009] PGAR 5615 FURNITURE, DETAIL, AND SPACE
Furniture as a vehicle to study the space between body and architecture, working with materials at full scale. Furniture is often thought of as an object with clear boundaries and distinctly separate from the space it occupies, suggesting that it is movable, not fixed, apart from the walls. But a piece of furniture can also be understood as the thing occupying the realm between the body and the confines of a space. 'Thing' is used here deliberately, because it also can be that which makes the larger space it is in more cohesive, aid us, hold us or our belongings... It can guide us through a space, remind us who we are and where we are and what we do in that space. Because it is in between the body and the building or larger environment, it is able to bridge or mediate, by scale, function, and material. This workshop aims to examine and perhaps challenge the preconceptions of what furniture is and offer an approach to design and making through a series of short projects working with actual materials and at full scale. The immediacy of making at the 1:1 scale opens up possibilities beyond the problem of representation and necessitates a direct engagement with matter. The final project will result in a site-specific construction that is able to temporarily support the weight of a body.
3 CR

PGAR 5625 ADVANCED DIGITAL 2
This advanced course focuses on presenting projects with digital media. In particular 3-D Studio Max and Vis will be explored in terms of both the technicalities of the software and its potential for representing architecture and site.
3 CR

PGAR 5628 SEMINARS IN ARCH HISTORY: ARCHITECTURE, INTERIOR DESIGN and LUXURY
From clothing and accessories, to food and leisure pursuits, and architecture and interior design, the concept of "luxury" dominates contemporary marketing jargon. In the most banal sense of the word, contemporary condominium developers utilize the idea of luxury to sell high-priced appliances, finishes and interior effects. At a larger scale architects and urban planners project luxurious environments (even whole towns) that conform to the image of a 21st-century jet-set lifestyle. Today the concept of luxury dictates not only design for the elite but also for the mass-market. This course considers both the historical foundations of architecture and interior design as luxury products, and asks 'why is luxury such an important category in the production of architecture and interior design today'? The first part of the course deals with readings on the history of luxury from the ancient world to the twentieth-century. The second part deals with contemporary issues of design and consumerism, analyzing the ways the term "luxury" is used to design and sell appliances, condominiums, stores, hotels, resorts and even towns.
3 CR

PGAR 5650 SPACE, FORM AND SUSTAINABLE TECHNOLOGIES
This is a research and invention oriented seminar exploring the consequences of contemporary and future-sustainability strategies on formal and tectonic architectural conditions. Emerging

sustainability concepts and technologies will be identified through research and their architectural consequences will be explored via speculative projects.
3 CR

PGAR 5680 ARCHITECTURE & SOCIAL PRACTICE 2

Using modes of analysis and research, students in this course will focus on historical and theoretical issues relating to the designed world in relation to social behavior and is directed toward students in interior design and architecture. This course does not require having taken Architecture & Social Practice I, the content of this course changes each academic year.
3 CR

PGAR 5680 GLOBAL EXCHANGE

Global Exchange is designed to identify and study theories, methods, and tools from anthropology, media studies, and architecture that would enhance the analysis of complex problematic urban conditions and enrich potential urban design practices to address these problems. The course is primarily directed towards developing tools for collaborative urban design activism. Such tools include remote and on-the-ground participant observation, ethnographies and design processes rooted in specific sites and conditions that are driven by citizen interaction, feedback and agency.
3 CR

PGAR 5680 PERFORMANCE ARCHITECTURE AND FILM: THE PERFORMANCE OF OUR INTERIORS AND EXTERIORS

The experience of bodies in space results in and from the performative interiority of design - the way design is interior to physical space and interior to social culture - and the ways, just as with actors, that those social and psychological interior states are drawn forth and made evident and vivid through their reactions to various other interior and exterior characters and characteristics. These social and psychological acts are intensified in the drama of design, in the play between documentary and fiction that is the condition of all performative art. This is the way design acts as both a director and as an actor within the spatial drama. The question arises as to how design will show itself to be in the midst of this performance, in the act of its act. Here design can learn from a variety of performative media (films, cartoons, theater), and here within the seminar we will explore the ways design elements and assembly systems, program and spatial types, may be developed as characters, as actors within the spatial drama of interiors and exteriors. We will explore design as a serial development of scenes - spatial, social, psychological scenes - enacted throughout the built environment at all the range of scales: from its urban siting to the relations between its spaces to a given interior space to the gestural details of its design elements. Close readings of acting in films and animations will be explored in its relation to spatial and tectonic enactments in buildings, contemporary and historical.
3 CR

PGAR 5716 NATURE IN ENVIRONMENT

How do designers of the built environment conceive of the "environment"? The response to this question underpins the approach that designers take to their work. It is, however, a difficult question to answer at the turn of the century, a period that has witnessed a steep rise in the number of definitions of the "environment," many of them conflicting. A critical source of this multiplicity and conflict is in the idea of "nature" that lies, often concealed, behind these

definitions. We will look at the idea of nature at work in the environmental movement -- how it can be revealed and argued, how it shapes our seeing and reading of the environment, and how it can influence our approach to design. We will look at the works of key persons, movements and organizations in this context.
3 CR

[ADDED 12/15/2009] PGAR 5730 ARCHITECTURE AND 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 context. Assignments will emphasize the student's creative abilities to solve problems and complete tasks on their own 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 the 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.
3 CR

PGAR 5900 INDEPENDENT STUDY

Please see department for approval.
1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see department for approval.
0.5 to 3 CR

PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP

Please see department for course description.
3 CR

PGAR 5910 MAINTAINING STATUS

Please see department for course description.
0 CR

LIGHTING DESIGN, MFA

FIRST YEAR

In consultation with the Director of the MFALD program, students are required to take one of the following (3 CR) History of Architecture courses. Please see the Graduate Architecture section for the course descriptions:

PGAR 5118 IMAGINING NEW YORK, 3 CR
PGAR 5114 PRACTICES & ISSUES IN MODERN ARCHITECURE 2, 3 CR

PGLT 5002 LIGHTING STUDIO 2
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™).
6 CR

PGLT 5101 LIGHT, PERCEPTION & CULTURE 1
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.
3 CR

PGLT 5146 LIGHT: ISSUES AND THEORY
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 builtenvironment. 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.
3 CR

SECOND YEAR

PGLT 5004 LIGHTING STUDIO 4: THESIS STUDIO
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.
7 CR

PGLT 5102 LIGHT, PERCEPTION & CULTURE 2

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 Gallager, 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.
3 CR

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.
3 CR

ELECTIVES

Electives are open to students in the School of Constructed Environments. Students in outside programs are required to obtain permission from the department prior to registration.

[ADDED 12/15/2009] PGLT 5135 LIGHTING TECHNOLOGY AND DEVELOPING 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 the use of such systems has on a sustainable world. Representatives from the various organizations would 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 would 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.
3 CR

[ADDED 12/15/2009] PGLT 5140 COLOR

Color can help us remember and see/reconnect to the living world outside ourselves and connect our mind to our body helping to inform us on how to create space that is vital and sustainable and humane. This course will have a series of exercises and projects around the themes: Color and Light, Color and Texture, Color and Proportion, Color and Geometry. Various mediums will be used: light (heliodon), pastels, watercolor, gouache, printing inks, and photography. Students will engage in an equal measure of active creation and receptive observation. For instance, since the course will begin in the winter months, the observation will be winter light - the colors in cast shadows, winter light from southern, western, eastern, and northern exposures with all the effects on color. Students will study of grey winter skies, radiant winter sunsets which slowly guide us into the intense saturated colors of the spring and final months of the semester. These observations will feed the projects of invention around spatial concerns - wall/ceiling/floor color, color of objects, color of details, filtration of light, etc. A number of guest speakers will come with expertise in corresponding subjects. Students will be given research topics, preparing presentations in a combination of formats. Special attention will be given also to the non-saturated realm of color - all the nuances of the subtle. The endless possibilities of this understatement will be explored as much as the colors of vitality and vividness.
3 CR

PGLT 5143 DAYLIGHT AND 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.
3 CR

PGLT 5900 INDEPENDENT STUDY

Please see department for approval.
1 to 3 CR

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see department for approval.
0.5 to 3 CR

INTERIOR DESIGN, MFA

REQUIRED COURSES

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.
6 CR

PGID 5111 THEORY OF 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.
3 CR

PGID 5122 MATERIALS & PERFORMANCE
An understanding of materials, properties, inherent attributes of color, reflection, finish, environmental impact, and performance are the focus of this course. Traditional, composite, and interactive materials will be introduced. Work produced in the course results in full-scale detail mock-ups focusing on connections using non-digital means of production. Accompanying this course are field trips to product and material manufacturers and research laboratories. Use of the wood and metal shop and the Department's Donghia Materials Library, will be incorporated into course assignments.
3 CR

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.

3 CR

SCHOOL OF DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

REQUIRED COURSES

FIRST YEAR

PUDM 1101 DEPARTMENT SEMINAR 2: DESIGN IN EVERYDAY EXPERIENCE

In this class reading, discussion and exercises focus on analyzing how design shapes – and is shaped by – everyday experience. These courses are writing- and reading-intensive, encouraging students to develop strength in close reading and analysis, critical thinking and academic writing.
3 CR
Pre-requisite(s): PUDM 1100 Department Seminar 1**.**
Open to: Design and Management majors only.

SOPHOMORE YEAR

PUDM 2003 DESIGN 4

This course is a continuation of Design 3, and applies students' knowledge and vocabulary of visual organization to a sophisticated understanding of information design, culminating in a user research project. The class involves a studio and will draw upon technological skills acquired in previous design studios.
3 CR
Pre-requisite(s): PUFN 1800 Design 1, PUFN 1820 Design 2, and PUDM 2002 Design 3.
Open to: Design and Management majors only.

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.
3 CR
Open to: Design and Management, Integrated Curriculum and Communication Design majors.

PUDM 2455 MARKETING 1

This course provides students with concentrated exploration and discussion, focusing on the theories and principles of governing standard marketing strategies and practices. Students begin to develop a framework for understanding marketing tactics and strategies useful for design-driven and other creative businesses.
3 CR
Open to: Design and Management majors only.

JUNIOR YEAR

PUDM 3303 DESIGN DEVELOPMENT
While some aspects of every design discipline are unique, there are also many broadly applicable principles that can be used to enhance the design development process in almost any context. This course addresses these fundamental principles in a conceptual as well as a practical, hands-on manner. We will study the ways in which design processes unfold from many perspectives, developing the insight required to recognize critical junctures that offer opportunities for increasing both creativity and efficiency. Special attention will be given to the use of iteration and prototyping as a means of generating the knowledge that is required to successfully manage risk without stifling innovation. We will be using a broad range of methodologies spanning from research and planning to implementation and testing in this course, so it is expected that you will already have a solid foundation from the prerequisite Design Research Methods course upon which to build these skills. By the end of this course, you will have strong theoretical understanding of what is required to optimize the process of design development as well as valuable experience applying this knowledge in practice.
3 CR
Pre-requisite(s): PUDM 3300 Design Research Methods.
Open to: Design and Management majors and upper level non-majors.

SENIOR YEAR

PUDM 3901 PROFESSIONAL INTERNSHIP
Meeting by arrangement. Students must seek approval from an academic advisor.
1 CR

PUDM 4050 INTERNATIONAL BUSINESS
This course asks students to understand the impact of global economic models upon domestic economies. Issues explored include the business impact of migrating populations, environmental movements, social climates, new technologies, and international trade agreements.
3 CR
Pre-requisite(s): ULEC 2020/2021 Introduction to Macroeconomics and ULEC 2030/2031 Introduction to Microeconomics.
Open to: Design and Management majors only.

PUDM 4101 SENIOR SEMINAR AND THESIS 2
The seminar sequence culminates in the year-long senior thesis course. Here, students will independently investigate relevant and contemporary topics in order to discover an opportunity in which design can be used a tool for strategic change. These topics may be drawn from a variety of areas, yet are organized under the broad headings of everyday experience, innovation and sustainability. Upon exploring the distinct phases of context, opportunity, innovation and strategy that build upon and refer to one another, students are encouraged to design and conceptually prototype a design intervention. Final deliverables may be a poster, website, oral / digital presentation, and a formal written document.
3 CR

Pre-requisite(s): PUDM 2202 Design 3, PUDM 2003 Design 4, PUDM 3301 Design Research Methods, PUDM 3303 Design Development, and PUDM 4100 Senior Seminar and Thesis 1, or permission of department.
Open to: Design and Management majors only.

ELECTIVES

PUDM 2004 PROFESSIONAL COMMUNICATION AND WRITING
A practical course to provide students with basic communication and presentation skills specifically targeted to the retail 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 with minimum training in basic grammar, students who are hesitant speakers, and students for whom English is a second language will particularly benefit from this course.
3 CR

[UPDATED 11/11/09] PUDM 2465 SENSORY DESIGN
This course covers topics at the intersection of psychology, marketing and design. It is a project-based course on multimodal design with an introduction to human sensory and perceptual processes and how design can take advantage of this understanding. The focus will be on the parallel design of multiple (and the often ignored) sensory pathways via which products, services or environments impact human perception and behavior. It is for students focused on understanding theory and technique of how to provide customers with experientially differentiated offerings.
3 CR

PUDM 2330 CONSUMER BEHAVIOR
This course is geared to students who have taken an introductory marketing course and are interested in developing an in-depth understanding of how consumers make their consumption decisions. In particular, this course examines how and why consumers recognize a certain consumption need, how they search for product information, how they evaluate alternative choices, and how consumers use their post-consumption evaluations for their next purchase. In each session, students will learn the theoretical frameworks that inform these processes and apply such frameworks to real-world examples. Examples will be drawn from industries such as fashion, advertising, automobiles, and entertainment to illustrate how consumer analysis can be usefully applied to a design-driven industry.
3 CR
Open to: Non-majors with permission of the department.

PUDM 2418 ART & ANTIQUE MARKETS
Focusing on the commercial side of the art world, this course explores the history of the art and antiques business, and the special developments and influences on this specialized market. Issues in appraising and evaluating art and antiques are explored as they apply to specific sales channels such as retail and auctions. Some attention will also be given to donations and curatorship.

3 CR
Open to: Non-majors with permission of the department.

PUDM 2430 ADVERTISING STRATEGY IN THE DESIGN INDUSTRIES

This course will present an overview of the ever-changing field of advertising. The course is built around an integrated marketing communications model which recognizes the importance of coordination of promotional mix elements such as direct marketing, sales promotion, public relations, interactive media and personal selling along with the traditional roles of broadcast and print media. Students will examine strategies and business practices used within the Design Industry: Architecture, Graphic Design, Fashion, Interior and Product Design, etc. Both the B2B and B2C markets will be reviewed. Practical exposure to this industry and to professionals within it will provide a solid experience of the business decisions needed to develop advertising campaigns. Students will make decisions on the budget, the message, the media, and the types of measurements used to evaluate the 'success' of the communications program.
3 CR
Open to: Non-majors.

PUDM 2432 RETAIL BUYING

This course introduces and explains the operating figures that are the language of the retail merchandiser. Knowledge of these operating figures is essential to managing a retail business at a profit. Some of the occupations this course will help to prepare Students for are: retail buyer, merchandise manager, department manager, or store manager.
3 CR
Open to: Non-majors.

PUDM 2451 INTELLECTUAL PROPERTY: PROTECTING YOUR CREATIVE IDEAS

This is a basic introductory course in Intellectual Property. Learn the difference between patents, trademarks, copyrights and trade secrets and how and when to use them. Learn practical explanations of researching trademark availability, registering copyrights, utility and design patents, protecting against infringement and piracy, and everything you need to know to benefit from your own originality.
3 CR

PUDM 2453 SPECIAL TOPICS IN SMALL BUSINESS ENTERPRISE: FASHION INDUSTRY

This course explores the strategies, skills and process necessary to establish a successful small business enterprise in the fashion industry. Topics will include forecasting fashion trends, sampling fabrics, putting a fashion line together, contacting buyers, deciding on domestic production v. importing, shipping and inventory control. In addition, topics related to opening and managing a small business will also be covered. This will include the steps necessary to open a retail store. Topics include organization and financing, accounting records, cost and financial analysis, debt and equity financing, managing financial and human resources, taxes, operations, and types of businesses.
3 CR
Open to: Non-majors.

PUDM 2457 ANALYZING TRENDS: THE POWER OF DEMOGRAPHICS

This course gives aspiring managers the framework to understand how to segment markets based on lifestyle drivers. The course will focus on brand management methods, including semiotic brand mapping techniques, as related to Generation Y (14-30 year olds) and will develop case studies on how niche "micro-mobs" can be identified and leveraged in brand and product development. This course will provide students with a deeper understanding of the social structure of trend development, the tools available to identify emerging trends/trendsetters and provide a framework for capturing, presenting and forecasting trend extrapolation. The course will also discuss what defines cool and the implications of celebrity and brand lifespan.

3 CR

Open to: Non-majors.

PUDM 2461 ACCOUNTING FUNDAMENTALS

What do you want your company to accomplish? How can you tell when you reach your goals? In this course, students will learn the language of accounting, enabling them to keep the accounts of their own businesses; understand internal management reports; and evaluate financial statements. Besides a traditional accounting text, the class will use The Accounting Game, a right-brain approach to this left-brain skill. Through readings and discussion, the class will explore such topics as: How is language used to inform or mislead? What decisions does the accountant make? What motivates those decisions? Is maximizing profit and accumulating wealth the only reason to be in business?

3 CR

Open to: Non-majors.

PUDM 2462 SCIENCE OF SHOPPING

This class will focus on understanding shopping as an interactive activity, where people shopping not only look for goods, but display competence and skills, create bonds with family/friends present, and especially with those absent (in their imagination). The course will break down different shopping styles from gift purchases, basic provisioning, the treat, differences in styles by gender, income, and so forth, and consider cross-cultural dimensions and approaches. Texts will include Paco Underhill's The Call of the Mall, Daniels Miller's Theory of Shopping, and selections from Miller's Shopping, Place and Identity, and MacPherson 's Asian Department Stores.

3 CR

Open to: Non-majors.

PUDM 2463 SENSATIONAL BUSINESS FAILURE: EXPLODING THE MYTH

What defines failure? Is the perception of failure driven by stigma or reality? Does failure in business share an equal role with success in the development of a sustainable model? To what extent can failure positively impact the design process? What the role of failure in any healthy process? Is there a right and wrong way to run a creative business? Based on selected readings (case studies, essays, current events) this course will navigate the phenomenon of failure and the negative and positive roles it can play in leadership, business, big ideas and exceptional design. Students will gain a new perspective on "healthy" failure and how—if leveraged as a useful tool— it's outcomes can provide synergistic content for innovative business strategies, sustainable business models and cutting edge design.

3 CR

Open to: Non-majors.

PUDM 3313 ORGANIZATIONAL BEHAVIOR

Organizations are social entities, and management is mainly a people-oriented process. As "applied" behavior scientists, managers achieve organizational goals through and with the efforts of others. In order to be successful, managers must not only understand why people behave the way they do in organizations both as individuals and in groups, but they must also be able to apply their understanding in the practical, complex dynamics of the workplace.
3 CR

PUDM 3360 BUSINESS MODELS AND PLANNING

A comparative study of business models and planning, this course provides students with an understanding of the basic components of all business models and the ability to ask the questions and conduct the research that will enable them to understand how any business is constructed. Topics include internal components (mission and objectives; organizational facilitators and leadership; financial structure, etc.) and external components (external environment and competitive positioning; pricing mechanisms; cultural and geographic landscape, etc.).
3 CR

PUDM 3413 ADVANCED BRAND STRATEGY

Understanding the fundamentals of branding and its key disciplines, and how to use design as part of a branding program that extends past a marketing initiative will be the focus of this course.

Each student will be developing a new (potentially global) brand of choice evolving around products, services, or endorsements, that addresses an identified problem/lack of appropriate solution in today's everyday life (while putting a strong emphasis on sustainability). The goal is to establish a brand that is appealing to a broad (precisely defined) target audience, stands out from its competitive "brandscape," and gets businesses and decision makers on board to support the cause of sustainability. The brand will start to connect with all audiences in a tangible way to become part of making a difference.
3 CR

PUDM 3900 INDEPENDENT STUDY

Please see department for approval.
1 to 3 CR

PUDM 4320 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 method and discipline required to achieve business objectives.
3 CR
Open to: Upper level non majors with permission of instructor.

PUDM 4405 ADVANCED TOPICS: SCENARIO PLANNING: BRINGING THE FUTURE TO THE PRESENT

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 equally important, offering a non-judgmental but powerful tool to bring groups and communities together with a shared vision. The class will be taught with a mixture of lectures and seminar discussions, and we will take on an actual scenario planning project. An inquisitive mind, comfort with numbers and excellent narrative skills are pre-requisites. Learn to expect the unexpected.
3 CR

PUDM 4409 DESIGN, TECHNOLOGY, & DOMESTICITY

This class is a hybrid studio and theory class that will explore the intersection of home, design, and technology. We will map emerging opportunities and develop viable product and service concepts that result from our examination of cultural concepts of the home, the relationship between social trends and design, and the rapid introduction of new technologies into the home. Course activities will include analysis of readings, independent research, and small group product development projects.
3 CR
Open to: Juniors and Seniors Design & Management majors, upper level non majors, and graduate students in Design and Technology.

PUDM 4411 COMMON LUXURIES

This course explores the current and developing trends and central issues of the New Luxury goods industry (commonly known as mass-tige), including but not limited to strategy, finance, operations, marketing and brand building, brand management and buying/merchandising, and consumer behavior.
3 CR
Open to: Upper-level majors and non-majors.

PUDM 4412 ADVANCED TOPICS IN DESIGN & MANAGEMENT LECTURE
PUDM 4413 ADVANCED TOPICS IN DESIGN & MANAGEMENT RECITATION

The intention of this course is to present an overview of the emerging model of social entrepreneurship as well as to review the concurrent theoretical foundations and applications with relevant examples from the literature in the field. As the global marketplace continues to evolve and integrate models of entrepreneurship applied to social causes, such interventions are rapidly gaining both notice and respect as an approach for creating meaningful social change. Students who are versed in the essential skills of management, especially those who have a background in applying these skills creatively, will find this field rich with opportunities. This course is designed to develop students' awareness of the field of social entrepreneurship and to provide a basis for pursuing further study or work in this direction.
0 CR
Open to: Upper-level majors.

REQUIRED COURSES

Please see University Liberal Studies Course Description booklet for the following descriptions:

ULEC 2020/2021 Macroeconomics Lecture/Discussion (3 cr)
LMTH 2020 Statistics (3 cr)
LMTH 1950 Quantitative Reasoning (3 cr)

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 that encourage 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.
3 CR
Open to: Foundation and first year Design & Technology students.

PUFN 1010 3D STUDIO 2:

Body as Form
This course features projects that extend your understanding of 3D form as it relates, in an immediate way, to the body. The body will be explored as a primary source for all design work. It will be measured and studied to inform all 3D work. You will explore body coverings, adornments and extensions, and you will examine the historical and social context for these forms. You will explore and fabricate projects in a diverse range of materials.
3 CR
Pre-requisite(s): PUFN 1000 3D Studio 1.

Body & Place
This course features projects that extend your understanding of 3D form as it relates to the object world that surrounds the body. You will explore the function and utility of objects and the way that they enable (and sometimes disable) the body's movement and behavior. You will explore space as defined by the human body and as it exists in its own right. In this course students complete projects that explore the ways in which the designed world intersects with our bodies.
3 CR
Pre-requisite(s): PUFN 1000 3D Studio 1.

Body in Time
This course features projects that incorporate the abstract concept of time and the body's measure of time into design and art projects. You will explore the ways in which forms, materials and spaces can be used in combination to evoke memories, create and recreate events, tell stories and communicate specific ideas. In this course, the 3D object will be explored through a variety of traditional and digital media. Techniques and approaches may include the creation of objects informed by abstract ideas, performance involving 3D objects, 3D installations, video incorporating 3D objects and 3D assemblages.
3 CR

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 throughout the school. 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.

3 CR
Open to: Foundation and first year Design & Technology students.

PUFN 1050 DRAWING STUDIO 2

Analysis

This course features projects that develop your theoretical, historical and practical understanding of drawing as it relates to systems for measuring and analyzing forms and spaces. Amongst the various approaches explored will be paraline and orthographic systems, perspective systems, human anatomy, cubist analysis of space and color analysis. Subject matter will include the human figure, objects and environments.

3 CR
Pre-requisite(s): PUFN 1040 Drawing Studio 1.

Ideation

This course features projects that extend your 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. You will also use drawing as a creative, imaginative and inventive process, and aim to begin to develop a personal voice through drawing. Media is broad and subject matter includes the human figure.

3 CR
Pre-requisite(s): PUFN 1040 Drawing Studio 1.

Perception

This course features projects that extend your understanding of drawing as it relates to perception and representation. You will sharpen your observational skills through a series of projects that apply perceptual modes and methods to drawing the human figure, objects and environments.

3 CR
Pre-requisite(s): PUFN 1040 Drawing Studio 1.

PUFN 1440 2D INTEGRATED STUDIO 1

2D Integrated Studio provides an introduction to fundamental principals 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.
3 CR
Open to: Foundation and first year Design & Technology students.

PUFN 1450 2D INTEGRATED STUDIO 2

Narrative and Story Forms
An interdisciplinary investigation of visual communication through the study of narrative and story forms. Through reading, writing and image making, students will explore various visual narrative structures and their potential for the sequential unfolding of meaning. Subject matter may be derived from literature, scripture, mythology, history, or current events and a variety of media will be covered.

Communication Takes Many Forms
A project-based inquiry into the relationships between subject matter, concept, context, medium and content. Students will investigate how subject, concept and context influence the choice of medium and how a medium influences content and directs a project toward a particular context. Students will learn to develop strategies for communicating in a variety of forms, media and contexts for a single subject, event, cause or product that may be real or fictitious, historical or contemporary.

Symmetry, Pattern And Color
A cross-cultural investigation of pattern from pre-history to the present. Students will learn to analyze and to construct the geometrical basis of patterns in nature, art and design and will study its roots in symmetry across a range of disciplines—mathematics, science and the visual arts. Students will integrate this knowledge with a thorough study of color and will apply both to surface design in two and three-dimensional form.
3 CR
Pre-requisite(s): PUFN 1440 2D Integrated Studio 1.

PUFN 1500 LABORATORY 1
Laboratory is a studio/seminar that immerses students in a study of contemporary art and design culture through readings, discussions, experience-based research and studio practice. Students integrate conceptual, visual and tactile skills from their studio and Art & Design Studies courses in the development of projects that respond to their immediate urban environment, New York City, later in the year students incorporate 'user-centered' methods into their Laboratory projects. Laboratory broadly introduces art & design methodologies and it emphasizes research and group work as integral skills for successful art and design practice. Laboratory is taught by faculty from all of the programs at Parsons.
3 CR
Open to: Foundation and first year Design & Technology students.

PUFN 1510 LABORATORY 2

Get Involved!
Students engage with individuals and/or communities, creating an impact through art and design. Possibilities include work with existing non-profit, community groups, environmental organizations or student-identified situations that require intervention. As agents of social change, students might develop a website, create materials for outreach or fundraising, or mount an information/branding campaign.

Subculture NYC
Students work on projects that expose social phenomena, mapping relationships that exist outside of the mainstream and, often, under the radar. Studio skills and research are brought together to create projects that balance critique with social engagement. Art and design can reveal and influence the complex social codes and patterns that intersect within our culture. Students find creative strategies to identify, engage with and comment upon an aspect of society that might otherwise be unseen.

Innovate: Art + Science
This course integrates art and science as a way to model new realities and to solve ongoing or emerging challenges. Students consider the application of scientific developments while envisioning new modalities of products, services, information, environments, and organizations; they explore promising areas of inquiry and prototype potentially viable designs. Students can apply their art and design know-how to technology-driven ideas, adoption of new materials, innovation, trend forecasting, and entrepreneurship.

Environmental
With a focus on issues of ecological sustainability, one of a number of environmental problems in New York City will be explored: energy consumption, water or resource consumption, and waste. Students will investigate an instance of one of these environmental issues at a specific site, potentially partnering with a community organization. Through collaborative problem-setting, students identify ways design can make a difference in complex systems, like those that comprise a city.
Open to: Parsons Foundation students and Lang BA students.
3 CR
Pre-requisite(s): PUFN 1500 LABORATORY

PUFN 1540 LAB 2 CRITICAL STUDIO: 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 with Critical Reading and Writing 2 by employing two themes: 1.Ethics and 2. Production and Consumption. These themes act as lenses through which students examine social issues in New York City. Group studio projects may take a variety of forms such as products, performances, publications, services or videos.
6 CR
Pre-requisite(s): PUFN 1500 LABORATORY
Note: this 6 credit course is a combination of Critical Writing and Lab.

PUFN 1810 DESIGN 2: IMAGING 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.
3 CR

PUFN 1200 FOUNDATION WORKSHOPS
The Foundation Program runs a series of weekly workshops that offer students additional support, and a means to learn specific skills and processes ranging from research methods to construction techniques and digital technologies. The workshop sessions may also be used to screen films, to host talks by faculty and by other artists and designers and to visit art and design studios and other professional practices. The Foundation Workshop series runs for approximately ten weeks during the semester at 6pm on Tuesday and Wednesday evenings.
0 CR

The following courses are required for Foundation students. See the Art & Design Studies Course Description booklet for the course descriptions.

> *PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1, 3 CR*
> *PLEN 1020 CRITICAL READING & WRITING 1, 3 CR*

INTEGRATED DESIGN, BFA

CORE COURSES

PUIC 2500 IDC ECOLOGIES: (UN)FASHION
Embedded in an understanding of culture, history and place, students in IDC Ecologies: (Un)Fashion will design with the body and their own identity as their principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, photography and 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.
4 CR
Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking (students transferring into IDC Fashion AoS are required to take IDC Lab: Media)
This course satisfies core requirements for IDC Fashion Area of Study.
Open to: Majors, non-majors and to Environmental Studies; Lang students with program approval.

PUIC 2600 IDC SYSTEMS: BEING SINGULAR PLURAL
This studio core is for sophomore students who develop their work within IDC'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 that were conceived during the 1st semester into wearable clothing, accessories, magazines and services that will be sold or exchanged during an event/sales presentation outside school at the end of the semester. We will explore and rethink existing modes of exchange using a practical, hands-on approach. We will develop alternative strategies that will question current values, the role of consumer and the notion of 'product' in clothing design, business management and communication. Each student will work from their own field of interest, engaging with the other participants to develop one or more sales events. We will work in teams of 4 to 5 participants. Each team is encouraged to invite lecturers, to propose site visits etc that will support the progress of their projects.
4 CR
Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design Students)
Prerequisite(s): IDC Lab: Media, IDC Ecologies: (Un)Fashion. (for Integrated Design students) Students transferring into IDC Fashion AoS and current Fashion Area of Study students may be excused from Fashion Core "Being Singular Plural" with program approval. IDC Fashion Area of Study students must have taken IDC Ecologies: (Un)Fashion before taking IDC Fashion Area of Study Junior level courses.
Open to: Majors, and to non-majors and Lang students with program approval.

PUIC 2610 IDC SYSTEMS: HEALTH SERVICES INNOVATION
Services have a significant impact in our everyday lives and in great measure determine the quality of our wellbeing: from food services to education, from transportation to health care. This course looks at the new challenges facing services that determine personal wellbeing, taking health as a case study.   In this course students will design innovative scenarios for the future health care services, addressing a specific health care issue (i.e. cancer prevention or care). We

will partner with a specific organization that will provide the right platform for students to be involved with a real life situation. The focus of the course will be on the user experience and the quality of the interaction among stakeholders as well as the design of tangible components that define the service experience (from interior design, to products, from communication material to events).
4 CR
Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design students)
Prerequisite(s): IDC Lab: Media (for Integrated Design students)
This course satisfies core studio requirements for IDC Service Area of Study.
Open to: Majors, non-majors and Environmental Studies; Lang students with program approval.

PUIC 2620 IDC SYSTEMS: MATERIAL IMPACTS

Designs hold materials temporarily together, materials that have all come from somewhere or something else and are going somewhere or becoming something else. This course explores those materials flows through the life of designed products and environments and their ecological impacts. It also explores ways of evaluating which materials a design should deploy and how. Students will learn a range of current techniques and tools for evaluating the sustainability of their design directions. The course explores issues of toxicity and pollution, energy and water consumption, and materials intensity with respect weight, volume, time and durability. It focuses on the conflicts and complex consequences that result when this or that material are put together in a design. Students will to design products and environments that are compatible with the fact that all materials are 'on the move' within interdependent systems. Designs will be undertaken in the contexts of eating, moving, working, and entertaining.
4 CR
Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design students)
Prerequisite(s): IDC Lab: Media (for Integrated Design students)
This course satisfies core studio requirements for IDC Sustainability Area of Study and Environmental Studies.
Open to: Majors, non-majors and Environmental Studies; and Lang students with program approval.

PUIC 2630 IDC SYSTEMS: MATTER FLUX

Matter-flux tests the limits of scale, dimension and time as a way for young designers to explore their spatial imagination. Dynamic materials will be privileged in this class for example soil, water, clothes and plants. In addition seemingly permanent materials such as asphalt, glass, plastic, metals and concrete will be engaged. The focus of our inquiry will be into the potential of these material systems to reveal emergent spatial patterns and relationships in our cities. We will do this through weekly exercises that explore seriation, repetition, scaling and variation using handmade assemblies. The goal of Matter-flux is to develop many diverse design projects throughout the semester.
4 CR
Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design students)
Prerequisite(s): IDC Lab: Media (for Integrated Design students)
Note: This course satisfies core studio requirements for IDC Urban Area of Study and Environmental Studies.
Open to: Majors, non-majors and Environmental Studies; and Lang students with program approval.

PUIC 3600 IDC NETWORKS: THE GIFT

This studio core is for junior students who develop their work within IDC's Fashion Area of Study. In this studio, students are challenged to create their own methods of working and interacting with the world. They will formulate a dream scenario for what they want to achieve by the end of the semester and possibly beyond. They will be challenged to be resourceful and innovative in realizing that goal. They will join with those, classmates, colleagues, organizations, businesses, and initiatives, who will make their dream real and apparent.

They are expected to understand their own potential and where they need to extend themselves with qualities that other people and organizations have to offer. The focus of this class will be on extending oneself and models of exchange outside of the monetary system. Students are challenged to engage in barter economies and trade skills that they have with skills they need. They will start to understand the value of the skills, services and products they have to offer and understand and receive what others have to offer in return.

The students in turn will determine the content and the dynamics of class time, inviting people to class, initiating activities etc, that will help to support the development of their process and project.

4 CR

Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design Students)
This course satisfies core studio requirements for ALL IDC Areas of Study.
Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking (for Integrated Design students), IDC Ecologies : (Un)Fashion
This course satisfies core studio requirements for IDC Fashion Area of Study.
Open to: Majors, and to non-majors and Lang students with program approval.

PUIC 3620 IDC NETWORKS: SUSTAINABLE PRACTICES

This course looks at innovations in sustainable lifestyle practices and services in an urban context, and examines our understanding of the relationship between our human needs and desires and the environment. Students will look at issues of culture, consumer culture and ways of fostering sustainable behaviors. They will do field research and write their own design brief/campaign, marketing different values and value structures.

4 CR

Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design students)
Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking (for Integrated Design students)
Note: This course satisfies core studio requirements for IDC Sustainability Areas of Study and Environmental Studies program.
Open to: Majors, non-majors and Environmental Studies students, and Lang students with program approval.

PUIC 3630 IDC SYSTEMS: MODELING

Modeling introduces students to digital modeling techniques so that they can design spectacular new urban models. We are now in the age of computer generated drawing, where the act of drawing has fundamentally changed, for example, rather than producing a single crafted artifact, digital drawings are a body of data from which innumerable drawings can be electronically transmitted, projected or reproduced. In addition digital drawings are often collaborative projects as they are often passed between team members, clients, consultants, publishers, publics and critics. Students will co-design urban models that place urban actors in a circuit with information

so that they function as neighborhood laboratories for the conversion of information into participatory activism, inexpensive experiments as well as new urban form.
4 CR
Co-requisite(s): PUIC 3101 IDC Lab: Cooperative (for Integrated Design students)
Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking (for Integrated Design students)
This course satisfies core studio requirements for IDC Urban Area of Study and Environmental Studies program.
Open to: Majors, non-majors and Environmental Studies; Lang students with program approval.

PUIC 4501 IDC SENIOR THESIS
The IDC Senior Thesis is a rigorous, research driven studio meant to demonstrate students' ability to recognize and isolate significant social challenges, issues, and problems in relation to student's Area of Study in IDC, and develop innovative approaches to it and projects. Projects are expected to integrate students' areas of study literacies, skills and knowledge, as well as the insights gained during the Senior Internship. Senior projects should demonstrate advanced design problem setting and solving, robust research skills, collaboration, cooperation and teamwork skills, and clear articulation of visual and written arguments. IDC Senior Thesis culminates in a written thesis, a project that includes cycles of iterations and user-testing, and an exhibition together with a public presentation.
Co-requisite(s): PUIC 4101 IDC Lab: Representation
Prerequisite(s): PUIC 2100 IDC Lab: Media, IDC Lab: Pre-Thesis
Open to: Majors only.

IDC LABS

PUIC 2025 IDC LAB: INTENSIVE
See program for further information.
0 CR

PUIC 2100 IDC LAB: MEDIA
Students work with various digital applications, including, but not limited to digital imaging, presentation, video and audio tools and 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.
2 CR
Open to: Majors and non-majors, and to Environmental Studies.

PUIC 2101 IDC LAB: DESIGN THINKING
This course explores an aspect of sustainable urban living in depth, teaching designers how to identify leverage points for making change in complex systems. Contemporary societies are unsustainable less because of rogue capitalists and irrational consumers, and more because modern living is constrained by inertial infrastructures, habits and expectations. The task for sustainable designers is to research and map the interrelations between social groups, everyday practices and their material contexts. These maps then suggest sites where interventions can be made that will flow through the system, changing both built environments and the behaviors and

attitudes of those who dwell in them. Designers can prototype those interventions, honing their agency.

2 CR
Prerequisite(s): PUIC 2100 IDC Lab: Media
Open to: Majors only.

PUIC 3101 IDC LAB: COOPERATIVE

This course explores design as a process of facilitation rather than design as a process of expert ideation. Students should already be adept collaborators with other designers. This course focuses on collaborations with non-designers. These collaborations are more than research or consultation sessions. They are moments at which designers teach non-designers to design for themselves. And moments at which designers design tools and techniques by which others can design for themselves and others. The course will explore the history of participatory design, as it compares to examinations of expert design process, alongside experiments in participatory design. The context of those design experiments will be open-source, social media, and community organization.

2 CR
Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking

PUIC 4101 IDC LAB: REPRESENTATION

This Lab will require students to utilize all of the ideas, knowledge and materials (writings, drawings, diagrams, photographs, video, interviews, etc.) made during their senior sequence in order to create a final public representation and a thesis book. Students will begin by identifying the information and materials necessary to present in their final event, and then determine the role the thesis book will play in relation to their project. They will evaluate which materials warrant inclusion in the event/book, and thereby acquire editorial skills. By researching different ways of storytelling and responding to examples provided in class, students will identify new ways of framing and presenting relevant aspects of their projects.

2 CR
Prerequisite(s): PUIC 2303 IDC Lab: Media, IDC Lab: Design Thinking, IDC Lab: Cooperative, IDC Lab: Pre-Thesis
Open to: Majors only.

IDC COLLOQ

[UPDATED 12/15/09] PUIC 2303 IDC COLLOQ: FASHION MEDIA

The course will offer a combination of seminar and studio. In class students will explore the language and history of magazines, fashion and art publications in particular, photography, media, communication, marketing and branding. The class will provide context and offer lectures, guest lecturers and small hands on projects in which students through making explore the issues that will come up in class. The class in interactive and will cater to the needs and desires of the students who participate. The aim of this class is for students to understand the economic, cultural and social implications of their own work, of professional fashion media practices, and develop radical innovative new strategies that will impact and change the current landscape of fashion and media.

3 CR
Open to: majors and non-majors, and to Lang students.

PUIC 2301 IDC COLLOQ: FASHION ILLUSTRATION

Through the study of historical and present techniques and practices of fashion design representations, students will discover their own drawing style of fashion illustration. In this course, students will render silhouettes, studying fabric weight and texture, by experimenting with mediums such as: gouache, water color, Japanese ink, stamping, silkscreen, collage, montage and etching. Students will be encouraged to discover new techniques while learning about commercial, avant-garde, experimental, illustration.

3 CR

Open to: majors and non-majors, and to Lang students.

PUIC 2302 IDC COLLOQ: GLOBAL URBAN HOME

IKEA is a globally reproduced urban spatial product. Its typology as a lifestyle experience store facilitates shoppers to flow through its site and participate in idealizations of domesticity and then to purchase pieces for their own home renditions. By combining sensory consumer experiences of an amusement park, shopping mall, and theme restaurant, IKEA poses multiple provocations for contemporary conceptions of home, family life, and domestic fantasies. This course will focus on the recently opened IKEA in Red Hook Brooklyn through three frameworks of domesticity:
 (1) IKEA as neighborhood: site mappings, modeling and diagramming of its adjacent and the overlapping transportation systems, housing projects and open public spaces;
(2) IKEA as domestic discourse laboratory: cultural analysis and detournement of its advertising messages (e.g. "Every family deserves an island," "Home is the most important place," "Create a beautiful escape," "Love it or Exchange it," "Bring a taste of Sweden Home")
(3) IKEA as city - Situationist mapping techniques, history of the shopping city from the Parisian arcades to contemporary open-air lifestyle typologies.
Through site studies, historical and cultural analysis and intervention proposals, students will devise interpretations of the spatial, social, economic and aesthetic concepts of the global urban home as materialized by IKEA.

3 CR

Open to: Majors, and to non-majors and Lang students.

[UPDATED 11/11/09] PUIC 4002 IDC COLLOQ: SMELL, TIME, AND SPACE

How can we use our underutilized sense of smell to alter our perception and understanding of our built environment? This transdisciplinary studio will investigate how our sense of smell helps to construct our own perceptions of space (through architecture, volume, and flow) and time (through memory, evanescence, and decay). We will explore scent though everyday objects and experiences, whether mediated through architecture, products, fashion, or any other aspect of the built environment. It is in part through scent that we fashion our identities, encode our memories, alert ourselves to danger, enliven our appetites, stimulate curiosity, and navigate our lived and natural environments. Through collaborative projects students will work to research existing patterns of scent (whether active or passive); to develop means for visualizing scent in our environment; and to design new ways to use our sense of scent as a trigger for altering our everyday perceptions.

3 CR

Open to: Open to Majors, non-Majors and Lang students

[UPDATED 12/15/09] PUIC 2304 IDC COLLOQ: POST-EMPIRE URBS!

The political theorist Fredric Jameson argues that in contemporary post-capital/postnational society, the task of creating 'cognitive maps' of urban space and cultural landscapes has become substantially more complex.

Through close readings of 'hard' science fiction novels and films, as well as selected theory and philosophy texts, we will map the contemporary political and technological landscape. The world that John Brunner depicted in his novel Shockwave Rider [1973] is almost impossible to distinguish from the one we live in today. The global spaces of contestation for resources, identity, infrastructure, military control, or desire that we see in films like Demonlover [Assayas, 2003], Code 46 [Winterbottom, 2003] or Syriana [Gaghan, 2005] are not science fiction speculations, but verifications of the wildly reterritorialized reality we inhabit today.

Through these readings and screenings, the seminar will critically evaluate emerging 'Post-Empire' landscapes of control, systemic tendencies, and new freedoms. We will analyze new technologies that are rapidly changing the way we live in and design cities, and speculate on the changes the next decade of massive technology/media disruption will produce.

3 CR
Open to: Majors, and to non-majors and Lang students.

IDC COLLABS

PUIC 4500 IDC COLLAB: DESIGNING COLLABORATIVE DEVELOPMENT
This unique, interdisciplinary course will offer students the opportunity to gain an understanding of key concepts and skills essential to become global consultants for small business enterprises focusing on women's empowerment and community development through design. The course will prepare students to support artisan or other community groups by developing sustainable business models through needs-based capacity building, product and project design and development, and by establishing networks of collaboration. During the first half of the course students will examine and practice skills in the areas of rural economic development, microcredit and microfinance, 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 artisan groups exploring the possibilities of using design as a tool for development. In the second half of the semester students will prototype a 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. In summer, students may travel to Guatemala (or another project location) for the month of June/July to work directly with groups of artisan women.

3 CR
Open to students from Parsons, Milano, Lang and The New School for General Studies.

PUIC 2203 IDC COLLAB: URBAN DYEING
Urban Dyeing introduces students to an ongoing project that emerged from a desire that a group of IDC students expressed. It engages multiple partners to grow plants in the New School neighborhood with a sense of purpose. The class aims to educate about plants, gardening, garden design, public space and participatory models of engagement. In this student driven initiative students are encouraged to collaborate and feed of each other's ideas and initiatives to develop, multiply, diversify or bifurcate from the ongoing project. The class has a very practical and hands on approach; we will be planting plants, harvesting plants, composting, assembling

containers for plants. We will also be designing with water, heat and cool as well as dyeing, sewing, selling, sharing and trading.

3 CR
Open to: Majors, and to non-majors and Lang students.

PUIC 2202 IDC COLLAB: URBAN PRACTICES: PLAY AND RECREATION

Play, entertainment and recreation have historically produced some of the most basic dimensions of urban experience in New York City. The idea of urban recreation today, even though in many ways still related to its 20th century beginnings, is much more complex than ever before. Contemporary urbanites' demand for recreation, particularly in relation to urban parks, is on the rise. Today, New York City has over 500 parks, 900 playing fields, over 870 playgrounds, thousands of courts, over 50 municipal swimming pools, numerous skating rinks, and over 12,000 miles of sidewalks. The class will explore the nature of urban play and recreation, particularly in relation to the needs of older teenagers and adults. What will urban recreation look like in the 21st century? What would it mean to rethink urban recreation through play? How can play strategies be used to rethink and (re)choreograph our relationship to public spaces, urban parks and playfields, to foster social relations, to encourage the construction of communities vis-à-vis urban recreation? What role do parks and other green spaces have in supporting urban recreation? Course content will be delivered in both online and physical environments, and will include lectures, reading, discussions and project-based interventions. In working with the New York City Department of Parks and Recreation, as well as with other external partners in real-life situations, students will design a comprehensive vision for the future of urban recreation in NYC, and probe their ideas by designing and prototyping a variety of possible outcomes, from games and installations, to buildings and playgrounds, to portable physical devices, to public policy design, recreation scenarios, forms of economic exchange and entertainment, and to public art.

3 CR
Open to: Majors, and to non-majors and Lang students.

PUIC 2300 IDC COLLAB: URBAN INTERVENTIONS

URBAN TRANSLATION, BERLIN/NY

This studio will engage the urban environment as both lived and mediated experience. Students at Parsons and TU Potsdam (Berlin) will collaborate on the development of ways to share and compare experiences in and of their respective cities. This process will involve a significant amount of fieldwork as well as trans-atlantic communication. In addition, students should be interested in the use (and design) of web-based technologies since such media will be integral to coursework. By participating in this studio, students will gain valuable insight into ways that urban environments are experienced and how designers can impact such experiences. And, in the process, they are likely to develop a new appreciation for the cities in which they live.

URBAN EVACUATION

Recent crises, both natural and man-made, highlight the importance of emergency management. This well established domain draws upon the expertise of numerous disciplines, including the design-oriented ones. It is unusual, however, to find designers directly involved in strategic aspects of emergency management; rarely are designers asked to define and prioritize issues of such concern. In this course, students will have an

opportunity to address an issue that is central to emergency management – emergency evacuation – from a perspective that is both strategic and design-oriented. Over the course of the semester, we will design new ways for New York City to approach emergency evacuation. We will work hand-in-hand with organizations such as the NYC Office for Emergency Management in order to ensure that the strategies we envision address pressing governmental concerns. Likewise, we will spend time "in the field" with emergency services and the publics with whom they work to make sure that our strategies are well grounded. By the end of the course, you will have a solid grounding in design-research methodology as well as experience working closely with experts in urban emergency management.

EXPLORATIONS IN REVITALIZATION AND BEAUTIFICATION

In this studio, students will investigate possibilities of using the means and methods of public art, street art, urban play and civic activism in order to reframe and critique contemporary notion of urban revitalization and urban beautification. The site for student work will be in New York City. A studio partner - community-based, not-for-profit organization that has been a catalyst behind a neighborhood's transition - is common. Students will address issues of community participation, communication, economies of scale, the impact and meaning of messages in the public sphere, particularly in the context of multiple and often alienated audiences. Through both research and art/design responses, student will develop a critical understanding of the visual landscape and roles that social imaginary plays in the complex processes of urban transformation. Students will develop their proposals to a final stage, ready for implementation. Some projects may be implemented by an external partner.

3 CR
Open to: Majors, and to non-majors, Lang and Milano students with program approval.

PUIC 3700 SDS PROJECTS: URBAN COMMUNITIES

The Urban Communities studio is a collaborative project with Milano, and a community group in Washington DC. A team of students will partner with a carefully selected non profit partner on projects that support the non profit's mission. Students will work to develop creative design ideas in collaboration with Milano students who interrogate policy and financial models. The design explorations will be wide ranging and look to engage with the idea of the Parson's Solar Decathlon's broad proposal to explore the whole life proposal. The premise of SDS Projects is to confront complex issues (for example: explore community, investigate the intersection of design and public health issues, support information and graphic design in pursuit of the public good, extend and strengthen the concept of a civil society) and propose design solutions. Specific outcomes will be based on the client and projects they identify in conversation with the group. Ideas around low cost, replicable and sustainable housing models, on clearly identified sites, and in support of the solar decathlon will be of particular interest. Multiple proposals will be explored.
4 CR
Open to Majors, and to non-majors and both undergraduates and graduates. Application is necessary.

[UPDATED 12/15/09] PUIC 2305 IDC COLLAB: ACT VISUAL POLITICS

The course is a collaborative studio taught by faculty from the New School for Social Research and the Parsons School for Design in which students explore the visual as a site of politics and

politics as a site of visuality within an Urban context. Assignments range from readings on power and social theory to art practice. We are especially interested in the ways in which visual politics operate on both the conscious and implicit levels. This critical studio will explore the issues of immigration and war to contrast differences in method---although other political issues will be raised throughout the term. Questions of legibility, hyper-visibility, everyday visual assemblages, propaganda v. censorship, the natural and the artificial, imagined pasts and possible futures, political posters, visual satire, visual journalism, utopian visions, the personal as political, and the political graphic novel. The class will operate on a critical studio model with several short assignments and a semester project in which students explore connections and disconnects between social research and art practice. Assessments will include critiques and charettes throughout the term as well as evaluation of final projects submitted at the end of term. Practical outcomes for this course may include posters, visual journals, graphic novels, illustrative clothing, physical urban interventions and other forms.
3 CR
Open to Majors and Non-majors.

PUIC 3900 PROFESSIONAL INTERNSHIP
Meeting by arrangement. Students must seek approval from an academic advisor.
0 to 2 CR

PUIC 3901 INDEPENDENT STUDY
Meeting by arrangement. Students must seek approval from an academic advisor
0 to 6 CR

PUIC 4000 SENIOR INTERNSHIP
Directed internships complement and inform the direction of the Senior Integrative Design Core. Internships may be in professional design practice, in related industries or in non-profit organization, and they will serve as field work and applied research for the Senior Project.
2 CR
Open to: Majors only.

SCHOOL OF
FASHION

FASHION MARKETING, AAS

PAFM 1000 FASHION TEXTILE SURVEY
A comprehensive survey of woven and knitted fabrics used in apparel. Students will learn to identify fibers and evaluate their performance. This course will reveal historical and contemporary design and production techniques. Pattern, whether printed, painted, dyed or woven will be investigated as inspiration for the designer.
2 CR

PAFM 1020 IMPORT & EXPORT
Students study the process of importing and exporting apparel and textiles. Students learn the basic vocabulary of shipping, methods of payment, and political influences. They study why import and export markets develop, as well as new trade agreements. Students learn the necessary skills to source apparel and textiles off-shore. Their term project includes researching the country of export from a social, economic, cultural and political point of view to determine the venture's potential for success.
2 CR

PAFM 1040 MERCHANDISING MATH
This course is designed for students in Fashion Marketing. It provides students with a strong understanding of merchandising math. 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.
2 CR

PAFM 1050 MARKETING 1: FASHION MARKETING
This course teaches how to develop and implement fashion marketing strategies. It is intended to give both a theoretical and practical understanding of fashion marketing decision making. During the first semester we will explore the fundamentals of fashion marketing – including general fashion marketing concepts, the marketing environment and types of markets. Students will learn how to analyze the target market and how to conduct market research for the fashion industry.
2 CR

PAFM 1060 MARKETING 2: GLOBAL MARKETING
This course focuses on creating a global marketing plan for a domestic fashion company. International business relationships -- economic, cultural, and legal practices are examined. The students will determine the feasibility of developing a successful global market venture, which will include strategies for global media and public relations.

2 CR
Pre-requisite(s): PAFM 1050 Marketing 1: Fashion Marketing.

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 within a fashion company. Through weekly hands-on exercises, i.e. color forecasting, trend spotting and editing, students work to produce a collection for the up-coming season.
2 CR
Pre-requisite(s): PAFM 1080 Merchandising.

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.
2 CR

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 new technologies used in current retail organizations.
2 CR

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 examined. Students examine the advantages and disadvantages to private label merchandise. This course includes a visit to a private label manufacturer.
2 CR

PAFM 1110 E-MARKETING

Find out what the buzz is all about. The Internet offers one the world stage to sell apparel and accessory products and the intimacy to communicate with the customer one-on-one. Students will learn what is important and what to avoid in using these new methods of distribution in the fashion industry. Students will also learn how to market fashion on the Internet.
2 CR

PAFM 1120 ACCESSORY

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.

2 CR

PAFM 1160 MARKETING 3: MARKETING MANAGEMENT

Marketing Management extends beyond the principles of fashion marketing. This course focuses on managing the marketing function and challenges students to analyze and make strategic decisions through case studies and assignments.

2 CR

Pre-requisite(s): PAFM 1050 Marketing 1 and PAFM 1060 Marketing 2.

PAFM 1170 MARKETING 4: BRAND MANAGEMENT

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. Students analyze fashion companies and how their brand image could mean the difference between success and failure. This course focuses on the challenges of brand management, exploring how successful marketers go about developing, managing and protecting brands.

2 CR

Co-requisite(s): PAFM 1160 Marketing 3.

Pre-requisite(s): PAFM 1050 Marketing 1 and PAFM 1060 Marketing 2.

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.

2 CR

PAFM 1181 SUSTAINABLE FASHION

The apparel and textile industry is a multi-billion dollar global industry. This course will examine manufacturing from a social, political and economic point of view. This course will enable the students to learn about the human rights and environmental violations as related to the apparel and textile industry. Students will learn about outsourcing and the impact on manufacturing in developing countries. Students will also examine the economic infrastructure of these countries.

2 CR

PAFM 1182 NEW YORK TREND SPOTTING

New York City is known as the fashion capital of the world. The retailers of Madison Avenue, SOHO, Harlem, and NOLITA, as well as people watching on the streets of NYC are a merchandiser's greatest trend resource. This course focuses on fashion forecasting, competitive retail analysis and trend forecasting. Through lectures and weekly field assignments this course will enable students to learn about trend forecasting and the merchandiser's role in defining "cool".

2 CR

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.

2 CR

PAFM 1190 FASHION INDUSTRY: MARKETING

This course is an introduction to the fashion industry. It provides students with an overview of the structure of the fashion industry. The business framework of apparel and textile companies is explored. The students will learn fashion terms, and how to identify different markets and new trends. The students will also learn about the various job opportunities in the fashion industry.

2 CR

Co-requisite(s): PAFS 1425 Fashion Industry: Design.

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.

2 CR

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.

2 CR

PAFM 1194 PROCESS AND SKILLS: MARKETING

This course introduces the students to the production and manufacturing processes as they relate to line development. Students will learn the importance of manufacturing in relation to establishing quality and fit standards. Students will 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 will learn the necessary terminology used during the manufacturing process of the product line.

2 CR

PAFM 1195 INTERNATIONAL 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.

2 CR

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.
3 CR

PAFM 1197 FASHION SHOW PRODUCTION & 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.
2 CR

PAFM 3900 INDEPENDENT STUDY

Please see department for approval.
1 to 2 CR

PAFM 3901 INTERNSHIP

Please see department for approval.
1 to 2 CR

See the AAS Fashion Studies section for the following descriptions:

> ***PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR***
> ***PAFS 1428 FASHION CAD: U4IA, 2 CR***
> ***PAFS 1431 FASHION HISTORY: COUTURE, 3 CR***
> ***PAFS 1432 FASHION HISTORY: SURVEY, 3 CR***
> ***PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE, 2 CR***

FASHION STUDIES, AAS

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.
2 CR

PAFS 1020 CONSTRUCTION 1: PATTERNMAKING
This course provides an introduction to one of the three key components of apparel construction. The course will focus on the development of basic slopers and will lay down the basis for the design room patternmaking.
2 CR
Co-requisite(s): PAFS 1080 Construction 1: Draping and PAFS 1090 Construction 1: Sewing.

PAFS 1080 CONSTRUCTION 1: DRAPING
This is an introduction to the basic principles of three-dimensional fashion design. Students will use dress forms to achieve basic garment components: bodices, skirts, sleeves, collars, etc.
2 CR
Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1090 Construction 1: Sewing.

PAFS 1090 CONSTRUCTION 1: SEWING
This is one of the three main components of apparel construction. Students will be introduced to basic sewing techniques using both methods: hand finishing and industrial sewing equipment.
2 CR
Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1080 Construction 1: Draping.

PAFS 1010 CONSTRUCTION 2
This course sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.
4 CR

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.
2 CR
Pre-requisites: PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

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.

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

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.
2 CR
Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

PAFS 1051 ADVANCED FASHION TECHNICAL 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.
2 CR
Pre-requisite(s): PAFS 1050 Fashion Technical Drawing and an evaluation of work.

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.
2 CR
Pre-requisite(s): PAFS 1000 Fashion Drawing 1 or PAFS 1180 Fashion Drawing 2.

PAFS 1140 FASHION DESIGN STUDIO
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, including the following sections:

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 Fashion Studies major.

COUTURE
Students will produce their garment using as basis for their research and inspiration American and European Haute Couture.

COSTUME
Students will produce their costumes using a specific play as basis for their project.

KNITS
Students will produce their garments using knits as the main fabrication for their projects.

EXPERIMENTAL
Students will use unorthodox methods and materials to design and produce their garments.

SUSTAINABLE
Students will research and experiment with eco friendly fabrication and processing as basis for their projects

MENSWEAR
Students will develop their garments using as basis for their projects menswear specific techniques, research and inspiration.

LINE DEVELOPMENT
Students will develop a four piece collection targeted to a specific client, according to industry standards.
2 CR
Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing.

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.
2 CR
Pre-requisite(s): PAFS 1000 Fashion Drawing 1.

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

PAFS 1422 PROCESS AND SKILLS: FASHION DESIGN
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.
2 CR

PAFS 1423 ACCESSORY DESIGN
This studio identifies accessory categories and develops fashion products from concept to finish.
2 CR

PAFS 1425 FASHION INDUSTRY: 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.
2 CR

Co-requisite(s): PAFM 1190 Fashion Industry: Marketing.

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.
2 CR

PAFS 1427 HAND KNITTING 1
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.
2 CR

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.
2 CR

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.
3 CR
Open to: AAS Fashion, Marketing and Interior Design students.

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.
3 CR

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.
2 CR

PAFS 1437 FASHION HISTORY: FUSION! ART AND FASHION
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.
3 CR

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR 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.
2 CR

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.
2 CR

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.
2 CR

PAFS 3900 INDEPENDENT STUDY
An Independent Study may be approved by the department 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
Please see department for approval.
1 to 2 CR

See the AAS Fashion Marketing and Merchandising section for the following descriptions:

> ***PAFM 1000 FASHION TEXTILE SURVEY, 2 CR***
> ***PAFM 1190 FASHION INDUSTRY: MARKETING, 2 CR***
> ***PAFM 1196 DESIGN HISTORY: CONNECTION, 3 CR***

See the AAS Graphic Design section for the following descriptions:

> ***PAGS 1001 DRAWING, 2 CR***
> ***PAGS 1021 COLOR THEORY, 2 CR***

FASHION DESIGN, BFA

REQUIRED COURSES: SOPHOMORE YEAR

PUFD 2001 FASHION DESIGN CORE 2
This eighteen-hour per week experience incorporates design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and the fundamentals of apparel construction. Within the core experience, Concept Development is a six hour introduction to designing groups of clothes. Students develop a knowledge base and visual language while working with different price points and classifications of clothing.

Students both solve problems presented by the instructor and develop concepts of their own invention. Womenswear, menswear, childrenswear and costume are all explored as core components of the class, as are different fabrications and color schemes. Students are challenged to broaden their fashion knowledge while discovering their own interests and sense of style. Sketching in their croquis books and painting finishes, students apply the illustration techniques learned in the Fashion Drawing component. Students learn the art of flats as well as the rudiments of specing. Shopping and trend reports are assigned. Short papers are written. In addition, this component is enhanced by fabric lecturers and hands-on textile experiences.

The Fashion Drawing component (six hours) provides technical support for Concept Development. Fundamental skills of visual communication and problem solving are demonstrated and practiced, including proportion, fabric rendering, and the designer's sketch. Students practice drawing the figure from life, both clothed and unclothed, in order to better understand drape, shadow and shape. Emphasis is placed on fashion illustration and its function in design. Charcoal, gouache, ink, pastels, and markers are explored. Studio Methods is the apparel construction component (six hours) -- sewing, draping, patternmaking, and the methods of translating design concepts into 3D form. Students learn to drape and form cloth on the dress form to achieve basic shapes: bodices, skirts, sleeves and collars. The basics of flat pattern making are covered. Emphasis is placed on the relationship between each of these disciplines and their connection to design.
8 CR

PUFD 2041 FASHION DIGITAL STUDIO 2
Beginning with Adobe Photoshop's broad range of tools on the PC and Macintosh platforms, students move through the design process, beginning with concept development and the preparation of digital concept boards. Next, fabric development is explored, including print and woven design. During this portion of the class, students explore textile repeats, color stories and colorways. Flat sketching and fashion illustration follow, during which time students render a small fashion collection. The collection is represented by figures and flats, which students learn to manipulate and enhance on the computer. Presentation techniques make up the last portion of the course, when students learn to present their work, through color printouts, as well as on disk. In the second semester Adobe Illustrator is introduced and the focus is on technical flat sketching and graphics. Basic web design skills are also introduced.
2 CR

PUFD 2051 HISTORY, CULTURE AND SOCIETY 2

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, placing fashion within a wider context of design from the industrial revolution through the birth of couture and postmodern fashion. This is a lecture course with supplemental field trips and guest lectures. Visits include the Costume Institute and The Anna Maria and Stephen Kellan Archive at Parsons the New School of Design, guest speakers may include fashion designers, historians, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.
2 CR

JUNIOR YEAR

PUFD 3001 FASHION DESIGN CORE 4
Building from proficiencies developed in the sophomore year Core experience, this eighteen-hour per week course incorporates more advanced levels of design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and apparel construction in service to design. In the Concept Development component (six hours), each student's design philosophy begins to solidify and mature, he or she is expected to have a broad range of knowledge and experience as a point of departure for design. Through a rich combination of instructor-directed concepts and industry-sponsored projects, students work to develop a visual vocabulary that enables them to work successfully in various markets and price-points. Students learn to deconstruct client expectations and research current trends so that their designs are wellinformed, socially fluent and marketable. Museum research supplements shopping reports and trend analysis.

Building off techniques learned in sophomore level, students in the Studio Methods component (12 hours) become more able to understand the underlying principles of construction from draping to flat pattern making, finishes to fittings. Students progress through a series of projects designed to broaden their critical thinking skills and deepen their technical knowledge. Emphasis is placed on the teacher as both instructor and mentor. Demonstrations, critiques and presentations afford the opportunity for students to learn from one another as well as from the instructor.
8 CR

PUFD 3031 FASHION DRAWING 4
Working from live fashion models students work to strengthen their rendering skills and further develop their fashion illustration style. Visual communication and fluency are emphasized in each exercise with speed and accuracy becoming ever more focused goals. Technique is discussed as a means to an end: to articulate your ideas, to address and solve problems. Students experiment with different subject matter (accessories, costume) as well as learning to master new media (collage, marker).
1 CR

PUFD 3041 FASHION DIGITAL STUDIO 4
This course explores the tools of U4ia, a leading industry-standard software package. To begin, students prepare concept/mood boards as a visual tool to communicate target customer, season, color and trim ideas, texture and pattern. Following this, printed textile design is the focus.

Students learn to develop prints, using both scanned and hand drawn elements. Color is examined, in terms of the mood it conveys and its appropriateness for end use. Prints are put into seamless repeats and re-colored, enabling students to quickly visualize and examine change in composition and color. Knit and woven design and texture rendering are explored next. Students develop a capsule collection of apparel, using their fabric designs, which are illustrated by flat sketches and fashion illustrations. Patterns are manipulated on flats and illustrations. Advanced illustration techniques and texture mapping are covered, enabling students to render naturally and add the illusion of three dimensionality to fashion illustrations. The course culminates in a group critique, when students present all material portfolio ready. Emphasis is placed on regular discussion of projects and sharing ideas about the digital design process.
2 CR

PUFD 3051 THEMES IN FASHION HISTORY
Primarily intended for Juniors, this course approaches fashion history from an interdisciplinary standpoint. Students research, assess and create new ways of examining fashion's relationship to culture and society. Emphasis is placed on reading, writing and presenting findings.
2 CR

PUFD 3053 THEMES IN MEN'S FASHION
Themes in Men's Fashion is a an intellectual studio in which students continue to build upon the linear historical narratives acquired in *History, Culture, Society* (PUFD 2050 and PUFD 2051 by engaging in a focused study of topics within men's fashion. Students read, write and create within a rubric of themes that intersect on a global level with aesthetics in fashion design. Students will learn narratives specific to the history of men's clothing through observations made in lectures, research, written responses, and creative vision. The primary semester project in Themes will have a public dimension; students will curate and design a small exhibition in the Gimbel Library during the latter half of the semester.
2 CR

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.
2 CR

SENIOR YEAR

PUFD 4001 FASHION DESIGN CORE 6: THESIS
The senior year thesis experience is the capstone on each student's term of study in the Department of Fashion Design. It is a synthesis of accumulated knowledge – from critical thinking and analysis to design research and development to clothing construction. Each student will design and fabricate a collection representing his or her individual design philosophy and point of view. In addition, opportunities to participate in special industry-related projects and competitions can supplement this work on a strictly elective basis.

The Concept Development component (six hours) encompasses two major year-long projects: the senior thesis collection and the development of a professional portfolio. Over the summer and

during the beginning of the fall semester students croquis collections of clothes that demonstrate their own design philosophy and point of view. Through critiques and open discussions, students learn to edit their work, refine their ideas, and polish their collections. Students share problems—how a garment can be styled and accessorized, whether a fabric will carry on a runway, what looks from the collection best represent the whole. Fashion Design curriculum and takes the student to a new level of professionalism--designing a collection for the catwalk. Once the thesis collection moves on to production, students begin to think of life after Parsons--how to network in the industry, which niche suits you best, and how to create a professional portfolio that will communicate who you are and what you do.

The Studio Methods component is dedicated to guiding each individual student in the construction of his or her senior thesis collection. In tandem with Concept Development, this course follows the process of the development of a collection. The fall semester begins with making slopers of the fit models to be used in creating flat patterns of the students' designs. Studio faculty mentor the student at each stage of development. They instruct students on how to manage a fitting with a professional fit model (from muslin through final fabric), they advise on technical questions and problems. Students are expected to be motivated and focused in their work. Because each student is working on an entirely different project with different needs and requirements, faculty act as tutors to help students develop the skills necessary to make their collections a reality. Each student's collection must be fully fabricated in muslin by mid-December, at which time the collections are reviewed en masse. Essential content and fabrication decisions are made at this crucial time before moving into final fabric construction in January.
8 CR

PUFD 4060 BUSINESS SEMINAR
This course provides an immersion in business principles, entrepreneurship, and financial planning from the point of view of the needs of the fashion designer.
2 CR

ELECTIVES

PUFD 3111 SHOE DESIGN
In this class students learn how to design shoes and make a basic pump pattern. Students make a sandal or a mule.
2 CR

PUFD 3121 HANDKNITTING
Students learn basic hand-knitting techniques enabling them to complete one sweater. Yarn selection, estimation, and knitting finishing techniques are covered.
2 CR

PUFD 3122 TEXTILES
The study of fiber and fabric properties and identifications, yarn system, fabric weaving 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 fabric as inspiration in fashion design, as well as applications and practices in the fashion industry.

2 CR

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.

2 CR

PUFD 3172 ACCESSORY DESIGN

This is an introductory elective course for Junior year students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work.

2 CR

Open to: BFA Fashion Design Juniors only.

PUFD 3181 MACHINE KNITTING

Learning the basics of machine knitting, students work intensively on individually designed projects. The class is held on the weekends to allow students adequate time for demonstrations, critique and skill development.

2 CR

PUFD 3271 ACCESSORY DESIGN: THESIS

An elective course for Senior year students interested in pursuing Accessory Design as a supplement or enhancement to Senior year thesis work.

2 CR

Open to: BFA Fashion Design Seniors only.

PUFD 3280 MILLINERY DESIGN

Explore and understand the art of Millinery through visual research, industry field trips and hands-on production. Shaping, industry specific materials and trim techniques are covered in this course, leading you to a world of endless style possibilities. Geared towards Juniors and Seniors interested in hats as the accessory that completes a look. Final projects are expected to work with the senior thesis collection to compliment garments. Ultimately fall/winter, spring/summer and cocktail/black tie hats are created.

2 CR

Open to: Majors only.

PUFD 3901 PROFESSIONAL INTERNSHIP

Internships are required to be in fashion design or related industries. Internship responsibilities can be broad and diverse, but it is expected that the majority of the work provide a challenging enhancement to the student's academic work. Internships must require a minimum of 90 hours of on-site work (or six hours per week) for the 15 week semester.

2 CR

PUFD 3902 INDEPENDENT STUDY: STUDIO
For students interested in augmenting their core coursework with a special project related to Fashion Design. The student will design a project and work independently throughout the semester under the guidance of a faculty member. This option is available by permission only.
1 to 6 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL
This opportunity is for students interested in furthering their comprehension of previous digital coursework using Photoshop, Illustrator or U4ia. The student will propose a special project using previously learned digital software and work independently throughout the semester under the guidance of the Digital Design Director.
2 CR