

FALL 2012:

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: 3/16/12

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INSTRUCTIONS

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

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

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

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

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

Course information is provided in the following format:

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

ADVISING

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

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

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

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

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

SCHOOL OF ART & DESIGN HISTORY & THEORY

COURSE LISTING BY AREA AND FACULTY

Graduate Required

PGDS 5100 Methods & Theory/Jonathan Bean
PGFS 5000 Fashion Studies: Key Concepts/Hazel Clark
PGFS 5010 Fashion, History & Mediation/Faculty TBA
PGFS 5200 Advanced Thesis Preparation/Francesca Granata
PGFS 5901 Internship/Faculty TBA
PGHI 5100 Survey of Decorative Arts/Lorraine Karafel
PGHI 5105 Proseminar/Ethan Robey, Sarah Lawrence
NESL 0898 ESL: Graduate Intermediate/Faculty TBA
NESL 0899 ESL: Graduate Advanced/Faculty TBA

Graduate Elective

PGHT 5010 Celebrity & Surveillance/Margot Bouman
PGHT 5015 Aesthetics/Arnold Klein
PGHT 5016 Scandinavian Design/Sarah Lichtman
PGHT 5018 Post-WWII Europe by Design/Jeffrey Lieber
PGHT 5020 Grad TBA/Faculty TBA
PGHT 5510 New York Fashion/Christina Moon
PGHT 5515 Fashion Curation/Faculty TBA
PGHT 5520 Film & Fashion/Marilyn Cohen
PGHT 5525 Skin as Metaphor/Faculty TBA
PGHT 5543 Fashion Practices/Pascale Gatzert
PGHT 5600 Design for this Century: Lec/Clive Dilnot
PGHT 5601 Design for this Century: Rec/Faculty TBA
PGHT 5660 Theorizing Luxury/David Brody
PGHT 5705 Survey of Silver/Deborah Waters
PGHT 5710 Against Nature/Freyja Hartzell
PGHT 5715 Writing Design/Freyja Hartzell
PGHT 5717 Boundless World: 18th C. Italy/Jeffrey Lieber
PGHT 5720 Popular Culture/Marilyn Cohen
PGHT 5725 Survey of Glass/Faculty TBA
PGHT 5730 Topics in 18th-C. Dec Arts/Maureen Cassidy-Geiger
PGHT 5735 Ceramics Survey/Barbara Veith
PGHT 5740 American Decorative Arts/Nina Gray
PGHT 5745 17th-Century Metalwork/David Brody
PGHT 5749 French Riviera/Rosemary O'Neill
PGHT 5750 Dutch Design/David Brody
PLDS 5100 Design as Social Movement/Benjamin Lee
PLDS 5500 GR Global Issues in Des: Lec/Susan Yelavich
PLDS 5501 GR Global Issues in Des: Rec/Faculty TBA

Graduate Special Registration

PGHI 5900 IS: /David Brody
PGHI 5902 IS: Thesis 1/David Brody
PGHI 5903 IS: Thesis 2/David Brody
PGHI 5910 Internship/David Brody
PGHI 5911 Internship 2/David Brody
PGHI 5920 Special Studies/David Brody
PGHI 5921 Special Studies/David Brody
PGHI 5930 Equivalency/David Brody
PGHI 5931 Maintaining Status/Sarah Lawrence

Undergraduate Required 1st Year

NESL 0650 ESL 2/Faculty TBA
NESL 0700 ESL 3/Faculty TBA
NESL 0750 American Cultural Language/Faculty TBA
NESL 0800 ESL 4/Faculty TBA
NESL 0850 ESL 4: Writing Intensive/Faculty TBA
PLAH 1000 Persp World Art & Design 1/Faculty TBA
PLAH 1001 Persp World Art & Design 2/Faculty TBA
PLAH 1030 Chase: PWAD 1/Faculty TBA
PLEN 1006 Bridge: CRW 1/Faculty TBA
PLEN 1020 Critical Reading & Writing 1/Faculty TBA
PLEN 1021 Critical Reading & Writing 2/Faculty TBA
PLEN 1030 Chase: CRW 1/Faculty TBA

Undergraduate Required 2nd Year

PLAH 2315 History Mod/ Postmodern: Lec/Nancy Grove
PLAH 2316 History Mod/Postmodern: Rec/Faculty TBA
PLDS 2190 History of Des: 1850-2000 Lec/Sarah Lichtman
PLDS 2191 History of Des: 1850-2000 Rec/Faculty TBA
PLFS 2040 History of Fashion: Lec/Elizabeth Morano
PLFS 2041 History of Fashion: Rec/Faculty TBA
PLSD 2324 History of World Arch 1: Lec/Pamela Kladzyk
PLSD 2325 History of World Arch 1: Rec/Faculty TBA
PLVS 2045 History of Illustration/Meredith Morris
PLVS 2050 History of Graphic Design: Lec/Ethan Robey
PLVS 2051 History of Graphic Design: Rec/Faculty TBA
PLVS 2060 History of Design & Tech: Lec/John Gendall
PLVS 2061 History of Design & Tech: Rec/Faculty TBA
PLVS 2300 History of Photography/Faculty TBA

PLDS 2500 Intro to Design Studies Lec/Emma Bowen
PLDS 2501 Intro to Design Studies Rec/Faculty TBA
PLFS 3126 Introduction Fashion Studies/Faculty TBA
PLVS 2500 Intro to Visual Culture: Lec/Erin Leary
PLVS 2501 Intro to Visual Culture: Rec/Faculty TBA

Undergraduate Required 3rd Year

PLDS 3510 Global Issues in Des: Lec/Susan Yelavich

PLDS 3511 Global Issues in Des: Rec/Faculty TBA

Undergraduate Required 4th Year [Senior Seminars]

PLAH 4013 Chinese Contemp Art/Zhijian Qian

PLAH 4014 Hist & Theory of Exhibitions/Janet Kraynak

PLAH 4060 Politics of Display/Melissa Burtt

PLAH 4136 Exhibiting Cultures/Alan Gilbert

PLCW 4010 Politics of a Woman/Faculty TBA

PLDS 4005 Designing Critical Networks/Jonah Brucker-Cohen

PLDS 4026 Parks in New York City/Kathryn Papacosma

PLDS 4031 Nomadic Design/Emma Bowen

PLDS 4035 Flux-Design for Motion/Pamela Kladzyk

PLDS 4092 Philosophy of Design/Cameron Tonkinwise

PLDS 4126 Sustainable Imperative/John Gendall

PLDS 4872 Semiotics/Marshall Blonsky

PLDS 4873 Art & Design Collaboration/Faculty TBA

PLFS 4010 Constructed Appearance/Elizabeth Morano

PLSD 4080 Public & Private Space/Jane Nicol

PLSD 4082 Design for the Crowd/Faculty TBA

PLVS 4000 Urban Poetics/Radhika Subramaniam

PLVS 4010 New Waves Cinema/Laurence Hegarty

PLVS 4040 Utopia/Dystopia Sci Fi/Heliodoro San Miguel

PLVS 4045 Photography & Society/Saul Anton

PLVS 4047 Avant Garde Underground Music/Andrew Cappetta

Please also see page 173-4 for elective offerings from The New School for Public Engagement.

Undergraduate Electives – 1000 Level

PLAH 1051 NYC: Utopia/Faculty TBA

PLAH 1052 NYC: Warhol/Faculty TBA

PLAH 1053 NYC: Architecture/Faculty TBA

Undergraduate Electives – 2000 Level

PLAH 2001 The Nude: History & Theory/Bradley Collins

PLAH 2012 Islamic Art/Faculty TBA

PLAH 2030 Baroque Art/Eve Eisenstadt

PLAH 2100 Modern Art/John Angeline

PLAH 2217 Pop: Art & Popular Culture/Nancy Grove

PLAH 2218 Performance Art/Natalie Musteata

PLAH 2219 French Rococco/ STAFF

PLAH 2221 Theories of Avant Garde/ STAFF

PLCW 2010 People and Things/Mariah Doren

PLCW 2030 Manifest Literature/Ananda Cavalli

PLDS 2245 Modern Materials/Katherine Griffith

PLDS 2247 Design Culture & The Makeover/Christopher Moore

PLDS 2248 Contemp Studio Practices/Jessica Cannon

PLFS 2001 Supermodel/Christopher Moore
PLFS 2011 Fashion Through the Lens/Jacqueline Strano
PLFS 2045 Fashion & Modernism/Faculty TBA
PLSD 2010 On Walking/Matthew Bissen
PLVS 2315 Technology and Social Change/Heliodoro San Miguel

Undergraduate Electives – 3000 Level

PLAH 3011 Chinese Art & Culture/Zhijian Qian
PLAH 3012 Latin American Artists in NY/Rosemary O'Neill
PLAH 3900 Independent Study/Faculty TBA
PLDS 3005 Design & Social Justice/Anooradha Siddiqi
PLDS 3007 Theories of Value/Arnold Klein
PLDS 3008 Crafter Culture/Sabrina Gschwandtner
PLDS 3123 Women: Renaissance to Present/Jane Necol
PLDS 3141 Design and the Workplace/Kateleen Casciano
PLDS 3195 Personal Values in Des & Art/Arnold Klein
PLDS 3333 Learning Through Design/Georgia Traganou
PLFS 3020 19th Century Dress & Society/Elizabeth Morano
PLFS 3124 Futurism & Fashion/Jessica Glasscock
PLFS 3144 Fashion & Ethics/Lucy Collins
PLVS 3128 Visual Modes of Seeing/Faculty TBA
PLVS 3200 Screens and Screenings/Ann Dell'Aria
PLVS 3205 Visual Cult Land of Immigrants/Erin Leary
PLVS 3699 Vis Cult and the Radical 60's/Susan Sherman

Undergraduate Electives – 4000 Level

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

UNDERGRADUATE COURSE LISTING BY PATHWAY

Art History Pathway, Electives

PLAH 1051 NYC: Utopia/Faculty TBA
PLAH 1052 NYC: Warhol/Faculty TBA
PLAH 1053 NYC: Architecture/Faculty TBA
PLAH 2001 The Nude: History & Theory/Bradley Collins
PLAH 2012 Islamic Art/Faculty TBA
PLAH 2030 Baroque Art/Eve Eisenstadt
PLAH 2100 Modern Art/John Angeline
PLAH 2217 Pop: Art & Popular Culture/Nancy Grove
PLAH 2218 Performance Art/Natalie Musteata
PLAH 2219 French Rococco/ STAFF
PLAH 2221 Theories of Avant Garde/ STAFF
PLAH 3011 Chinese Art & Culture/Zhijian Qian
PLAH 3012 Latin American Artists in NY/Rosemary O'Neill
PLAH 3900 Independent Study/Faculty TBA
PLAH 4013 Chinese Contemp Art/Zhijian Qian
PLAH 4060 Politics of Display/Melissa Burt
PLAH 4136 Exhibiting Cultures/Alan Gilbert

Criticism & Writing Pathway, Electives

PLCW 2010 People and Things/Mariah Doren
PLCW 2030 Manifest Literature/Ananda Cavalli
PLCW 4010 Politics of a Woman/Faculty TBA

Design Studies Pathway, Electives

PLDS 2245 Modern Materials/Katherine Griffith
PLDS 2247 Design Culture & The Makeover/Christopher Moore
PLDS 2248 Contemp Studio Practices/Jessica Cannon
PLDS 3005 Design & Social Justice/Anooradha Siddiqi
PLDS 3007 Theories of Value/Arnold Klein
PLDS 3008 Crafter Culture/Sabrina Gschwandtner
PLDS 3123 Women: Renaissance to Present/Jane Nicol
PLDS 3141 Design and the Workplace/Kateleen Casciano
PLDS 3195 Personal Values in Des & Art/Arnold Klein
PLDS 3333 Learning Through Design/Georgia Traganou
PLDS 4005 Designing Critical Networks/Jonah Brucker-Cohen
PLDS 4026 Parks in New York City/Kathryn Papacosma
PLDS 4031 Nomadic Design/Emma Bowen
PLDS 4035 Sr Sem: Flux-Design for Motion/Pamela Kladzyk
PLDS 4092 Philosophy of Design/Cameron Tonkinwise
PLDS 4126 Sustainable Imperative/John Gendall
PLDS 4872 Semiotics/Marshall Blonsky
PLDS 4873 Art & Design Collaboration/Faculty TBA

Fashion Studies Pathway, Electives

PLFS 2001 Supermodel/Christopher Moore
PLFS 2011 Fashion Through the Lens/Jacqueline Strano
PLFS 2045 Fashion & Modernism/Faculty TBA
PLFS 3020 19th Century Dress & Society/Elizabeth Morano
PLFS 3124 Futurism & Fashion/Jessica Glasscock
PLFS 3144 Fashion & Ethics/Lucy Collins
PLFS 4010 Constructed Appearance/Elizabeth Morano

Spatial Design Studies Pathway, Electives

PLSD 2010 On Walking/Matthew Bissen
PLSD 4080 Public & Private Space/Jane Nicol
PLSD 4082 Design for the Crowd/Faculty TBA

Visual Studies Pathway, Electives

PLVS 2315 Technology and Social Change/Heliodoro San Miguel
PLVS 3128 Visual Modes of Seeing/Faculty TBA
PLVS 3200 Screens and Screenings/Ann Dell'Aria
PLVS 3205 Visual Cult Land of Immigrants/Erin Leary
PLVS 3699 Vis Cult and the Radical 60's/Susan Sherman
PLVS 4000 Sr Sem: Urban Poetics/Radhika Subramaniam
PLVS 4010 New Waves Cinema/Laurence Hegarty
PLVS 4040 Utopia/Dystopia Sci Fi/Heliodoro San Miguel
PLVS 4045 Photography & Society/Saul Anton
PLVS 4047 Avant Garde Underground Music/Andrew Cappetta

REQUIRED COURSES

FIRST YEAR

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1

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

Pathway: Art and Design History

CR: 3

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

PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2

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

Pathway: Art and Design History

CR: 3

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

PLAH 1030 CHASE: PERSPECTIVES IN WORLD ART & DESIGN 1

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

Pathway: Art and Design History

CR: 3

Open to: Chase Scholars only.

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

NOTE:

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

NESL 0650 ESL 0650**[FORMERLY PLEN 0505 ESL 2]**

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

CR: 1.5

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

Pre-requisite(s): English Language Placement Test

NESL 0700 ESL 0700**[FORMERLY PLEN 0507 ESL 3]**

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

CR: 1.5

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

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

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

NESL 0750 AMERICAN CULTURAL LANGUAGE**[FORMERLY PLEN 0500 AMERICAN CULTURAL LANGUAGE]**

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

CR: 1.5

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

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

Co-requisite(s): NESL 0700 ESL 3

NESL 0800 ESL 0800**[FORMERLY PLEN 0509 ESL 4]**

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters,

and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

CR: 3

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

Pre-requisite(s): English Language Placement Test

NESL 0850 WRITING FOR INTERNATIONAL STUDENTS

[FORMERLY PLEN 0510 ESL 4: WRITING INTENSIVE]

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

CR: 3

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

Pre-requisite(s): English Language Placement Test

PLEN 1006 BRIDGE: CRITICAL READING & WRITING 1

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

CR: 3

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

Pre-requisite(s): English Language Placement Test

PLEN 1020 CRITICAL READING & WRITING 1

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

CR: 3

Open to: All university undergraduate degree students.

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

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

PLEN 1021 CRITICAL READING & WRITING 2

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

functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

CR: 3

Open to: All university undergraduate degree students.

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

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

PLEN 1030 CHASE: CRITICAL READING & WRITING 1

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

CR: 3

Open to: Chase Scholars only.

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

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

NOTE:

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

NESL 0898 GRADUATE INTERMEDIATE

[FORMERLY PLEN 5000 ESL: GRADUATE INTERMEDIATE]

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

CR: 0

NESL 0899 GRADUATE ADVANCED

[FORMERLY PLEN 5001 ESL: GRADUATE ADVANCED]

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

CR: 0

SECOND YEAR

PLAH 2315 HISTORY OF MODERN AND POST-MODERN ART: LECTURE

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.

Pathway: Art and Design History

CR: 0

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

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

Co-requisite(s): PLAH 2316 Recitation

PLAH 2316 HISTORY OF MODERN AND POST-MODERN ART: RECITATION

See course description for PLAH 2315.

Pathway: Art and Design History

CR: 3

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

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

Co-requisite(s): PLAH 2315 Lecture

PLDS 2190 HISTORY OF DESIGN: 1850-2000 LECTURE

This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things?such as Modernism and taste?will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed.

Pathway: Art and Design History

CR: 0

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

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

Co-requisite(s): PLDS 2191 Recitation

PLDS 2191 HISTORY OF DESIGN: 1850-2000 RECITATION

See course description for PLAH 2190.

Pathway: Art and Design History

CR: 3

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

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

Co-requisite(s): PLAH 2190 Lecture

PLDS 2500 INTRODUCTION TO DESIGN STUDIES: LECTURE

This class examines different aspects of design and visibility 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 visibility, or how things appear and look; thus, the course uses images to provide students with a better understanding of their chosen field of study at Parsons. We

will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic.

Pathway: Design Studies

CR: 0

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

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

Co-requisite(s): PLDS 2501 Recitation

PLDS 2501 INTRODUCTION TO DESIGN STUDIES: RECITATION

See course description for PLDS 2500.

Pathway: Design Studies

CR: 3

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

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

Co-requisite(s): PLDS 2500 Lecture

PLFS 2040 HISTORY OF FASHION: LECTURE

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, economic, and industrial precursors and contexts to contemporary fashion's design, consumption, production, image, tastes, and trends. This seminar course is supplemented by field trips and guest speakers. Course work will be comprised of group and independent research, written papers, and oral presentations.

Pathway: Fashion Studies, Design History

CR: 0

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

Co-requisite(s): PLFS 2041 Recitation.

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

PLFS 2041 HISTORY OF FASHION: RECITATION

See course description for PLFS 2040.

CR: 3

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

Co-requisite(s): PLFS 2040 Lecture.

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

PLSD 2324 HISTORY OF WORLD ARCHITECTURE 1: LECTURE

History of World Architecture 2 continues a two-semester survey of the built environment. Key monuments are studied with attention paid to structures, fundamental characteristics, and reasons for success within specific societies. Plans, materials, aesthetics, and environments will be presented in lectures and field trips. Students are required to articulate their reactions to sites in recitation discussions following each lecture. Study begins with Etruscan and Imperial Roman architecture, sites, interior planning and lighting design, and follows developments to the present. The formation of cities during

European and Asian migrations of the IV-X2I centuries, and innovations in design stemming from such social changes will be considered. Global trade, building patronage, and cohesion of urban sites will be studied. Revolutionary activity of the XV2I and XIX centuries, technological innovations of the Industrial Revolution, and Modernism will be covered. Contemporary architectural forms in Africa, Asia, the Americas, India and Europe will be studied, with emphasis on sustainability. A look at the work of current innovators will conclude this chronological survey.

Pathway: Spatial Design Studies

CR: 0

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

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

Co-requisite(s): PLSD 2325 Recitation

PLSD 2325 HISTORY OF WORLD ARCHITECTURE 1: RECITATION

See course description for PLSD 2324.

Pathway: Spatial Design Studies

CR: 3

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

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

Co-requisite(s): PLSD 2324 Lecture

PLVS 2045 HISTORY OF ILLUSTRATION

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

Pathway: Visual Studies

CR: 3

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

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

PLVS 2050 HISTORY OF GRAPHIC DESIGN: LECTURE

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

Pathway: Visual Studies

CR: 0

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

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

Co-requisite(s): PLVS 2051 Recitation

PLVS 2051 HISTORY OF GRAPHIC DESIGN: RECITATION

See course description for PLVS 2050.

Pathway: Visual Studies

CR: 3

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

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

Co-requisite(s): PLVS 2050 Lecture

PLVS 2060 HISTORY OF DESIGN AND TECHNOLOGY: LECTURE

This course examines the relationship between design and technology circa the 1950s to the present. Architecture and urbanism, game design, graphic design and illustration, integrated design, and interiors will be our touchstones as we explore the 'spectacularization' of technology in the contemporary period. A primary focus of the course will be uncovering the socio-political significance of design and representations of technology in film, television, video, and magazines. Topics may include: the rise of systems and games theory in the 1950s; technotopias of the late 1960s and 1970s; the relationship of design and technology to "Reaganomics" and weapon system discourses; the relationship between technology and death in total design environments; design and technology as the subject of contemporary art and exhibitions; as well as discourses of the past decade, specifically around the issues of ethics, sustainability, and the impact of design and technology on cultural literary.

Pathway: Visual Studies

CR: 0

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

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

Co-requisite(s): PLVS 2061 Recitation

PLVS 2061 HISTORY OF DESIGN AND TECHNOLOGY: RECITATION

See course description for PLVS 2060.

Pathway: Visual Studies

CR: 3

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

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

Co-requisite(s): PLVS 2060 Lecture

PLVS 2300 HISTORY OF PHOTOGRAPHY

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

Pathway: Visual Studies

CR: 3

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

PLVS 2500 INTRODUCTION TO VISUAL CULTURE: LECTURE

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

Pathway: Visual Studies

CR: 0

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

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

Co-requisite(s): PLVS 2501 Recitation

PLVS 2501 INTRODUCTION TO VISUAL CULTURE: RECITATION

See course description for PLVS 2500.

Pathway: Visual Studies

CR: 3

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

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

Co-requisite(s): PLVS 2500 Lecture

THIRD YEAR

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

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

Pathway: Design Studies

CR: 0

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

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

Co-requisite(s): PLDS 3511 Recitation

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

See course description for PLDS 3510.

Pathway: Design Studies

CR: 3

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

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

Co-requisite(s): PLDS 3510 Lecture

FOURTH YEAR

The following courses fulfill the Senior Seminar requirement.

PLAH 4013 CHINESE CONTEMPORARY ART & CRITICISM

This course examines how economic development, Communist ideology, political movements, Chinese nationalism, and the search for new cultural identity play in the formation and transformation of contemporary art in China. We investigate the relationship of art and politics in China's historical period of reform and open-door policy of the Post-Mao period, the political crushing of art and cultural westernization from the mid-1980s to the early 1990s, and the booming of Chinese contemporary art in the world art market from the late 1990s to the current period. We cover primarily the contemporary art in mainland China, but will also include expatriate artists living in New York and Paris. Texts will include writings by major critics of Chinese contemporary art such as Wu Hung, Hou Hanru, Gao Minglu, Melessa Chiu, Britta Erickson, Richard Vine, Karen Smith and Eleanor Heartney. In-class lectures will be supplemented by gallery/museum trips, studio visits and artist talks.

Pathway: Art and Design History

CR: 3

Open to: All university undergraduate degree students.

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

PLAH 4014 HISTORY & THEORY OF EXHIBITIONS

This course explores the history, theory, and practice of art exhibitions, as well as the historical, social, and ideological function of artistic institutions (from the museum, to criticism, to the gallery). Through an integrated series of seminar sessions, visits to museums, and programs coordinated with different institutions, the class will examine key events and issues within this broad subject area. Themes to be covered may include: the emergence of the national museum; ideological critiques of the museum; exhibitions and politics, including the history of censorship; the shifting nature and roles of exhibitions and curating, and their relationship to new trends in artistic practice, including research-based practices, archival and documentary modes and other alternative forms prevalent in contemporary art. Throughout these sessions, the issue of how museums and exhibitions are not simply physical entities, but sites of knowledge production, as well as the arbiters of historical truth and ideology will be emphasized. Intensive theoretical and historical readings and seminar discussions provide a context for the viewing, critique, and discussion of current exhibitions, with the potential for meeting with professionals in the field and lectures with artists. Through these different programs, students will gain important insight into the complex field of curatorial practice, culminating in a final project in which students will have the opportunity to shape their own exhibition proposal.

Pathway: Art and Design History, Visual Studies, Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLAH 4060 POLITICS OF DISPLAY

Exhibition design is increasingly instrumental in how art is seen due to the rise of installation-based art practices. Less critically explored are the relationships between curator and designer, artist and designer, and the way in which objects' meaning is influenced by display. The Politics of Display is divided into two parts. The first part will examine the history of installation design (including Dadaists, Soviet Agitprop, and the Bauhaus) via readings, lectures and discussions. We will also focus upon how design and arts collections are displayed at New York museums. How installation design reflects the curatorial concerns, and how displays are also intellectual arguments will be analyzed. The second part of the course looks at issue-oriented projects. Fall 2008 marks the election season and many arts organizations will feature exhibitions that engage the public via installation strategies that hark back to previous experiments in communication. We will use these examples as a way of broadening our understanding of display technique/design immediacy. The last section of the course is a final project that takes the form of an exhibition proposal. Tasks include developing a thesis, object list, research/development and installation design. Students will be graded on short papers and the final exhibition project proposal.

Pathway: Art and Design History, Visual Studies, Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLAH 4136 EXHIBITING CULTURES

From the cabinets of curiosity and world's fairs of the past to the museums, galleries and websites of the present, exhibitions tell stories about the objects on view. Yet exhibitions also tell us about the values, assumptions and goals of the people and cultures who organize them. How do such factors as an exhibition's contents, design, location and audience shape both stories? Combining close looks at selected exhibitions with readings drawn from art history, anthropology, and cultural criticism, we will examine these questions in relation to a range of cultural institutions, focusing on sites in New York City and on-line. This discussion-based seminar will encourage students to consider their own studio practices in relation to readings and visits conducted for the course. This senior seminar is limited to students in final year of coursework.

Pathway: Art and Design History

CR: 3

Open to: All university undergraduate degree students.

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

PLCW 4010 POLITICS OF A WOMAN

This course will introduce students to the history, development, and practices of diverse forms of conservative and religious feminisms in the United States. Utilizing a broad-range of texts -including films, photographs, and archival materials- students will engage with the question of what it means to be a "Right Wing Woman" in the current political environment, as well ask how conservative religious and political practices have historically intersected with feminism in America. From radical evangelical egalitarianism in the 18th century to the cult of domesticity in the 19th century to the creation of Concerned Women for America and the Family Research Council in the 1970s and 1980s, students will explore a broad range of discourses through primary such as Church documents, newspaper archives, and blogs.

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4005 DESIGNING CRITICAL NETWORKS

This course introduces students to networked art practice through a critical examination of culture, media, and theory. The course will begin by grounding students with social theory and other literature behind these types of projects and examine networks and networking technologies in order to expose questions about networks and their integration into society as a whole. Students will write weekly blog posts on their responses to the readings and create an in-class activity that identifies discreet data sets and social causes they are interested in pairing to these sets in order to produce a fusion of networking technology and social criticism. The end result will be a deeper understanding of networks and how they can be used to deliver critical analysis and execution of multiple forms of connectivity, connected devices, and social networks.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4026 PARKS IN NEW YORK CITY: HISTORY, DESIGN AND EVOLUTION

This class will analyze the precedent-setting park movement in New York City from the earliest public squares to the present renaissance. Students will explore the social concerns and aesthetic influences that led to the construction of Central Park, the first large American public park, Brooklyn's Prospect Park, and those that followed. The class will also focus on the basic tenets of the Progressive Era, Works Progress Administration (WPA) projects, pocket parks, the crises of the 1960s and 1970s, and new initiatives. Field trips will be essential to the curriculum. Readings will include the writings of influential American tastemaker Andrew Jackson Downing and parkdesigners Frederick Law Olmsted and Calvert Vaux, nineteenth-century periodicals, historic park annual reports, and contemporary articles and critiques. Visual materials will include paintings, engravings, photographs, and plans.

Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4031 NOMADIC DESIGN

This course explores the design elements of nomadism and the material culture of communities, past and present, that have, both freely and by force, lived a life of movement. As a class, we will garner new understanding, as well as deconstruct popular misconceptions of nomadic culture. From Eastern European Roma to the traveling American circus and the Tuaregs of the Sahara, we will investigate the visual culture of various communities, aiming to uncover possible commonalities among groups, in addition to distinguishing design elements of singular communities. As traveling communities so often comprise those on the fringes of society, this course also aims to critically examine the ways design can be used as a subversive tool among these groups. In addition to course readings, each student will embark on an independent research project to investigate a design element or theme, ranging from fashion to architecture, of one or more mobile communities.

Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4035 FLUX-DESIGN FOR MOTION

Flux-Designing for Motion, is a course that presents human movement as a "design driver" for specific environmental settings. Key motivating factors, personalities and environments drive and inspire the

creation of form. War/defense drives the design of a particular tool, form of clothing, or building. Emotion, caused by the death of a loved one, influences particular design formation as a tangible expression of grief. Historical forms from diverse cultures will be used to learn patterns and motivation. Fashion, wall-treatments, lighting, makeup and hair styling, furniture, and architecture will be analyzed relative to domestic motion, economic motion, ritual or religious motion, travel motion, and rural, suburban, and urban motion. The catwalk and American exhibitionism will be studied relative to the Grand Entrance of Native American powwows. Stylin' on urban streets, acts of meditation and prayer in holy spaces, travel through airport hubs, and shopping in particular markets or on-line will be studied as they inspire design.

Pathway: Design Studies

CR: 3

Open to: Parsons seniors only.

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

PLDS 4092 PHILOSOPHY OF DESIGN

This course is an exploration of what philosophers have explicitly said about design, about what can be inferred about design from what other philosophers have said about related matters, and what design can teach philosophers about the relation between humans and their artificial environments. The course will examine the distinction between action and making, and between making meanings and making artifacts, and between the making of equipment and artworks. The course will also examine the ways in which the behavior of humans is influenced by the designs of the things they use. Students will read extracts from philosophers, and then test the ideas that they have read about by designing while critically reflecting on the process and outcomes. Selected outcomes from the class's designing will be included in an exhibition looking at 'design as critical gift.' Amongst others, the course will focus on Plato and Aristotle on Making, Arendt on Work, Heidegger on the Thing, and the more recent work of creativity and technology by Elaine Scarry, Bruno Latour, Peter Sloterdijk, and Jean-Luc Nancy.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4126 SUSTAINABLE IMPERATIVE

This interdisciplinary course will interrogate the relation of the artistic, architectural, and design fields to the contested ecological paradigm of sustainability, defined in 1987 by the United Nations as "development that meets the needs of present generations without jeopardizing the ability of future generations to meet their own." We will begin with a genealogy of the concepts of "nature" and "environment," and then examine the emergence of the modern environmentalist movement in the United States and globally with a special emphasis on the visual cultures of the latter, including those pertaining to the environmental justice movement spearheaded by poor people and people of color. With this philosophical and historical backdrop, we will then examine phenomena such as land art, sustainable architecture, "green" product design, and environmentalist tactical media. Authors to be considered include Raymond Williams, Bruno Latour, Vandana Shiva, Ian McHarg, William McDonough, Robert Smithson, Van Jones, and Al Gore.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4872 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", Scorse'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.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 4873 ART & DESIGN COLLABORATION

Although the Modernist idea of autonomy within each medium continues to play a major role in art and design, much of the most innovative work of the last thirty years has seen practitioners in both fields muddying the waters. Artists have increasingly turned to the more applied processes within the design world (mass-distribution, industrial fabrication, intersection with everyday life) as part of their work, while designers have adopted ideas traditionally associated with fine arts (complexity and contradiction, challenging the audience, focusing more on making as a process than as a means to an end). Five classes in the semester will be devoted to visiting practitioners—artists, fabricators, designers, distributors, and critics—working at the intersection of art and design. Readings include contemporary theorists and current art and design criticism. In-class readings and discussions alongside visits will serve as a jumping-off point for written and studio assignments, which will see students from different disciplines collaborating to bridge theory and practice.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLFS 4010 THE CONSTRUCTION OF 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.

Pathway: Fashion Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLSD 4080 PUBLIC & PRIVATE SPACE

In an exploration of what an artist or designer's responsibility is to society and to him/herself, we attempt to articulate how public and private meaning are created and valued as these "social spaces" affect us all. To that end, we will examine several areas of global visual culture with the emphasis on contemporary painting and sculpture, and monuments and public art. We will also study the limits of personal expression with an emphasis on the body, drawing examples from performative art, photography and popular culture. In other words, visual art will be our lens through which we study and discuss themes such as collective memory, the urban and global environment, politics, race and gender. Students are invited to develop topics of their own interest in relation to the concepts of the course and their studio work for their papers and presentations. Field trips are planned. Overall we will enhance our skills in critical thinking, analysis and writing while gaining insights into contemporary art and its cultural underpinnings.

Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLSD 4082 DESIGN FOR THE CROWD

The Manhattan grid and Central Park within it have long been seen as quintessentially American urban forms, symbolic of all that the nation wanted to be and achieve as it emerged in the nineteenth century. The rectilinear grid – the power of an informing idea made physical – was dedicated to convenience of settlement and ease of development without regard to class or social status. Breathtaking in its scope, it predicted a future global marketplace serviced by a giant population. The park was equally ambitious, a universal open space designed for the use of all citizens, preserving in some way contact with the agrarian pastoral ideal on which the nation was founded. However the grid and the Park are not static in their design or in their conceptualization. This elective seminar will use the 200th anniversary of the Manhattan grid as the basis for an historical investigation of changing and contested conceptions of public space in the history of New York City from the early-nineteenth-century until the present day, with a special focus on an emerging group identity; the crowd. The course will address not only large-scale, institutionalized urban planning, but also small-scale and tactical appropriations of urban space for temporary public uses. Subjects of investigation will include streets, squares, parks, playgrounds, markets, skyscrapers, the waterfront, the subway, and public housing. The course will be structured around a weekly lecture, followed by class discussion of assigned readings, and presentations of individual research. Students should have completed at least one course in the history of architecture or urban design.

Pathway: Spatial Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 4000 URBAN POETICS

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.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 4010 NEW WAVES CINEMA

In this seminar we shall examine cinema of the 20th Century through both the films and the critical/theoretical responses to those films, many of which were produced by the filmmakers themselves. Beginning with a brief review of the proto-cinematic traditions that shaped early cinema and entrenched the medium in entertainment and narrative conventions, we will then examine the evolution of that trajectory and the persistent pull against the grain by other film traditions. We will view and read about cinema from the "silent era", the Soviet cinema, Surrealist cinema, German Expressionist cinema, Classical Hollywood cinema, early American independents, the European New Waves, and the "revitalized" American cinema of the 1970's and 1980's. Screenings will include Melies, Lumiere, Edison, Griffith, Eisenstein, Vertov, Bunuel, Murnau, Pergman, Deren, Godard, Pasolini, Brakhage, Scorsese, etc. Readings will include Thomas Gunn, S.M. Eisenstein, Dziga Vertov, Andre Bazin, J.L. Godard, Laura Mulvey, Kaja Silverman, etc.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 4040 UTOPIAS AND DYSTOPIAS IN SCIENCE FICTION

From Thomas More's Utopia, to the current crop of films and video games, science fiction has played the double role of enticing the imagination with the description of future times or distant lands, while at the same time serving many times insightful commentary of the same societies in which those works were produced. Moreover, with the enthusiastic embrace of cinema, the imaginative visual design of those worlds, has served both as an anticipation and as an inspiration of future trends, ranging from overtly optimistic to undeniably bleak and apocalyptic. In this course we will evaluate this double role of science fiction, its historical roots in literature and its current state in the visual arts.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 4045 PHOTOGRAPHY & SOCIETY

Many have long claimed that photography offers the possibility of an objective account of history and reality. While this view has long been challenged, photography has nevertheless emerged as the preeminent visual medium of modern culture and media. Taking both a historical and a theoretical approach, this course will explore the social, political and ethical issues posed by the emergence of photography. Topics will include the development of travel photography and orientalism in the nineteenth century, war photography, portraiture, photo-journalism, modern street photography, "art" photography and other genres of photography. We will look at the way that Russian Futurism and European Surrealism gave photography a central role in their avant-garde aesthetics and revolutionary politics. We will also explore questions about the photographic representation of violence, war, and the ethics of witnessing, as well as the representation of race, gender and class in twentieth and twenty-first century America.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 4047 AVANT GARDE UNDERGROUND MUSIC

This course will trace the relationship between avant-garde visual art and underground music from both historical and theoretical perspectives. Beginning with Andy Warhol's production of *The Velvet Underground*, the course will frame the development of underground music as an attempt for artists to work across the boundary between high and low culture to reach new audiences through new spaces of distribution. Topics of discussion include: the connection between art pedagogy and underground music, "art rock" of the '70s, punk and Situationism, the rise of the independent label, records as artist multiples, the influence of experimental music on pop, and underground music's role as a muse for contemporary artists. Course requirements include weekly readings and in-class discussion, occasional response papers, and a final research project on a topic related to the subject of the course; making connections to one's own practice is strongly encouraged.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

ELECTIVE COURSES

FIRST YEAR

PLAH 1051 NYC: UTOPIA

In his 1922 book *The Story of Utopias*, Lewis Mumford proclaimed that "our most important task at the moment is to build castles in the sky." Might we, as New Yorkers, be living in that castle? This seminar aims at exploring the culture and history of the city of New York as it pertains to the idea of utopia. The seminar will explore the relationship between New York and utopia through a variety of topics, including immigration, architecture, urban planning, housing projects, New York's world-renowned museums, social movements, and subcultures.

CR: 3

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

PLAH 1052 NYC: WARHOL

This course traverses the geography of New York City through the lens of Andy Warhol. From department store windows to the Factory, students will explore Warhol's production across decades, examining New York City as a landscape of inspiration and artistic possibility. We will directly engage Warhol's practice and experiment with silkscreens, Polaroid cameras, and screen tests. This practical exposure to some of Warhol's processes will be complemented by an introduction to critical studies on Warhol's art. In particular, we will think through New York City as an artistic location that is both literal and mythic. Students will come to understand how Warhol's vision actively produces a fabulous New York that sparkles with glamour.

CR: 3

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

PLAH 1053 NYC: ARCHITECTURE

This course functions as an introduction to architectural history and criticism and as a history of the built environment of New York City. Students will explore approaches to understanding the meanings and aesthetics of buildings, and will trace the development of the city, as understood through its constructed environment, from European contact in the 17th century to the present. The course will deal with

architectural style, urban planning, technologies of construction and transportation, the development of neighborhoods, the design and construction of urban parks, memorialization, and issues of class and race, immigration, global trade on patterns of urban life, among other topics. Class field trips and individual site reports will be integral to the course.

CR: 3

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

SECOND YEAR

PLAH 2001 THE NUDE: HISTORY & THEORY

Few images are as powerful as the nude. The unclothed figure, whether male or female, can embody everything from beauty and strength to suffering and ecstasy. It can arouse the strongest desire or provoke the most violent outrage. This course will explore this theme as it has developed in Western art and will closely examine paintings and sculpture by such towering artists as Praxiteles, Michelangelo, Titian, Rubens, Ingres, Matisse and Picasso. Although the course will use Kenneth Clark's classic text, *The Nude: A Study in Ideal Form*, it will move beyond Clark to discuss more recent feminist and psychoanalytic approaches. The course will also look at the nude as it appears in the works of contemporary artists such as Robert Mapplethorpe, Lucian Freud, Philip Pearlstein and others. Special attention will be paid to works in New York Museums.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2012 ISLAMIC ART

Islamic art is the only field of art history that is identified by a religious affiliation. While there are debates about what Islamic art means, and how we should go about studying and teaching it, there is perhaps an even larger practical issue of scope: Islamic art covers images and objects made from 650 CE to the present, includes objects as diverse as carpets made for the export market, household ceramics, and major monuments like the Taj Mahal, spans a geographical region from Spain to China, and encompasses several major empires, hundreds of languages, and innumerable cultures—each of which has its own unique political, geographical, artistic, and intellectual history. This course provides an introduction not only to the diverse objects, images, and buildings that fall under the term “Islamic art”, but to the underlying issues at the heart of Islamic art history: aniconism, ornament, pattern, inspiration and appropriation, absence, and presence.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2030 BAROQUE ART

Baroque is the designated term for the style of 17th and early 18th century painting, sculpture, architecture, design, and music, while "baroque" describes any artwork whose theme or style is extravagant, ornate, or excessive. The class will explore the Baroque era, which produced artists such as Bernini, Caravaggio, Hals, Rembrandt, Rubens, Vermeer, and Velasquez. Baroque artists pushed art to its limits and beyond, in order to attract attention in a culture of increasing excess. Artists emerged as individual entrepreneurs, while their products became important commodities as capitalism developed. There were new subjects, such as portraits, landscapes, and genre, and there were new approaches to old subjects, including gods, saints, and heroes. The class will also explore the baroque attitude, which is still a

major component of art today, by connecting baroque themes and styles to contemporary artworks.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2100 MODERN ART

The modern period, while over 100 years old, is still largely confusing and poorly understood by many of the people who have lived during its development. This course will set the foundation for the modern period by beginning with Realism and moving through the 20th century, considering the issues and context that inform the formal strategies being pursued at the time.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2217 POP: ART & POPULAR CULTURE

Since the beginning of the 20th century, artists and designers have make use of elements from popular culture in their work. Early examples of such usage include the bits of newspaper attached by Pablo Picasso to his Cubist canvases, the magazine photographs collaged by Hannah Hoch to create unique Dada personages, and the American products and signage that appear in Stuart Davis's paintings of the 1920s and 1930s. By the 1950s Jasper Johns was painting copies of the American flag, while in the 1960s Andy Warhol and Claes Oldenburg (among others) reproduced every aspect of popular culture, from movie stars to junk food. Since then, artists and designers have increasingly drawn upon sources that include television, films, advertising, and cyberspace for both the style and substance of their work. This class will explore both past and present connections between art, design, and popular culture through readings, discussions, slides, videos, field trips and presentations.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2218 PERFORMANCE ART

Over the last decade performance art has experienced a rebirth. Largely omitted from art historical accounts, this once transient, activist, and subversive practice is now hailed as one of the most engaging fields in the arts. "Performance and Participation in the 20th Century" will focus attention on a major artistic practice that has until recently been relegated to the sidelines. Our investigation will begin with the 1920s avant-garde in Europe, and conclude with a discussion of the recent surge of performance art exhibitions on an international scale. While the course will evolve chronologically, each class is dedicated to an explicit theme. The class has two primary goals: the first is to equip you with a thorough knowledge of the history of performance art in its diverse manifestations; the second is to probe performance's cross-disciplinary nature, widening common and established artistic vocabularies of 20th century art and theory.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2219 FRENCH ROCOCO

This course examines the shifting cultural and artistic factors in the last years of Louis XIV's reign that brought about the birth of Rococo, details extant examples of the style's mid-18th century heyday, and traces the pan-European spread of this French mode, as well as the lingering influence of Rococo elements in modern design. Among the issues it will take up are shifts in patronage and sites of production, spatial divisions and their functions in the eighteenth-century domestic interior, and the innovative furnishings devised for changing life-styles and social practices during the reign of Louis XV. Rococo was a distinct mode of interior design, and one that emphasized integration of architecture, furniture, paintings and decorative objects. While the Académie Royale des beaux-arts (founded in 1648) sought, in its early years, to establish its learned members' distinction from mere craftsmen, Rococo design's emphasis in unity required coordinated efforts of architects and painters with furniture makers and guild artisans, blurring presumed boundaries between art and craft. The late-eighteenth century decline of Rococo will be discussed, as will its nineteenth-century revival and its enduring influence- from Art Nouveau interiors to modern furniture (such as that of Charles and Ray Eames and Alvar Aalto) to Rococo's post-modern progeny.

Pathway: Art and Design History

CR: 3

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

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

PLAH 2221 THEORIES OF AVANT GARDE

This course will trace the ways that art has been conceived in relationship to politics over the twentieth century according to theoretical constructions of what it means to be avant-garde. We will look closely at three main strategies as they unfold from the 1920s to today: negation (early twentieth century European art), criticality (postwar period in Europe and the Americas), and interventions or micro-utopias (global art from the 1990s to today). Readings will include foundational theoretical texts as well as artists' writings and manifestos. Students will complete a final research paper on an artist or movement that closely analyzes the dynamic and complex relationship between avant-garde theory and practice.

Pathway: Art and Design History

CR: 3

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

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

PLCW 2010 PEOPLE AND THINGS

In this critical studio we will be reading, writing and making visual works. The studio portion is intended to push the boundaries of your individual visual art or design practice, and the readings and class discussion act as catalysts for new visual ideas. The studio projects will have specific parameters but will ultimately be driven by your chosen focus. "People and Things" is a multi disciplinary investigation into the significance of the everyday, we will be examining the meaning hidden in objects and performed (often unconsciously) through the body. The emphasis will be on interpretation, experimentation and making. The texts we include-theory, essays, fiction and your own writing-will not only be analyzed but more importantly will serve as a jumping off place for our material investigation.

CR: 3

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

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

Co-requisite(s): PSDS 2701 People and Things

PLCW 2030 MANIFEST LITERATURE

In this course students will respond critically and creatively to landmark 20th century literary works through their own writing and artistic practice. Students will be asked to re-imagine criticism and inspiration beyond the limitations of art history, pop culture and current trends. In this class students will engage with pivotal works from the modern American science fiction canon that take different approaches to re-imagining history and the role of the individual; Ray Bradbury's Fahrenheit 451, Octavia Butler's Kindred and Phillip K. Dick's Man in the High Castle; as well as excerpts from classics such as Dante's Inferno, Ralph Ellison's Invisible Man and Grimm's Fairytales. Having investigated texts through reading, writing and discussion, students will then create 2D and 3D multimedia art pieces that respond to the themes and insights found within the literature.

CR: 3

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

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

PLDS 2245 MODERN MATERIALS: A CRITICAL HISTORY

This course will provide a critical history of modern materials as they relate to architecture, furniture design, product design, and fashion, taking into account relevant social, economic and environmental issues. Across the last century, new technologies, often drawn from science and industry, have allowed designers to continually expand the limits of form and function in furniture design, architecture, fashion and beyond. While many of these innovations have had a positive impact on the constructed environment, their effect on the natural world has been much more problematic. Industrial processes often consume large amounts of resources, and environmental contamination was a common byproduct of many twentieth-century materials. The aim of this course is to create an awareness of the full implications of materials choices in design, from the formal to the political.

Pathway: Design Studies

CR: 3

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

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

PLDS 2247 DESIGN CULTURE AND THE MAKEOVER

From Bravo to HGTV, and from RuPaul's Drag U. to What Not to Wear, design and the makeover have reached an all-time high in American popular culture. Covering topics at the intersection of design, identity, and consumer culture, this class will focus on understanding the makeover as an important rite of passage in self-actualization. We address what might be called renewal through design—the idea that we can become better, more improved versions of ourselves with new clothes and redesigned interiors. We will focus on the “before” and “after”—the “problem” of the before self/interior and the “solution” the makeover provides. Special attention will be paid to the ways in which race, class, gender, and sexuality impact the makeover. Examples will be drawn from reality television, beauty culture, film, talk shows, drag culture, fashion and interior design.

Pathway: Fashion Studies

CR: 3

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

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

PLDS 2248 FRAMING CONTEMPORARY STUDIO PRACTICES

In this course students will use their studio projects as the lens through which to investigate how theory and practice influence each other. By exploring studio work through various historical, social, and biographical contexts each student will develop a framework for understanding and communicating their practice. Readings from artists, designers, historians, critics and journalists will be central to the course as

will the construction of chronologies, the mapping of social relationships, and working across disciplines to provide peer feedback and support.

Pathway: Design Studies

CR: 3

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

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

PLFS 2001 SUPERMODEL: FASHION, BEAUTY & PERFORMANCE

This undergraduate seminar explores the rich territory of the world of high fashion modeling as an ideal site to interrogate the cultural politics of race, beauty, and gender. Focusing on the period from 1960 to the present, this interactive, interdisciplinary seminar examines supermodels and the world of high fashion as a complex site of performance, beauty, cultural politics, and fantasy. Questions we will explore include: How did fashion modeling shift from a poorly received profession once likened to prostitution to one that now provides Hollywood celebrity? What are the politics of race in the fashion industry? How do models represent changing ideals of beauty, sex appeal, and gender? In what ways are fashion modeling and fashion photography related to performance? Finally, how to queer about the catwalk?

Pathway: Fashion Studies

CR: 3

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

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

PLFS 2011 FASHION THROUGH THE LENS

This class will explore and discuss the leading fashion photographers, magazines and art directors throughout the 20th century. Fashion Through the Lens will begin with an exploration of the founders Baron Adolf de Meyers and Edward Steichens work in the early twentieth century. As the class moves forward to the 40s and 50s, we will discuss the influence of groundbreaking and visionary art directors of fashion photography, Alexey Brodowich (Harpers Bazaar) and Alexander Liberman (Vogue). Richard Avedon's and Irving Penn's New Look will close the first half of the 20th century. Themes such as isolation, psycho/sexual, and gritty realism will be some of the themes explored as the class moves to the second half of the twentieth century. The class will conclude with an examination of the direction of fashion photography in the twenty-first century, including works in avant-garde and online fashion magazines.

Pathway: Fashion Studies

CR: 3

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

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

PLFS 2045 FASHION & MODERNISM

Fashion acts as a powerful analogue to and forecaster of Modernism's rise. Artists such as Matisse, Balla, Bakst, Delaunay and Dali took note of fashion's nascent agency and created clothing as a means of engaging the new political, social and cultural landscapes of the 20th Century. Influenced by Charles Baudelaire's radical questioning of beauty and fashion, artists attempted to define fashion's role in culture, manipulating it to reflect their own proclivities. This seminar will consider various movements such as Cubism, Fauvism, Futurism, Constructivism, Dada, and Surrealism through the lens of fashion, investigating the various agendas and ideologies deployed. Culminating in the creation of original garments, students will engage the political spectrum as it intersects with Modernism's aesthetic partisanship. Regular assignments will include reading, visual research, and critical analysis of the material. A high degree of motivation is expected.

CR: 3

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

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

PLSD 2010 ON WALKING

How we engage the environment influences our understanding of that reality. Consequently, to design within our environment is an act of designing a method of engagement. This course poses the following question: How do designers situate themselves to best perceive our complex urban landscape and develop methods to translate this perception into conceiving our cities anew? This exploratory seminar (focused in research, urban exploration and methodology development) is structured to approach the ideas of perception and design along two intersecting tracks creating a dialog between theory and direct urban engagement. Track 1 develops foundational theory on environmental perception from sources, such as Thoreau, Jacobs, de Certeau, Ponty and Debord. Track 2 moves the class directly into New York City to physically explore and situate us as designers via different physical, temporal, media, technology, and power relationships to test the courses theoretical framework. Ultimately, the course challenges us to critically understand how we situate ourselves as designers, critically understand the city, and utilize this understanding to shape our future.

Pathway: Spatial Design Studies

CR: 3

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

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

PLVS 2315 TECHNOLOGY AND SOCIAL CHANGE

This course analyzes the impact of technology in society, pointing out the ways in which the development and introduction of new technologies not only transforms their surroundings, but also modifies existing social values and relations, and creates new ones. Technological innovation is seldom ideologically neutral, and many times provokes profound social transformations, often in unintended ways. We also analyze the role of information technologies as a crucial factor in the spread of ideas.

Pathway: Visual Studies

CR: 3

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

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

THIRD YEAR

PLAH 3011 CHINESE ART & CULTURE

This course examines major characteristics of visual arts and material culture in China from the Neolithic period to the present time. Lecture topics include the relationship between material artifacts and state power in the bronze age; the significance of ancestral veneration in the artifacts of early dynasties; Buddhism and its influence on art and architecture; early painting and calligraphy; technology and achievements of Song and Ming porcelain; Chinese conceptions of nature and Song-Yuan landscape painting and Ming garden culture; imperial patronage and material artifacts from the 14th to 18th century; art and artist's life in a changing society in the late imperial period; conflicts and compromises between Westernization and Traditionalism in late 19th and early 20th century; art and politics in Communist China; and contemporary art in the era of globalization. In-classroom lectures will be supplemented by museum visits, workshops, and artist talks/demonstrations.

Pathway: Art and Design History

CR: 3

Open to: All university degree students.

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

PLAH 3012 LATIN AMERICAN ARTISTS IN NY

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

Pathway: Art and Design History

CR: 3

Open to: All university degree students.

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

PLDS 3005 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.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 3007 THEORIES OF VALUE

Philosophers have taken different views on the subject of freedom, for it makes all the difference whether freedom is conceived of as personal spontaneity, obedience to the right, self-determination or unimpeded action. In this course we approach the problem of freedom in terms of the difficulties and possibilities confronting artists and designers, with special attention to the obstacles to originality constituted by history, economics and psychology.

Pathway: Design Studies

CR: 3

Open to: All university degree students.

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

PLDS 3008 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.

Pathway: Design Studies

CR: 3

Open to: All university degree students.

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

PLDS 3123 WOMEN: RENAISSANCE TO THE PRESENT

Not for women only, this selective survey studies women painters, sculptors and photographers working in the past 500 years. It will include a look at design movements of the modern period as well. By studying the artists’ work and writings, including personal letters and statements, we will learn about their theories and practices, to know them as women and artists, in some cases only recently added to the “canons” of art history and design. What unique contributions have women artists made to our visual culture? What is their relationship to the prevailing political, cultural and artistic contexts? How do they image men and themselves? How do issues of gender, race and class impact on representation and identity? Time will be given to the lively and varied developments world-wide in women’s art of the last 30 years engendered by the Women’s Movement as well as contemporary activities. Field trips are planned. Overall, students will gain a knowledge of the history of women artists, as well as developing skills in critical thinking, analysis and writing.

Pathway: Art and Design History

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 3141 DESIGN AND THE WORKPLACE

The Modern American Office is an “artificial” environment where many people spend 40 or more hours a week for much of their lives. It has a rich history, coinciding and sometimes driving the style of a period, but it is often overlooked as a contributor to the larger field of material culture. This course will focus on design history, popular and material culture; including fashion and furniture design, and theory related to the design of the office. Students will explore this particular area of practical design through readings, images, popular culture articles, media, and site visits throughout Manhattan. Some examples of topics covered might include: the dynamic of gender and power roles in the workplace, the role of building technology like the skyscraper, office furniture systems, space programming, the office in media and entertainment, and the adaptation of the function of the office as generations of workers have evolved.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 3195 PERSONAL VALUES IN DESIGN & ART

A course treating issues of art and design practice in relation to the most fundamental values. Designers and artists are often asked to justify their practice in terms of values such as social awareness and sustainability, but the contents of these values are often left undefined and their grounds unexamined. But both the contents and grounds of values have been differently determined by philosophers, for it makes all the difference whether ultimate goods are sought in the eternal verities of religions, the contingent circumstances of history, the behavior of material bodies, or the structure of human nature. In this course we examine several fundamental theories of value, with special attention to individual conduct, the status of pleasure, and the structure of argument.

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLDS 3333 LEARNING THROUGH DESIGN

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

Pathway: Design Studies

CR: 3

Open to: All university undergraduate degree students.

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

Co-requisite(s): PSDS 3330, Collab: Learning thru Design

PLFS 3020 19TH CENTURY DRESS & SOCIETY

The 19th Century is a fascinating one for the development of modern ideas and practices concerning appearance, and will provide background for an interdisciplinary approach to the study of appearance and society. Our focus will be particularly on the Second Empire (1850- 1870), and the range of topics will include the dandy, the sobriety of male dress, the crinoline and the corset, the rise of the department store, ready-to wear and couture, the developing city, and class structure. Readings will include novels by Balzac and Zola, Baudelaire's *The Painter of Modern Life*, Hollander's *Sex and Suits*, Harvey's *Men in Black*, and Perrot's *Fashioning the Bourgeoisie*. The format of the class will be slide lectures, student presentations and class discussions based on projects, lectures and readings.

Pathway: Fashion Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLFS 3124 FUTURISM & FASHION

The future is not a time but a place. Futurism in fashion necessarily posits a potential environment in which dress can mediate between body and imagined space. This class will attempt to create a "map" of that place, with locations ranging from Utopia to Dystopia to The Metropolis. Utopia, as explored by the painters of the late 19th century, transforms 20th century dress. Their Utopia then meets with The Metropolis in the fashion theories of early twentieth century avant-garde artists and the dream of The Metropolis is fully realized in the work of mid-20th century functionalist fashion designers. 1960s designers reimagine pure Utopic dress through the dream of space travel, but by the 1970s, a vision of Dystopia emerges and articulates a hostile future that has shaped fashion toward the end of the twentieth century. Far from an isolated impulse, futurism is central to the practice of fashion.

Pathway: Fashion Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLFS 3126 INTRODUCTION FASHION STUDIES: FASHIONING POWER

This course takes a fresh look at fashion through a sociological lens. Focusing on the relationship between fashion, visual self-presentation, and power, the course investigates how power is visually negotiated in social life. Themes for exploration: "The Social Nature of Fashion: Public Theatricality and Everyday Performances"; "Outfitting Success: Sex, Dress, and Professionalism"; "Mediated Fashion: The Power of Seeing and Being Seen"; "Uniformity, Conformity, and Rebellion: Erasure and Emphasis in Visual Self-presentation"; "Commodified Flesh: Beauty and the Body in an Image Society"; "Embodied Branding: Fashion, Capitalism, and Commodity Fetishism." Readings include Georg Simmel, Hannah Arendt, Zygmunt Bauman, Erving Goffman, Thorstein Veblen, Guy Debord, Jean Baudrillard, John Berger, Roland Barthes, Gilles Lipovetsky, Richard Sennett, Pierre Bourdieu, amongst others. Students will conduct their own sociological field research (via interviews, participant observation, photo essays, video, etc.) on a topic that uses sociology through fashion to contribute to the emerging field of visual sociology.

Pathway: Fashion Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLFS 3144 FASHION & ETHICS

Fashion has been blamed for many unethical practices from promotion of unhealthy beauty ideals to counterfeiting to the use of sweatshops. This course will examine the specific dilemmas of fashion ethics, especially in relation to luxury, beauty standards, and sustainable practices. The course will rely on a broad range of readings, both theoretical and practical. From the philosophical perspective we will look at questions of imitation, deceit, and performance in relation to fashion. We will read Thorstein Veblen's seminal text, *Theory of the Leisure Class* as well as other articles dealing with the philosophy of money. Additionally, the class will engage texts on materialism and consumerism, concluding with an in-depth examination of the ethical consequences of the sustainability movement. The concluding weeks will focus on particular issues addressed by sustainability – namely, human well-being and environmental concerns – and the practical ethical response to such a call to arms.

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 3128 VISUAL MODES OF SEEING

This course explores the act of perception as a rich relationship between perceivers and the objects of our perception. Through texts and artworks we will explore a variety of theories that account for the cultural, racial, gendered, technological, and phenomenological forces at play in the process of perception.

Contrary to attitudes that constitute perception as an objective or consistent source of information, perception is presented in this course as a rich site for the formation, and transformation, of who we are, what we perceive, and how we understand our world. By shifting the focus from what we see to how we see, we seek to understand perception as a dynamic and mutually formative relationship between subject and object.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 3200 SCREENS AND SCREENINGS

Urban dwellers encounter moving images on such diverse locations as billboard advertisements, flat screens in lobbies, public buses, backseats of taxicabs, public art installations, outdoor movies, and even on one's handheld device. This class will look at theoretical notions of the screen and the society of the spectacle and consider canonical works of film theory in relationship (or in opposition) to these public cinematic experiences. In addition to readings from cultural and media studies, this class will look at Expanded Cinema of the 1960s, the emergence of video and film projection in galleries, and the work of artists such as Krzysztof Wodiczko and Doug Aitken. Course requirements include weekly readings, in-class and online discussion, occasional response papers, and a final project based on one's own experience with screens in urban space.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 3205 VISUAL CULTURE IN THE LAND OF IMMIGRANTS

Recent political debates about immigration to the United States—the controversial Arizona SB1070 (2010) and immigration reform protests in 2006—highlight Americans' complex relationships with immigrants and migrants. This course considers the ways in which art, design, and visual culture represent or shift American attitudes toward immigration beginning with the Chinese Exclusion Act (1882) to present day, looking at artworks by immigrants, responses by American nativists, films, political cartoons, and other everyday visual expressions. How do Americans reflect their feelings toward immigrants visually? How does immigration address such complex theoretical and practical questions as racism and nationalism? What is the role of the visual in determining views on immigration and immigrants? And, how do immigrants themselves visually assert new identities? What can visual culture tell the critical viewer about American immigration myths and popular ideas about immigrants? Students will compete written reading responses, class presentations, a literature review, and exam.

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

PLVS 3699 VISUAL CULTURE AND THE RADICAL 60'S

By the late 1960s, the term "cultural revolution" had become commonly used in the United States by artists and writers who consciously defined themselves as agents of artistic and social change- artists who

lived their art, pronouncing "ivory tower formalism" and architecture of the past, decreeing that issues of "art and politics" should be fought out in the classroom of the streets. In this class we will examine how the visual permeated every aspect of the revolutionary art of the Sixties from its early years with "underground" filmmakers like Ron Rice and Harry Smith, to the merging of dance and visual art at the Judson Church with Yvonne Rainer and Robert Morris, to the "9 evenings of Art and Engineering," the poets' theater, Fluxus, the birth of off-off Broadway theater, the happenings of Carolee Scheeman, poetry itself, and continuing into the political "underground" of the middle and late Sixties with its posters and 8mm documentaries, photojournalism, and alternative magazines and newspapers. Starting with the Civil Rights Movement and emerging arts movements of the '50s, we will explore this "renaissance" in its historical and social context, considering along the way the Beats, the Hippie, New Left, Anti-War and Student Movements, and the struggles for national liberation (third world, women's, gay).

Pathway: Visual Studies

CR: 3

Open to: All university undergraduate degree students.

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

SPECIAL REGISTRATION

PLAH 3900 INDEPENDENT STUDY

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

CR: 0.5 TO 3

Open to: By permission only.

MA, DESIGN STUDIES

REQUIRED

FIRST YEAR

PGDS 5100 METHODS & THEORY

This intensive reading course will guide students through the range of qualitative and quantitative methods commonly used in design studies and associated fields. The approaches covered will range widely and will include, among others, those with origins in aesthetic philosophy, critical theory, behavioral psychology, and science and technology studies. The theoretical assumptions, backgrounds, and trajectories that inform each approach will form the bulk of class discussions and will constitute the basis of regular weekly reading and writing assignments. Throughout the semester students will develop and pilot a multi-method proposal for a research design appropriate to a research question related to the field of design studies. Students will gain an applied knowledge of research methods and an appreciation for what constitutes a contribution to theory in the many domains of design studies.

CR: 3

Open to: Masters degree in Design Studies majors only.

MA, FASHION STUDIES

REQUIRED

FIRST YEAR

PGFS 5000 FASHION STUDIES: KEY CONCEPTS

This seminar provides a critical review of definitions of fashion as well as of the theoretical concepts and debates that have shaped the development of fashion and fashion studies as a scholarly field. Core texts range from the work of early writers on fashion such as Georg Simmel or Thorstein Veblen to recent scholarship published in *Fashion Theory: The Journal of Dress, Body and Culture*. Responding to the journal's definition of fashion as "the cultural construction of the embodied identity," the course will specifically address discourses on the relationship of fashion, body and identity, problematized by the complex variables such as gender, class, ethnicity, trans/nationality. In studying key issues and paradigm shifts in the discourse of the field, students will become familiar with scholars who have influenced the field of fashion studies, such as Elizabeth Wilson, Jennifer Craik, Susan Kaiser, Valerie Steele, Caroline Evans as well as with debates in disciplines that have informed the field, such as cultural studies, gender studies, anthropology and sociology. Beyond critical class discussion and close readings of texts students will work on a research paper exploring some of the introduced concepts on a more in-depth level, learning how to utilize and synthesize scholarly perspectives in the field of fashion studies.

Pathway: Fashion Studies.

CR: 3

Open to: Masters degree in Fashion Studies majors only.

PGFS 5010 FASHION, HISTORY & MEDIATION

This course focuses on the development of fashion as a modern phenomenon in its relation to a diversity of media. Approached through a broadly chronological framework the course will discuss how fashion has evolved and grown in significance through its forms of mediation, which have in turn critically influenced and shaped our perception and understanding of fashion. The course will take a broad look at the various sources that form the basis for the study of the history and contemporary contexts of modern fashion, including early costume books, images, texts, objects and commodities, as they are found in paintings, photography and film, displayed in museums, available for purchase in stores, or referenced through the contemporary fashion system via fashion shows and magazines, through relationships between fashion and art, and the broader media impact of fashion through the internet. Key texts include Christopher Breward's *Fashion* (2000), which is read as historical evidence and interpretation, Lou Taylor's *The Study of Dress History* (2002), and selected readings which exemplify the utilization of diverse sources and methodologies that impact our understanding of fashion and its history. Students will learn to reflect critically on the practices and processes around the construction and study of fashion history during the last century and a half.

Pathway: Fashion Studies.

CR: 3

Open to: Masters degree in Fashion Studies majors only.

SECOND YEAR

PGFS 5200 ADVANCED THESIS PREPARATION

Advanced Thesis Preparation is a seminar assisting in the preparation and shaping of a research topic for the MA thesis written in the fourth semester. The course enables students to develop a research subject and follow a time/work schedule, focusing on the practical and conceptual issues germane to developing and writing a thesis. Included in the course will be direction regarding: information seeking, primary and

secondary research, the identification of problems and development of critical questions for the in-depth engagement with a subject in fashion studies, and the development and structuring of critical arguments that will be leading the writing process to be undertaken in the following semester.

Pathway: Fashion Studies.

CR: 3

Open to: Masters degree in Fashion Studies majors only.

SPECIAL REGISTRATION

PGFS 5901 INTERNSHIP

PGFS 5902 INTERNSHIP

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

CR: 0 OR 3

Open to: Masters degree in Fashion Studies majors only.

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

MA, HISTORY OF DECORATIVE ARTS & DESIGN

REQUIRED

FIRST YEAR

PGHI 5100 SURVEY OF DECORATIVE ARTS

This course presents a broad introduction to European decorative arts from the fifteenth through the eighteenth centuries, focusing on Italy, France, England, and the Netherlands. Issues of style, function, and meaning of objects in both public and private life will be explored. In class lectures and through readings that reflect a variety of scholarly approaches, the decorative arts will be considered within the larger cultural, political, and social contexts of their times.

CR: 3

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

PGHI 5105 PROSEMINAR

The Proseminar equips students with the skills required for scholarship in the history of decorative arts. In-class discussions introduce a range of methodologies and critical approaches. Exercises train students in essential tasks such as conducting formal analyses, writing catalogue entries, and making visual presentations. This writing-intensive course stresses the mechanics of expository writing through projects that require students to conduct and integrate primary and secondary source research. Each student selects one work from the Cooper-Hewitt collection to study throughout the semester. Grades will be calculated as follows: Attendance/preparation/class participation (20%); Two short papers (10% each, 20% total); In-class presentation (20%); Final paper (20-25 pages) (40%). Preliminary drafts of papers, proposals, and bibliographies will also be submitted throughout the semester. These will be corrected but not graded.

CR: 3

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

SPECIAL REGISTRATION

PGHI 5900 IS:

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

CR: 3

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

PGHI 5902 IS: THESIS 1

Please see program for approval.

CR: 3

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

PGHI 5903 IS: THESIS 2

Please see program for approval.

CR: 3

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

PGHI 5910 INTERNSHIP

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

CR: 3 OR 6

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

PGHI 5911 INTERNSHIP 2

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

CR: 3 OR 6

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

PGHI 5920 SPECIAL STUDIES

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

CR: 3

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

PGHI 5921 SPECIAL STUDIES

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

CR: 3

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

PGHI 5930 EQUIVALENCY

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

CR: 1 TO 12

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

PGHI 5931 MAINTAINING STATUS

Limited to students who have taken 12 or more credits.

CR: 0

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

ELECTIVES

GRADUATE

PGHT 5010 CELEBRITY & SURVEILLANCE

This seminar begins from the presumption that, recently, celebrity and surveillance have transformed into two linked modes of self-fashioning. These modes, it will go on to argue, are part of a destabilization of the divide between public and private spaces and behaviors. Surveillance and celebrity are historical phenomena: thus we begin with an investigation of the historical rhetorics that shape our understanding of both. Readings will include work by Hannah Arendt, Richard Dyer, George Orwell, Michel Foucault, Beatriz Colomina and Gilles Deleuze.

CR: 3

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

PGHT 5015 AESTHETICS

Philosophers have differed about the nature of art for it makes all the difference whether Art is conceived of in terms of pleasure, spirit, language, or process. In this course we examine four major theories of art with special attention to the function of Art, the context of creation, and the structure of argument.

CR: 3

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

PGHT 5016 SCANDINAVIAN DESIGN

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

CR: 3

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

PGHT 5018 POST-WWII EUROPE BY DESIGN

This course examines representations of Europe in American visual and literary culture of the 1950s and 1960s. We will explore how Europe was largely stripped of its claims on modernity and technology and returned to a picturesque state in American films, literature, and philosophy of the period. France, for example, was pictured as a fashion fantasyland, Italy a landscape of intriguing holiday noir, and Germany a lair of seductive moral ruin and rehabilitation. Such visual and literary representations, we will argue, pointed to a new politics of the pastoral, the visualization of a new form of governmentality, as well as a renewal of the great nineteenth-century theme of American morality and naivete coming into conflict with European decadence and ennui, reformulated for the post-WWII world. Through a broad-based inquiry, we will come to understand the complex cultural-political processes of mythmaking in the aftermath of victory and defeat in total war.

CR: 3

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

PGHT 5020 [VISUAL CULTURE AT THE TURN OF THE MILLENNIUM]

This course examines visual culture at the turn of the millennium up to the present day, with a particular focus on the work at the juncture between experimental fashion and the visual arts. It explores the ever-increasing challenge posed by practitioners from the art and fashion fields to the “classical” concept of the body and of beauty, which found one of its most successful articulations in the images surrounding twentieth century high fashion. Examining the way designers and artists problematize easy demarcations between the inside and outside of the body, the course questions why this period saw an explosion of grotesque imagery—an imagery articulating unsettling ruptures of borders—which had been lurking just beneath the surface throughout the twentieth century. Why is the sealed and “perfect” body, which developed in the Western vocabulary as early as the Renaissance, so forcefully challenged by contemporary designers and artists? The class examines a range of media including the video and performance work of Leigh Bowery, the dance performances of Merce Cunningham in collaboration with Rei Kawakubo of Comme des Garçons, the experimental fashion shows staged by Alexander McQueen and, ultimately, the phenomenon of Lady Gaga. It combines theories and methodologies from fashion theory and history, gender studies, art history, performance and science studies in its exploration of the topic.

CR: 3

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

PGHT 5510 NEW YORK FASHION

This course looks at the social construction of “New York Fashion” as an aesthetic style, practice, imaginary and industry, as well as a place in the global fashion world. Exploring its meanings through discourse, material culture, image and film, we will treat “New York Fashion” as an object of inquiry whose meanings are continuously produced, negotiated, and defined. Some topics of discussion include the city’s rise as a fashion capital, its cultural politics with a Parisian regime, debates between high culture and mass fashion, and the transformations to its cultural geography, styles, and streets. Students will examine the connections between New York-based designers, culture industries (ex. modeling), varying fashion institutions (ex. museums, education), media and technology - social forces that powerfully shape the cultural and political economic significance of New York to a greater globalized world. With ample opportunity to explore the city, students will be required to carry out research projects on fashion within the “field” of “New York.”

CR: 3

Open to: All university graduate degree students.

PGHT 5515 FASHION CURATION

This seminar focuses on the practical, theoretical, and creative aspects of mounting a fashion exhibition with the further goal of understanding how the exhibition format can be used as a vehicle for understanding, interpreting, and presenting fashion objects. Students generate the topic, followed by research and execution of an exhibition in the space of a single semester. Object selection and loans, exhibition design and installation, label and publication quality text, education and public programming, budget and sponsorship, as well as publicity are all areas that will be covered. Summer readings related to the history of fashion and exhibitions will be required. Students will also be required to submit two exhibition ideas prior to the first day of class.

CR: 3

Open to: All university graduate degree students.

PGHT 5520 FILM & FASHION

Film, whether through moving pictures or still photography, visualizes clothing. This course proposes an investigation into the ways in which film expands the discourse around fashion through presentation and re-presentation. The course will concentrate on film in twentieth-century America (silents, musicals,

westerns, film noir, etc.) but will also analyze fashion magazine editorials in their specific relationship, for example, to history films. What is the relationship between film and fashion? How has film affected or popularized fashion and vice versa? Do history films authenticate or fabricate the past through fashion, a past then consumed via the appropriation of historicized or vintage dress. Can fashion reveal other subjectivities? Issues of gender, race, class, sexuality and consumption naturally reverberate through costume within the various genres of film wherein characters through their dress embody different realities. In addition, the mechanics of film illuminate costume in new modern ways. The film close-up not only brings the viewer near to the actor but also to the materiality of cloth and its expressive and semiotic content. We will read cultural theory and film theory as well as essays centered on clothing as object and practice. Students will watch a number of films throughout the semester, research a 20-page, and present their project orally to the class.

CR: 3

Open to: All university graduate degree students.

PGHT 5525 SKIN AS METAPHOR

The Skin as Metaphor provides an extended theoretical framework for fashionable technology. The class uses the body as the centerpiece to discuss the psychology of interactivity on the body, the historical background, the intertwining of technology, science, and fashion, and precedents in art and fashion. The essential intersection of aesthetics and functionality is providing the shell for the discourse. The class is divided into main areas of research that examine the history, current research and development, and raise questions for future investigation. These extend to The Epidermis as Metaphor, Hertzian Waves, Amplification of Energy, Scientific Couture, and Materials Explorations. The culmination of the class is a research paper (and in some cases applied research) that examines a specific subject matter chosen by the student. The ongoing research assignments during the semester are posted to the blog. Guest speakers will conduct lectures in their area of expertise.

CR: 3

Open to: All university graduate degree students.

PGHT 5543 FASHION PRACTICES

What are the premises and paradigms underlying current spectacular fashion practices and how are they constructed? This class will look into notions of capitalism, narcissism, mass production, division of labor, neoliberalism, and consumerism. The course will explore the role of the media and how we currently define our selves and success in relation to the spectacular. We will look at pivotal moments in western Fashion history that helped shape and define today's paradigms. Through an exploration of a variety of deeply embedded, more mundane or sacred, social, cultural, historical and traditional practices in relation to dress, we will slowly move away from practices that are exclusively driven by monetary incentives, identifying the premises and values that underlie more integrated relations to dress, identity and community. We will discuss and explore notions such as 'we', the gift, reciprocity, trust, success, joy and abundance. How can these notions shape more inclusive, integrated, sustainable fashion practices? This class will employ different methodologies including dialogue, experiential learning, ethnographic research, literature review using philosophical theory and texts. The class will result in a written proposal for or/and an exploration of an alternative fashion practice supported with substantial research.

CR: 3

Open to: All university graduate degree students.

PGHT 5660 THEORIZING LUXURY

This class assesses luxury design from multiple perspectives. Issues pertaining to consumerism, economics, and labor will be addressed. Specifically, we will look at examples of luxury design and examine these spaces and products in relation to a variety of authors, including, but not limited to, Walter Benjamin, Henri Lebevre, Karl Marx, and Rachel Sherman. Additionally, we will take field trips to sites that our contemporary culture constructs as luxurious. These tours will investigate both the overt presentation of luxury and the labor that creates these deluxe experiences. By the end of the semester, students will be

expected to formulate their own critique of luxury in a research project that will utilize both primary sources and the theoretical perspectives we have explored.

CR: 3

Open to: All university graduate degree students.

PGHT 5705 SURVEY OF SILVER

Significant transformations in the style, production, and distribution of precious metal objects in both Britain and the United States began in the middle of the eighteenth century, concurrent with the consumer and industrial revolutions. 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 metalsmiths from 1760 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.

CR: 3

Open to: All university graduate degree students.

PGHT 5710 AGAINST NATURE

We often think of “modernism” as a visual style exemplified by design of the 1920s. This course challenges this limited view by proposing the nineteenth century as a time when new materials, technologies, and forms were adopted and adapted to define the experience of modernity. Developing its theme from Joris-Karl Huysmans’s 1884 novel *Against Nature*, in which an aristocratic aesthete withdraws from public life to design an artificial retreat, the course invites students to explore modernism as a nineteenth-century construction, with special emphasis on the interaction of nature and artifice in design. Like the nineteenth century’s iron-and-glass greenhouse, which superseded Nature’s laws, the nineteenth-century home became – with the help of new products and ideas – a controlled interior that rivaled the outer world. Focusing on developments in Britain, France, and Germany, this course considers modernism not as a specific “look,” but as a network of new formal and ideological possibilities.

CR: 3

Open to: All university graduate degree students.

PGHT 5715 WRITING DESIGN

This course demystifies the process of writing about objects through a series of projects that build sequentially from a brief object description to a publishable article. Readings will serve as models for creative, curatorial, and academic assignments designed to develop the writing and speaking skills that are essential, not only to a rewarding graduate experience, but to a successful professional career. Class sessions will generally take the form of workshops, in which students will share their work and participate in constructive critique, generating suggestions for improvement from their colleagues and instructor. Students will leave this course with a better understanding of the best practices in writing and speaking about objects, a more dynamic and persuasive writing style, as well as increased confidence in their ability to produce graduate-level and professional writing projects and presentations.

CR: 3

Open to: All university graduate degree students.

PGHT 5717 BOUNDLESS WORLD: 18TH C. ITALY

This seminar will set itself to reexamining central figures in art and architecture of the Italian eighteenth century, including the Tiepolos, Francesco Guardi, Casanova, Piranesi, Winckelmann, Goethe, Hubert Robert, Fragonard, and Robert Adam. Through a re-examination of their lives and works we will uncover the major preoccupations of the period, including the archeological imagination, the neoclassical ideal, new discourses on freedom and desire, and the various modes and meanings of travel. Italy, and its art and architecture, have long been considered peripheral to the revolutions (cultural, moral, social, political,

epistemological) that swept through Europe in the second half of the eighteenth century. This seminar will challenge this view and seek to place Italy and developments in Italian art and architecture at the center of revolutions in artistic and architectural practice, in knowledge and ways of seeing, and in feeling and experience. By interrogating the various genres (the capriccio, the view painting, the pastoral landscape, history painting, the epic ceiling fresco), and by looking closely at specific motifs and typologies, such as the fragment and the ruin, the broken frame, the baroque staircase, the motif of the horizon, scenes of arrival and departure, scenes of discovery, and the discourse on centralization and extension in open structures, we will explore relationships between art, architecture, theater, and literature, and uncover an aspiring, anticipatory consciousness at work in the way the eighteenth century mind registered the world.

CR: 3

Open to: All university graduate degree students.

PGHT 5720 POPULAR CULTURE

This course examines the intersection of the popular and the material in twentieth-century America. What is popular culture, and what does it reveal about life during the twentieth century? Is it a valid index? The course will be run as a seminar and will begin with an examination of theoretical constructs surrounding the study of popular culture including the perennial debate between high and low art. Topics will be taken from TV, movies, radio, and the like. Cars, sitcom interiors, Disneyana, costume jewelry, Barbie and her paraphernalia, film posters, packaging, fashion, the souvenir-are all potential areas of exploration. The new materials of the postwar world, such as plastic and aluminum, will be analyzed for their impact on design, the decorative arts, and contemporary life. So called "collectibles" will be explored within a political and postmodern context. Students will be expected to present and discuss popular objects considering the relationship of goods to class, kitsch, and gender.

CR: 3

Open to: All university graduate degree students.

PGHT 5725 SURVEY OF GLASS

This course is designed to give participants an understanding of the fundamentals of glassmaking, namely the tools and techniques used in the creation of glass objects. With a strong foundation in glassmaking basics, students will then focus on the history of European glass and how the techniques, designs, and glassmakers themselves coming from this period and region of the world influenced, shaped, and in some cases transformed early American glass and the glass of the Studio movement of the 20th and 21st centuries.

CR: 3

Open to: All university graduate degree students.

PGHT 5730 TOPICS IN 18TH-C. DEC ARTS

Course description forthcoming.

CR: 3

PGHT 5735 CERAMICS SURVEY

This course will survey the history of American ceramics from the colonial era through the early 20th century. We will explore the cultural, political, social, and technological forces that shaped the development of the medium. To begin, we will investigate the properties of clay bodies and traditional and mechanical means of ceramic fabrication and decoration. The English and European context that set the standard for American taste and export wares made for the American market will be examined. We will study the first, ambitious but short-lived attempts to create American porcelain, as well as utilitarian earthen and stoneware made in local potteries. The technological advances in place by the mid-19th century transformed the ceramic industry, and we will study American potteries' patriotic displays at the 1876 Centennial Exhibition in Philadelphia. This important exhibition introduced Americans to the progressive ideals of British design reform, the Aesthetic Movement, and to the arts of the Near and Far East. We will consider how these new influences resulted in a "china mania" for ceramic collecting and

china-painting, and fueled the development of art pottery in the following decades. To enrich our understanding of ceramic bodies and means of production we will have two field trips: a visit to a pottery to observe pottery-making and decorating techniques; and a "hands-on" visit to a museum collection.

CR: 3

Open to: All university graduate degree students.

PGHT 5740 AMERICAN DECORATIVE ARTS

William Henry Vanderbilt and his eight children were the greatest patrons of architecture during the Gilded Age in America. This course will explore the city houses and country places that they built, decorated and filled with treasured collections of fine and decorative art. Special attention will be given to houses that still stand including the Frederick Vanderbilt Mansion in Hyde Park New York, the Breakers and Marble House in Newport, and Biltmore in Asheville, North Carolina. Many objects collected or commissioned by the Vanderbilts are in museum collections including the Metropolitan Museum.

CR: 3

Open to: All university graduate degree students.

PGHT 5745 17TH-CENTURY METALWORK

Course description forthcoming.

CR: 3

PGHT 5749 FRENCH RIVIERA

The French Riviera proved to be a site of experimentation and innovation in the arts, design, and architecture over the course of the twentieth century and into the present. From the design and renewal of urban spaces such as the Promenade des Anglais, the Nice International Airport, and the Villa Arson to key works by Le Corbusier, Charles and Marcel Delmas, Eileen Gray and Jean Badovici, Robert Mallet-Stevens, Guy Rottier, and Henri Matisse and others in architecture, the region is renowned for inventive public, cultural and private architecture, architectural interiors, and garden design. The mix of high and mass culture ushered in fashion as a lifestyle component closely linked with celebrity culture, but it also manifest social change directly in the works of Chanel and the postwar bikini, while and its links to photography are especially apparent in the photographs of Lisette Model, Jacques-Henri Lartique, and André Villers. The region is known for its interdisciplinary collaborations. Theater and costume design drew modernists into this milieu from Picasso to Martial Raysse's work with Roland Petit in the mid-1960s. Scores of artists who were often group affiliated found the region a laboratory amenable to mitigating artistic group allegiances that allowed for innovative turns and a strong postwar conceptual and performance orientation, while filmmakers such as Jean Vigo and Agnès Varda probed the identity of the region using film for surreal juxtapositions and critical montage. This course will focus on the rich production of art and design innovations produced in the locale, which attests to the dynamic cultural arena that the Côte d'Azur fostered over the past century establishing itself as a model of late twentieth century cities associated with culture and leisure.

CR: 3

Open to: All university graduate degree students.

PGHT 5750 DUTCH DESIGN

In the last fifteen to twenty years, Dutch Design has become a world-wide phenomenon. In each of the ten meetings of this two-week intensive course, one or two well-known contemporary designer(s) and his or her works will be introduced. Special attention will be paid to the influence of De Stijl and to the evolution of Dutch graphic design. The course will also focus on the display of design in museums. In the Netherlands there exists no specialized Museum of Design. Objects of design are mostly collected and shown in Art Museums. What has been the position of design and the decorative arts in museums like the Stedelijk Museum in Amsterdam or Museum Boijmans Van Beuningen in Rotterdam in the twentieth century? What are the consequences of this for the way we think about design today? What can we learn from the history of the display of design in museums?

CR: 3

Open to: All university graduate degree students.

PGHT 5600 DESIGN FOR THIS CENTURY: LECTURE

This lecture course is designed as an introduction to comprehending design as a mode of acting in the century that is now emerging around us. The course is an exercise in thinking out the likely underlying tendencies of this century and the potential and limits of design as a mode of action in relation to these tendencies. The course thinks design in relation to the some of the major shifts opened in the C21st, particularly in relation to the emergence of the artificial as the horizon and medium of our existence and the deep un-sustainability of what-is. It thinks these tendencies both as threats (dangers) and possibilities. The underlying human or cultural question is: How can one act, and how we can be, in relation to what this century makes possible? The underlying design question is: what roles can or should design (in the widest sense) play in relation to what could emerge for us? The course is therefore an exploration, it uses the question of how we should design in the light of the demands the future makes on us to begin a process of re-thinking what it is that design "is" and can be.

CR: 0

Co-requisite(s): PGHT 5601 Recitation

PGHT 5601 DESIGN FOR THIS CENTURY: RECITATION

See PLDS 5600 Lecture for course description.

CR: 3

Co-requisite(s): PGHT 5600 Lecture

PLDS 5100 DESIGN AS SOCIAL MOVEMENT

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 Thacker'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.

CR: 3

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

PLDS 5500 GR GLOBAL ISSUES IN DESIGN: LECTURE

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

light of both the course readings and their own studio practices, in their discussion sections. This course is also offered in the spring with an emphasis on Communication.

CR: 0

Open to: All university graduate degree students.

Co-requisite(s): PLDS 5501 Recitation

PLDS 5501 GR GLOBAL ISSUES IN DES: RECITATION

See PLDS 5500 Lecture for course description.

CR: 3

Open to: All university graduate degree students.

Co-requisite(s): PLDS 5500 Lecture

SCHOOL OF ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

REQUIRED

PAGD 1010 HISTORY OF GRAPHIC DESIGN

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

CR: 3

Open to: Associate degree in Graphic Design majors only.

PAGD 1030 PORTFOLIO & PROCESS

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

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

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

PAGD 1040 GRAPHIC DESIGN 1

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

CR: 4

Open to: Associate degree in Graphic Design majors only.

PAGD 1041 GRAPHIC DESIGN 2

The course builds on top of the basic layout and foundations learned in Graphic Design 1 with emphasis on concept as applied to problem-solving methodologies through a series of exercises and problems. Projects exercise the student's ability to employ narrative and storytelling methods, along with design research, analysis, documentation and implementation. Emphasis is placed on the relationship between individual creative and critical thinking skills and the designer's role within the professional arena. Topics include creation of elements of brand identity programs, such as logos, publications, advertisements, websites and other applications. Upon completion, students should be able to effectively apply design principles and visual elements to a wide variety of business identity and communication problems.

CR: 4

Open to: Associate degree in Graphic Design majors only.

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

PAGD 1042 GRAPHIC DESIGN 3

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

CR: 4

Open to: Associate degree in Graphic Design majors only.

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

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

PAGD 1060 TYPOGRAPHY 1

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1070 PROCESS & SKILLS

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1091 INTERACTIVE/WEB DESIGN 1

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

PAGD 1140 DIGITAL LAYOUT

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

ELECTIVE

PAGD 1050 DESIGNING SYMBOLS

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

CR: 2

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

PAGD 1061 ADVANCED TYPOGRAPHY

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1060 Typography 1

PAGD 1090 PUBLICATION DESIGN

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

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

PAGD 1090 PUBLICATION DESIGN: BOOKS

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

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

PAGD 1096 PHOTO LITHOGRAPHY

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

Near the end of the semester, each student defines an area of personal emphasis and develops an individual body of work incorporating one or more of these printmaking concepts.

CR: 2

PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN

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

CR: 2

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

PAGD 1240 ADVANCED DIGITAL LAYOUT

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

CR: 2

Open to: Associate degree in Graphic Design majors only.

Pre-requisite(s): PAGD 1140 Digital Layout

PAGD 1250 SILKSCREEN

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

CR: 2

SPECIAL REGISTRATION

PAGD 3900 INDEPENDENT STUDY

CR: 1 TO 2

PAGD 3901 INTERNSHIP

CR: 0 TO 2

GENERAL STUDIES

PAGS 1001 DRAWING

Learning to draw begins with learning to see. This hands-on, experiential and process oriented course examines contemporary drawing practices while relating their importance to historically relevant precedence. Students learn practical drawing tools, materials and means to facilitate more accurate perception and representation so that they may think visually and express their intended message clearly. Drawing is used by a designer/artist to not only illustrate an idea but to express it. This allows a viewer to

understand the designers/artists point of view. Classroom studies, experiments, critiques and self guided visits to New York Cities cultural sites will be used to develop an awareness of the language of drawing. Subjects and Readings will be culled from various points in drawings history on the subjects of: Narrative, Architecture (Envisioning a City), Film, Sketching Ideas, Thinking Visually, Examining Nature, Emotions, Popular Culture and National Culture (History), Critical Analysis, Fashion, Likeness and Science.

CR: 2

Open to: All university undergraduate degree students.

PAGS 1021 COLOR THEORY

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

CR: 2

Open to: All university undergraduate degree students.

PAGS 1021 COLOR THEORY: CULTURE

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

PAGS 1021 COLOR THEORY: DESIGN & SCIENCE

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

PAGS 1021 COLOR THEORY: 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. Students in this course will decode and master the secret language of designers through a historical and political perspective. Students will examine changes in the use of color starting in 1900 with "Plakatstil" to Constructivism, the Chinese Cultural Revolution, Psychedelia, modern comics and graphic novels as well as advertising. Through a series of projects this course will explore the use, research, knowledge and application of color to facilitate and sharpen the designer's vision.

PAGS 1021 COLOR THEORY: URBAN CULTURE

What's written and painted on walls? Graffiti vs. Street Art, is there a difference? What's going on around you? Look at street culture; paint, ink, stickers, wheat paste, street signage, ads and names fighting for public space. We will explore old New York City,

current New York City, graffiti, The Hip Hop movement, fashion and art history as a point of departure to figure out the significance of color in art, design and your life.

COMMUNICATION DESIGN, BFA

REQUIRED COURSES

SECOND YEAR

PUCD 2025 CORE STUDIO: TYPOGRAPHY

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

CR: 4

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

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

PUCD 2026 CORE LAB: TYPOGRAPHY

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

CR: 2

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

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

THIRD YEAR

PUCD 3095 TOPICS:

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

CR: 6

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

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

PUCD 3095 TOPICS: ART DIRECTION

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

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

PUCD 3095 TOPICS: INFORMATION DESIGN

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

PUCD 3095 TOPICS: INTERACTION

Course description forthcoming.

PUCD 3095 TOPICS: MOTION & NARRATIVE

Course description forthcoming.

PUCD 3095 TOPICS: TYPOGRAPHY STUDIO

Course description forthcoming.

FOURTH YEAR

PUCD 4205 SENIOR THESIS 1

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

CR: 6

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

Pre-requisite(s): PUCD 3095 Topics

PUCD 4210 SENIOR THESIS 2

Senior Thesis 2 is the second half of a year-long self-driven design investigation. Thesis 2 begins with prototyping the ideas articulated in Senior Thesis 1, moves through solving in-depth issues concerning production and refinement, and ends with a finished, exhibition-quality project. Students will be enrolled in individual sections through matching.

CR: 6

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

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

ELECTIVES

SECOND YEAR

PUCD 2010 INTRO TO PRINT DESIGN

This first-semester Sophomore elective introduces students to a varieties of methods and materials used throughout the communication design field. Students learn basic design processes – 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.

CR: 3

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

PUCD 2033 CONTEMPORARY BRAND CONCEPTS

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

CR: 3

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

PUCD 2090 INTRO TO INFORMATION DESIGN

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

CR: 3

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

THIRD YEAR

PUCD 3013 LETTERPRESS

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

CR: 3

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

PUCD 3030 BOOK DESIGN

The 500-year-old history of printing in the West centered on the book. As communication needs have changed, the form of the book has evolved. This course explores how the subtleties of typography and

layout are a mirror to the zeitgeist (culture and insight) of visual style. Students explore book design from the simplest one-column layout to complex grids and free-form typography. Through this investigation, students begin to understand and develop forms appropriate to editorial content and context. This class also tackles the practical aspects of book production, from developing viable projects, to working with publishers, to understanding production implications of the design.

CR: 3

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

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

PUCD 3035 BOOK COVER DESIGN

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

CR: 3

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

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

PUCD 3040 IDENTITY DESIGN

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

CR: 3

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

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

PUCD 3050 PACKAGE DESIGN 1

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

CR: 3

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

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

PUCD 3060 ADVERTISING CONCEPTS

Whether aggressive or subtle, selling and advertising are critical attributes to successful communication. Students gain familiarity with methods of creating original advertising concepts via text and image, and also explore principles of advertising design and layout. The psychology of effective presentation, through text, typography, photography and illustration, is integral to the class. From rough thumbnails to precisely executed comprehensives, all methods of visual exploration are investigated.

CR: 3

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

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

PUCD 3120 MODERNISM, IDENTITY, PACKAGING

Course description forthcoming.

CR: 3

PUCD 3170 EDITORIAL DESIGN

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

CR: 3

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

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

PUCD 3300 SPATIAL GRAPHICS 1

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

CR: 3

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

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

PUCD 3300 SPATIAL GRAPHICS 1: URB BRAND

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

CR: 3

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

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

FOURTH YEAR

PUCD 4030 PUBLICATION DESIGN

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

CR: 3

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

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

PUCD 4040 INTEGRATED PROMOTION STRATEGY

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

CR: 3

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

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

PUCD 4050 EXPERIMENTAL PACKAGING

This class is an opportunity to explore through discovery/research, design analysis, and problem solving applied professional strategies in resolving packaging and brand design assignments that are ambitious in scope and innovative in approach. The class also explores the idea of the designer as entrepreneur, where students define their goals in terms of real products designed to enter the marketplace and serve a specific audience. There will be a great deal of discussions concerning the notions of appropriateness and intention as they relate to design. We will concentrate on developing critical thinking skills and searching out creative problem-solving methodologies.

CR: 3

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

Pre-requisite(s): PUCD 3050 Package Design 1

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

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

CR: 3

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

Pre-requisite(s): PUCD 3010 Advanced Typography

PUCD 4111 DESIGNING FOR NON-PROFITS

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

CR: 3

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

PUCD 4132 BRAND EXPERIENCE DESIGN

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

CR: 3

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

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

PUCD 4144 INTEGRATED ADVERTISING LAB

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.

CR: 3

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

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

SPECIAL REGISTRATION

PUCD 3900 INDEPENDENT STUDY

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

CR: 1 TO 6

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

PUCD 3901 PROFESSIONAL INTERNSHIP

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

CR: 0 TO 2

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

DESIGN & TECHNOLOGY, BFA

REQUIRED

FIRST YEAR

PUDT 1100 CORE STUDIO: IMAGE

This course is an intensive project-based studio, focusing of the principles and elements of two-dimensional design, particularly as they relate to interactive, print and time-based media. Students will produce projects with increasing complexity, focusing on: visual composition, typography, color, imaging, and design for a specific audience. Emphasis is on creative solutions to problems, historic precedents, critical awareness and development of design vocabulary.

CR: 4

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

Co-requisite(s): PUDT 1103 Core Lab: Image

PUDT 1103 CORE LAB: IMAGE

This course provides hands-on production skills and processes for projects in Core Studio: Image. Students will learn design specific technologies for digital printing, including vector and bitmap imaging, desktop publishing, media integration and color management. Primary software used: Adobe Illustrator, Photoshop & InDesign.

CR: 2

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

Co-requisite(s): PUDT 1103 Core Lab: Image

PUDT 1203 CREATIVE COMPUTING

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

CR: 3

Open to: All university undergraduate degree students.

SECOND YEAR

PUDT 2100 CORE STUDIO: INTERACTION

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

CR: 4

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

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

PUDT 2101 CORE LAB: INTERACTION

This core lab provides hands-on production skills and processes for projects in Core Studio: Interaction. Students will learn processes and techniques for website and interactive design, media integration and

problem solving. In-class projects will be complimented by the production of a rich-media interactive portfolio. Primary technologies include: HTML, CSS, Javascript, and jQuery.

CR: 2

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

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

FOURTH YEAR

PUDT 4100 THESIS 1

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

CR: 6

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

Pre-requisite(s): PUCD 3095 Topics

SPECIAL REGISTRATION

PUDT 3900 INDEPENDENT STUDY

Students may approach full-time faculty with an independent project for which they would like to receive credit. Independent studies, once agreed to by faculty, must also be approved by program directors. **Open to:** Bachelors degree in Communication Design and Design & Technology majors only.

CR: 0 TO 6

PUDT 3910 PROFESSIONAL INTERNSHIP

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

CR: 0 TO 2

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

FINE ARTS, BFA

REQUIRED

SECOND YEAR

PUFA 2200 CORE STUDIO 1: SIGN & SYSTEM

Core Studio 1 will provide an outline of the expansive and multifaceted nature of what constitutes Contemporary Art as a field. To do that the class will focus on the “sign” as the most irreducible element of communication across all media in contemporary Fine Art practice. Students will be introduced to theories that inform this concept of the “sign,” examples of which might be, theories of semiotics, psychoanalysis and discourse analysis. Through readings, presentations, discussions, and critiques of works produced in the Core Labs students in the Core Studio will explore the “sign” across 2D, 3D and 4D genres and consider it as a catalyst for the underlying ideas and concepts that connect all contemporary art practices. Students will learn how to critique their own works precisely by understanding how signs can make reference to a system and create the building blocks for visual, discursive, and contextual interpretation. Furthermore students are encouraged to understand the sign as the starting point for the creation of new genres like net art, text art, and social network systems art, for example.

CR: 3

Open to: Bachelors degree in Fine Arts majors only.

PUFA 2220 INTRO TO 2D

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

CR: 3

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

PUFA 2230 INTRO TO 3D

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

CR: 3

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

PUFA 2240 INTRO TO 4D

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

CR: 3

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

PUFA 3220 2D TOPICS

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

CR: 3

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

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

PUFA 3230 3D TOPICS

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

CR: 3

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

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

PUFA 3240 4D TOPICS

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

CR: 3

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

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

THIRD YEAR

PUFA 3200 CORE STUDIO 3: SITE & CONTEXT

Having acquired a basic understanding of the field, different media, as well as methodologies in the Sophomore year, this Core Studio will move on to discuss the contexts and environments in which art is conceived and engaged. Looking beyond their studio practice, students will explore the implications of location, audience and constitution of a public from the position of an artist. Through readings, projects in the field, and short writing and presentation assignments they will be introduced to the concept of site-specificity as well as to the varied field of "public art." Their discussions of a Public and immediate forms of display will expand to a larger discussion of the historical, cultural, social, or conceptual contexts that

support and create meaning within an artwork. Students will also be asked to consider the contexts created by their choices of distribution, from museum-based exhibitions, to public interventions, print publications and Zines. This investigation will be supported through guided field trips and discussions of how the works they produce in Core Labs might also be reconsidered in relationship to public, audience, and site.

CR: 3

Open to: Bachelors degree in Fine Arts majors only.

Pre-requisite(s): PUFA 2200 Core Studio 1 and PUFA 2210 Core Studio 2.

FOURTH YEAR

PUFA 4033 VISITING LECTURE

Through a series of guest artists and critic lectures, panel discussions and written assignments, students will deal with the many modes of contemporary art. Visiting artists will make studio visits to senior classes or studios and talk to students about the development and progress of their work.

CR: 0

Open to: Bachelors degree in Fine Arts majors only.

Co-requisite(s): PUFA 4200 Core Studio 5: Artist & Studio

PUFA 4200 CORE STUDIO 5: ARTIST & STUDIO

Core Studio 5 exposes students to the broad field of opportunities available postgraduation, from public art commissions to residencies, and gives students up-to-date information on the best resources and methods for information-gathering within the field. Professional writing, in its many forms, is emphasized. Direct engagement with the visiting artists in the lecture series is an important part of their developing career exploration. Students develop the ability to work independently in professional contexts on a variety of art problems by combining the skills they have developed in studio, critical analysis, history, and technology.

CR: 3

PUFA 4300 CORE LAB: INDEPENDENT STUDIO

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

CR: 3

SPECIAL REGISTRATION

PUFA 3900 INDEPENDENT STUDY

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

CR: 1 TO 3

PUFA 3901 PROFESSIONAL INTERNSHIP

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

CR: 0 TO 3

ILLUSTRATION, BFA

REQUIRED

SECOND YEAR

PUIL 2070 LANGUAGE AND LETTERFORM

This course gives the illustrator/designer hands-on opportunities to explore the interaction of words and images. Students will learn basic principles of design and the role of type and typography in visual communication. The illustrator/author must understand the interaction of text and image in narrative image-making. This course encourages innovative experimentation with type and text as a central component of narrative art.

CR: 3

Open to: Bachelors degree in Illustration majors only.

Co-requisite(s): PUIL 2115 Core Studio 1: 2D

PUIL 2115 CORE STUDIO 1: 2D

In this introductory course students will explore storytelling through a wide range of visual media: drawing, painting, collage and digital imaging. The conventions of illustration, comic-strips and picture-books will be reconsidered and expanded to function in the contemporary media landscape. Through a series of exercises, students will explore the possibilities of expression that arise when text and image are combined -- be it on the page, screen or wall. Assignments will range from the illustration of given texts to self-initiated visual narrative work. The course will examine the full-range of presentation and distribution possibilities: print, online and public installations.

CR: 4

Open to: Bachelors degree in Illustration majors only.

Co-requisite(s): PUIL 2135 Core Lab 1: Painting & Drawing

PUIL 2135 CORE LAB 1: PAINTING & DRAWING

Through exercises in drawing, painting, collage and digital imaging, students will gain confidence in producing images for narrative purposes. Drawing from life, memory, imagination and other reference sources will be explored. A wide range of material and methods will be explored: ink, pencil, charcoal, watercolor and paint. An emphasis will be placed on the tradition of handmade drawing and painting and its expressive possibilities. Various techniques for spatial representation will be considered. The instructor will address specific drawing problems that arise in the core studio projects. Students will be encouraged to find a unique graphic personality and "voice."

CR: 2

Open to: Bachelors degree in Illustration majors only.

Co-requisite(s): PUIL 2115 Core Studio 1: 2D

THIRD YEAR

PUIL 3115 CORE STUDIO 3: MOTION

In this course students will explore illustrative projects through a wide range of visual media within a motion graphics context. By applying 2D and 3D skills students will develop narratives and realize them through several types of motion enabling media such as Adobe After Effects, film/video, performance, stop motion animation, etc. Works will be presented in formats ranging from screen to live performance.

CR: 4

Open to: Bachelors degree in Illustration majors only.

Co-requisite(s): PUIL 3135 Core Lab 3: Moving Pictures

PUIL 3135 CORE LAB 3: MOVING PICTURES

Through exercises in creating time based narrative works, the student will begin to develop a skill set that will help facilitate motion based projects in both the analog as well as digital realms. Digital skills to be introduced will include, Adobe After Effects, camera work for stop action animation, Final Cut Pro or Adobe Premiere and others. Techniques in proto-cinema based media such as zoetropes, magic lanterns and thaumotropes will also be explored.

CR: 2

Open to: Bachelors degree in Illustration majors only.

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

FOURTH YEAR

PUIL 4012 SENIOR THESIS

This course meets two times a week to focus on conceiving and creating a "thesis" body of work. Thesis projects integrate writing along with developing a cohesive body of artwork, which concentrates on a single theme. To help focus student ideas, there is a semester-long process of reviews and one-on-one consultation.

CR: 4

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

Pre-requisite(s): PUIL 3011 Illustration Concepts 4

PUIL 4040 DIGITAL PRESENTATION

This course gives students a realistic overview of the profession of illustration. This course will help prepare seniors to present their work in the senior exhibition and out in the professional world, in various platforms including print and online. Visiting professionals will give professional perspectives and share personal experience.

CR: 3

Open to: Bachelors degree in Illustration majors only.

ELECTIVES

2000 LEVEL

PUIL 2040 ILLUSTRATIVE PAINTING

Course Description forthcoming.

Credit: 3

3000 LEVEL

PUIL 3072 CHILDREN'S BOOK ILLUSTRATION

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

CR: 3

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

PUIL 3110 ILLUSTRATION IN MOTION

This class uses drawing, both from the model and on location as a tool for development of the artist's personal style and visual thinking. lass will draw at various urban locations and museums throughout New

York City, answering short illustration and animatic assignments, leading up to a personal animatic project of the student's choice. Storyboards will be used as an exploratory tool for thinking. Locations may include the South Street Seaport, the Museum of Natural History, the Irish Hunger Memorial, Rockefeller center and more. This is an ideal class for the student who likes to draw and wants to pursue a more personally directed vision.

CR: 3

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

PUIL 3120 ILLUSTRATION DESIGN STUDIO

This course teaches illustrators to utilize Adobe InDesign, the leading page-layout software. Elements of type and design are addressed as students create design projects incorporating their illustrations.

CR: 3

Open to: Bachelors degree in Illustration majors only.

PUIL 3123 SKETCHBOOK WAREHOUSE

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

CR: 3

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

PUIL 3240 PICTOZINE

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

CR: 3

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

SPECIAL REGISTRATION

PUIL 3900 INDEPENDENT STUDY

CR: 0.5 TO 5

PUIL 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PHOTOGRAPHY, BFA

REQUIRED COURSES

FIRST YEAR

PUPH 1001 DRAWING 1

Part one of a year long required course that introduces photo students to elements of drawing with special emphasis placed on integrating drawing principles and photographic seeing.

CR: 2

Open to: Bachelors degree in Photography majors; non-majors with permission of the program.

PUPH 1010 FRESHMAN SEMINAR 1

This introductory seminar, part of the department's required core curriculum, explores the multiple modes and roles of photography. In a supportive atmosphere students are encouraged to explore the possibilities of the medium, embrace creative risk, and tackle aesthetic concerns as they refine their craft. Participants will utilize both traditional and digital image capture and output and work in both black and white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.

CR: 4

Open to: Bachelors degree in Photography majors only.

PUPH 1015 DESIGN 1: LINE TO PIXEL

This course introduces participants to the formal and material systems that enable communications in a variety of imaging media. Participants will be introduced to digital photography, video, sound editing and web design. Students will explore introductory two, three and four-dimensional concepts, and information theory as well as investigate the communicative language and properties of each I-media. Student will be asked to actively engage in a rigorous investigation into the elements and basic compositional, expressive and generative strategies employed to shape images and objects. The web will serve as an electronic sketchbook and repository for the student's work and inquiry.

CR: 3

Open to: Bachelors degree in Photography majors only.

PUPH 1020 LIGHT

Light defines and makes possible all visual perception. The purpose of this course is to clearly consider how you can effectively use this as a conscious tool in the creation of your work. This semester we will be focusing specifically on how to use light to further define your ideas and concepts. This course will explore methods of seeing, understanding, managing and utilizing light and space in still photography and time based media. Students will be expected to use cell phones, point and shoot cameras and higher end video and still cameras as they explore natural light, practicals (existing light in interiors), reflectors and the use of basic hot lights, in the creation of still imagery and video. Students will work individually and in creative teams.

CR: 3

Open to: Bachelors degree in School of Art, Media & Technology majors.

SECOND YEAR

PUPH 2001 VIEW CAMERA

This one semester course, part of the program's required core curriculum, introduces participants to the workings of a 4 x 5 camera and sheet film as it relates to the studio practice. This course covers camera

movements and exposure. Additional attention is paid to the location and fine art practices that rely on the special attributes of the view camera.

CR: 3

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

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

PUPH 2003 STUDIO AND LIGHT 1

In this class which is part of the program's required core curriculum, students will learn the expressive and emotional characteristics of different types of light, both artificial and natural, as well as gain the skills to light any surface and to handle any studio situation. Students concentrate on studio lighting scenarios, ranging from portraits to still life in the studio and beyond.

CR: 3

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

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

PUPH 2007 DESIGN 3: CAPTURE TO PRINT

The course, part of the program's required core curriculum, focuses on the aesthetics and technical skills used in creating a fine digital print, from capture to print. Color management and workflow techniques will be emphasized as a basis for image control in the studio as well as outside sources. Students will use film, flatbed scanners, and digital cameras to capture images for quality prints. Class discussions and critiques of images and resulting prints will cover both the conceptual and aesthetic.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 1016 Design 2: Line to Pixel or equivalent.

PUPH 2009 SOPHOMORE SEMINAR 1

This seminar, part of the program's required core curriculum, is when students build on the first year experience, continuing to hone their vision and perfect their technical skills. Participants continue their exploration of the language and theory of photography and will begin to apply critical and technical skills in defining their own photographic statement. Emphasis will be placed on concept development, the creative process and work ethic. Students will seek to gain a critical perspective and distance through self-evaluation methods. Lectures, readings, papers, and gallery visits are intended to provide context(s) for the student's work.

CR: 3

Open to: Bachelors degree in Photography majors only.

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

THIRD YEAR

PUPH 3001 JUNIOR SEMINAR 1

This course, part of the department's required core curriculum, continues the dialogues that began in Sophomore 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. During this seminar students will begin to develop a body of work, understanding the process necessary to create a portfolio or exhibition. Included will be papers, visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.

CR: 3

Open to: Bachelors degree in Photography majors only.

Pre-requisite(s): PUPH 2011 Sophomore Seminar or equivalent

FOURTH YEAR

PUPH 4001 SENIOR SEMINAR 1

In the final Seminar sequence in the department's required core curriculum, Seniors will identify and complete a photographic "senior thesis" in this course. They will be required to define their project and present it in final form by the last class of the semester. Grades will be based on the process and more importantly the final product.

CR: 3

Open to: Bachelors degree in Photography majors only.

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

PUPH 4002 SENIOR SEMINAR LAB 1

The class covers business practices for commercial and fine art photographers. We will discuss marketing, branding, bidding, pricing fine art and commercial work, copyright, resumes, galleries, artist statements, editing and packaging work for presentation, and how to meet and approach galleries, magazines and ad agencies, among other topics.

CR: 2

Open to: Bachelors degree in Photography majors only.

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

PUPH 4005 SENIOR THESIS TUTORIAL

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

CR: 1

Open to: Bachelors degree in Photography majors only.

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

ELECTIVES

2000 LEVEL

PUPH 2520 COMPUTATIONAL PHOTOGRAPHY

This course invites students at every level of photographic experience (both traditional lens-based media and digital techniques) to a hands-on exploratorium. We will create and develop new ways of seeing (as well as re-purposing existing ways of seeing) through the emerging framework of computational photography, pulling from optics, computer vision, programming, and their largely unexplored creative potentials. An introduction to general theories of computation and their practical application will be examined through individual and collaborative projects throughout the term in a hands-on combination of science, technology, and artistic production. Students will be expected to actively engage the theory and practice of creating their own modes of expression by constructing camera/capture devices in an open experimental context, exploring concepts ranging from fractals to light fields. Students with a desire to create works that cannot be realized through traditional means are encouraged to challenge existing modes of photographic expression.

CR: 3

PUPH 2530 THE LAY OF THE LAND

Contemporary theorists see landscape not in terms of neutral, natural fact but instead as a cultural text that demands interpretation. John Brinckerhoff Jackson explains that, "landscape is not a natural feature of the environment but a synthetic space, a man-made system of spaces superimposed on the face of the land, functioning and evolving not according to natural laws but to serve a community. This class is an exploration of the issues surrounding landscape photography, both past and present, including an inquiry into the representational conventions and ideological underpinnings of the genre, a questioning of the

validity of a traditional landscape practice, and the consideration of alternative image-making and theoretical models. As a seminar-style lecture course, students will be expected to complete assigned readings, a research paper, a final photographic project and a class presentation. Students will develop an understanding of their own work in relationship to the issues raised in class. The presentation will incorporate the student's research back into the classroom. Integration with a previously established interest and/or practice will be encouraged.

CR: 3

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

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

3000 LEVEL

PUPH 3510 ADVANCED PHOTOSHOP

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

CR: 3

Open to: Bachelors degree in Photography majors only.

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

PUPH 3515 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.

CR: 3

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

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

PUPH 3520 CONCEPTUAL PROC & STRATEGIES

Appropriation, decontextualization, multiplication, systems, collecting, mapping, surveillance -- students will investigate these and other conceptual practices as means for producing bodies of work. In looking at each other's work the class will be concerned with developing and refining our critical skills and vocabulary. Through weekly readings, slide presentation, exercises, and critique, the class will attempt to locate each student's work within the context of these issues in order to provide a deeper understanding of the work and its relationship to contemporary visual culture. This course is about process (not product) and is designed for the student who wishes to pursue personal artistic expression in their work.

"Conceptual Processes: Personal Investigations" offered in the spring semester is designed to complement this class.

CR: 3

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

PUPH 3524 LIGHTING: ON THE EDGE

In today's competitive marketplace every photographer needs an edge. Whether students shoot in the studio or on location and photograph people or products, learning to light is essential. Creative lighting should be part of one's photographic signature. This is an in-depth and hands on examination of lighting techniques. Emphasis will be placed on learning to effectively light on location. The class will cover

portable lights, balancing strobe with ambient light, metering, color correction and light modifiers. Students will learn how to think through their use of light to cultivate a personal style.

CR: 3

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

Pre-requisite(s): PUPH 2003 Studio & Light 1 and PUPH 2004 Studio & Light 2

PUPH 3536 FASHION CONCEPT

This class will explore the basis of fashion photography and will give students an overview of the history of fashion photography as well as provide a working knowledge of current trends in clothing, hair, make-up, styling, and producing a fashion shoot. Speakers will be brought into class to give demonstrations. The last portion of the class will be devoted to in class shoots with models, hair, and make-up provided. // Note: Students in Fashion Concepts must check their e-mail beginning two weeks prior to the semester as the first class assignment is during Fashion Week, the first week of the semester.

CR: 3

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

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

PUPH 3546 DOCUMENTARY STRATEGIES

This course will explore documentary photography as an evolving genre. Each student will explore a documentary project of his/her choice within a traditional paradigm or one that challenges the documentary style and methodology to portray the complexity of culture and the everyday. This can be achieved in a variety of ways using collaboration, self-portraiture, text-based imagery, traditional documentary models, constructed (or 'faux') realism. The aim is to explore how the photographer depicts both the social reality of the culture observed and our artistic response to it. Also, the course will examine the cultural and personal factors that influence a photographer's vision and perception. Class sessions will include discussions, critiques, individual consultation, and guest critics. Additional exploration in literature, film and other visual and literary media will be individually assigned based on each student's project. Reading, research, and writing in the form of a written diary, interviews, caption information, artist statement, and/or a written thesis is essential to this class. Collaborative projects with other photographers or students in other disciplines are possible.

CR: 3

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

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

4000 LEVEL

PUPH 4013 FINE ART DIGITAL PRINTING

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

CR: 3

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

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

PUPH 4025 ARTISTS' BOOKS

The purpose of this course is to give students an opportunity to make their own artists' books using both photographic and digital imaging processes. Students will take pictures specifically for every class assignment. By studying established book structures such as the codex, scroll and concertina fold, as well as, one-of-a-kind artists' books and editions, students will also enrich their understanding of both historical and contemporary artists' books. A primary focus of the course will be on how a book functions as a sequence of complex ideas. By exploring and making a variety of alternative structures, narrative forms and the physical properties of a book, students will generate paginated works that include both imagery and text.

CR: 3

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

Pre-requisite(s): PUPH 2011 Sophomore Seminar 1 or equivalent.

PUPH 4079 PICTURING SEXUALITY

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

CR: 3

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

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

SPECIAL REGISTRATION

PUPH 3900 INDEPENDENT STUDY

CR: 0.5 TO 3

PUPH 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

PUPH 3903 SPECIAL ELECTIVE

CR: 0.5 TO 2

DESIGN & TECHNOLOGY, MFA

REQUIRED COURSES

FIRST YEAR

PGTE 5200 MAJOR STUDIO: INTERFACE

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

CR: 6

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

PGTE 5250 CREATIVITY & COMP LAB

Course description forthcoming.

CR: 0

SECOND YEAR

PGTE 5126 WRITING & RESEARCH

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

CR: 3

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

PGTE 5300 THESIS STUDIO 1

The thesis is the systematic study of a design question. It requires students to identify an idea and area of study, research its major assumptions and precedents, explain the significance of the undertaking, set forth the process and method for proposing solutions, create prototypes, and offer a conclusion through the production of a body of work. The finished project (product) evidences originality and experimentation, critical and independent thinking, appropriate organization and format, and thorough documentation. The Thesis Project can take many forms, from an animation or software tool, to an installation, database, or social experiment, and demonstrates the application of ideas within an applied context, whether it be design, art, commerce, or theory. Thesis studios will meet for six hours weekly.

CR: 6

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

ELECTIVES

GRADUATE LEVEL

PGTE 5500 GAME DESIGN 1

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

CR: 3

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

PGTE 5502 GAME DESIGN 3

Course description forthcoming.

CR: 3

PGTE 5509 DYNAMIC SOUND & PERFORMANCE

Course description forthcoming.

CR: 3

PGTE 5532 ALGORITHMIC ANIMATION

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

CR: 3

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

Pre-requisite(s): PGTE 5162 Creativity and Computation Lab or equivalent programming experience

PGTE 5566 CODE FOR ART

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

CR: 3

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

PGTE 5570 ANIMATION CONCEPTS

This course covers drawing from the model for motion, position, weight, attitude and character and traditional frame-by-frame cel animation. Students develop an understanding of the basic principles of squash and stretch, anticipation and follow through, easing in and out, overlapping and secondary action,

exaggeration and the walk cycle. We will shoot video pencil tests to study motion and its effects. Also covered are: storyboarding for aspect ratios, camera position and camera motion (Basic perspective); producing story reels with sound to time; composing and prototyping in front of the camera with 3D physical props and characters; scriptwriting; character design and character bibles; and acting for animation.

CR: 3

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

PGTE 5571 MOTION GRAPHICS CONCEPTS

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

CR: 3

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

PGTE 5585 PHYSICAL COMPUTING 1

Course description forthcoming.

CR: 3

PGTE 5597 FASHION TECH: SOFT CIRCUITS

Course description forthcoming.

CR: 3

PGTE 5597 FASHIONABLE TECHNOLOGY

Course description forthcoming.

CR: 3

SPECIAL REGISTRATION

PGTE 5900 FELLOWSHIP: OSI

CR: 1 TO 6

PGTE 5900 INDEPENDENT STUDY

CR: 1 TO 6

PGTE 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

PGTE 5902 EQUIVALENCY

Please see program for approval.

CR: 1 TO 12

FINE ARTS, MFA

REQUIRED

FIRST YEAR

PGFA 5019 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.

CR: 0

Open to: All university graduate degree students.

PGFA 5036 GRAD CORE 1: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting. Each session runs six weeks, weeks 1 – 6 and weeks 9 – 14. At week 8 and week 15 group reviews take place and at week 7 open sign up sessions take place.

CR: 3

Open to: Masters in Fine Arts majors only.

Co-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5127 Theory, Practice and Career 1, PGFA 5150 Critical Thinking 1.

PGFA 5105 GRADUATE CORE 1: STUDIO VISITS

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

CR: 3

Open to: Masters in Fine Arts majors only.

Co-requisite(s): PGFA 5136 Graduate Core 1: Group Critique, PGFA 5127 Theory, Practice and Career 1, PGFA 5150 Critical Thinking 1.

PGFA 5127 THEORY, PRACTICE & CAREER 1

This course is dedicated to analyzing and critically engaging the methods and strategies of exhibiting art within the contemporary scene. It offers students an experimental forum to envision their own work in relation to a public forum. From museums, to public interventions, to print publications and Zines, to non-profit spaces, to commercial galleries, this class will look analytically and comparatively at the multiple possibilities in which art interfaces with an audience. Leaving the classroom behind and visiting as a group the actual sites during class time, the emphasis is on learning how to encounter and engage with a space, the display and installation of art work in relation to the public and within the contemporary art field. Students will collectively discuss their own experiences as viewers in an on site class discussion and dialogue. This discussion will not only pertain to the art on view but also the methodology of artists, curators, and galleries in relation to the exhibition of art and its engagement with the public. The on-site class time will be enriched by scheduled conversations and discussions with curators, galleries, organizers and artists and assignments of texts mapping the theoretical discourse behind exhibition makers. The goal of this class is for students to understand the multiple existing forms of exhibitions, not merely as a one dimensional display of work, but as an active, experimental discursive forum in which works can engage consciously with the world around them.

CR: 3

Open to: Masters degree in Fine Arts majors only.

Co-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5036 Graduate Core 1: Group Critique, PGFA 5150 Critical Thinking 1.

PGFA 5150 CRITICAL THINKING 1

This two-section course is the academic component of the 1st year MFA Core curriculum. This first section is aimed to refine students understanding of the critical underpinnings that inform and drive the increasingly global environment of the art world. Professional success as an artist hinges on one's ability not only to create one's work but also to continuously develop the ideas that drive it into an expansive body of work. Using a trans-disciplinary approach within the class, students will each be supported in developing a distinct and complex methodology relevant to their work as artists. Critical Thinking 1 sets the foundation of integrated theoretical learning within the studio. Students will explore and analyze a variety of methods of artistic research to understand how each approach, be it conceptual, scientific, biographical, or theoretical, may be useful to the process of developing their creative practices. Additionally students will also develop a keen awareness and capacity to deepen their studio practice by actively integrating existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc). The class offers a focused collective study through lectures defined by faculty but also driven by the student's unique interests, class reading, writing, discussion and audio-visual research. Building from such integrated collective explorations, this class furthermore supports each student's capacity to critically drive their work contextually within the understanding of the complex and expanding field of Fine Arts acknowledging the increasing inter-contextuality of artistic practice and global exhibitions and prepare students to navigate that context as professionals.

CR: 3

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

Co-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5036 Graduate Core 1: Group Critique, & PGTE 5127 Theory, Practice and Career 1.

SECOND YEAR

PGFA 5046 GRAD CORE 3: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and

spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting. Each session runs six weeks. At week 8 and week 15 group reviews take place and at week 7 open sign up sessions take place.

CR: 3

Open to: Masters in Fine Arts majors only.

Pre-requisite(s): PGFA 5136 Graduate Core 1: Group Critique, PGFA 5037 Graduate Core 2: Group Critique

Co-requisite(s): PGFA 5105 Graduate Core 3: Studio Visits, PGFA 5150 Thesis Writing And Research 1.

PGFA 5115 GRADUATE CORE 3: STUDIO VISITS

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

CR: 3

Open to: Masters degree in Fine Arts majors only.

Pre-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits, PGFA 5107 Graduate Core 2: Studio Visits.

Co-requisite(s): PGFA 5146 Graduate Core 3: Group Critique, PGFA 5150 Thesis Writing And Research 1.

PGFA 5140 THESIS RESEARCH & WRITING 1

This two-semester sequence is the academic component of the 2nd year MFA Core curriculum, complementing the individualized studio visits and group critiques. This course is designed for graduate students, to apply the critical understanding of the integration of theory and practice within their own studio practice. The content of the class is essentially driven by the student work and research. To that end readings and content are reliant on, and responsive to, the students field of research. Research skills are employed to deepen student's individual studio practice and find an appropriate language in writing and speech to critically engage their practice as artists in the studio and exhibition context. Each student's Thesis Project (text component) begins with a written proposal that delineates the student's artistic practice and outlines a research plan and what each student aims to accomplish for the Visual Thesis and within their thesis writing. Students will then work on subjective and objective writing developing short statements which will become the basis for their thesis. Students will work in small collaborative discussion groups to support each other in expanding and deepening their research through a series of presentations taking place throughout the semester, providing opportunities for critical feedback as they expand their short statements into a longer paper. The class is committed to the individual nature of each proposal and fosters a collective working environment in the group in which learning from and through different approaches in thinking and writing is central. The class will furthermore provide support in creative writing methods and the building of relevant bibliographies. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas.

CR: 3

Pre-requisite(s): PGFA 5150 Critical Thinking 1, PGFA 5151 Critical Thinking 2.

Co-requisite(s): PGFA 5046 Graduate Core 3: Group Critique, PGFA 5115 Graduate Core 3: Studio Visits

PGFA 5300 ADVANCED PRACTICE

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

Credit: 3

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

PGFA 5300 ADVANCED PRACTICE: ECO-SOCIAL NET

Course description forthcoming.

PGFA 5300 ADVANCED PRACTICE: FILM & VIDEO

Course description forthcoming.

PGFA 5300 ADVANCED PRACTICE: INSTALLATION

Course description forthcoming.

PGFA 5300 ADVANCED PRACTICE: PAINTING

Course description forthcoming.

SPECIAL REGISTRATION

PGFA 5900 PROFESSIONAL INTERNSHIP

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

CR: 0 TO 3

Open to: Masters degree in Fine Arts majors only.

PGFA 5902 INDEPENDENT STUDY

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

CR: 1 TO 3

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

PHOTOGRAPHY, MFA

REQUIRED

FIRST YEAR

PGPH 5003 INDEPENDENT STUDIO 1

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

CR: 3 OR 6

Open to: Masters degree in Photography majors only.

SECOND YEAR

PGPH 5110 INDEPENDENT STUDIO 3

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

CR: 3 OR 6

Open to: Masters degree in Photography majors only.

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

PGPH 5301 THESIS & EXHIBITION 1

Part one of this three course sequence serves to introduce and initiate the thesis process. MFA candidates will undertake case studies and individualized research projects. Case studies focus on the artist/photographers process from inception to development to production and exhibition. Individualized research projects will explore both the visual and critical as they relate to the students work and interests. Students will research and consider related works and the critical thought that surrounds them. The result will be a comprehensive collection of raw data that will form the foundation on which the thesis will be built.

CR: 2

Open to: Masters degree in Photography majors only.

Pre-requisite(s): PGPH 5101 Major Studio 2

ELECTIVES

PGPH 5008 PHOTO TOPICS: CONTEMPORARY STRATEGIES

Various courses offered in the "Photo Topics" series are available each term. Please see the program for more information.

CR: 3

Open to: All university graduate degree students.

SPECIAL REGISTRATION

PGPH 5205 SPECIAL ELECTIVE

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

CR: 1 TO 3

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

PGPH 5900 INDEPENDENT STUDY

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

CR: 0.5 TO 3

PGPH 5901 PROFESSIONAL INTERNSHIP

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

CR: 0 TO 3

SCHOOL OF ART, MEDIA & TECHNOLOGY

SCHOOL-WIDE OFFERINGS

1000 LEVEL

PSAM 1050 PHOTO 1

This course is an introduction to photography as a visual language. Students will learn the technique, aesthetics and theory of photographic images through a variety of assignments, readings, field trips and lectures. Students are encouraged to experiment with different modes of photography and to create a final project based on individual interests. The final will consist of a bound photographic book made in multiples so that each student can receive a copy of each 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.

CR: 3

Open to: All university undergraduate degree students.

PSAM 1051 PHOTO 2: PHOTOJOURNALISM

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

CR: 3

Open to: All university undergraduate degree students.

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

PSAM 1070 TYPOGRAPHY AND VISUAL DESIGN

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

CR: 3

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

PSAM 1028 WEB DESIGN BASICS

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

CR: 3

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

PSAM 1075 PAINTING

Course description forthcoming.

CR: 3

PSAM 1080 DIGITAL IMAGING

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

CR: 3

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

PSAM 1115 GAMES 101

This course introduces the development of games in digital and analog media. Emphasis is on an iterative design methodology, play testing, user experience, and clear concept development. Students will play, make and analyze games in order to build a common and more extensive vocabulary to both discuss and understand the form. Game history will be introduced.

CR: 3

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

PSAM 1150 SKETCHBOOK 2.0

This course will explore the role a sketchbook, using both traditional and non-traditional Media, grounding it within the culture of the 2.0 generation. Emphasis will be on bridging the creative ideation, problem solving, notation and documentation between the student's courses while connecting it to the student's own personal inquiry. Creative writing, doodling, notation, planning, visualization of academic content, research of other artist sketchbooks and personal voice will be topics for studio work. Alternative modes of sketching will also be explored: using maps, cell phones, collections and social networking.

CR: 3

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

PSAM 1301 ANIMATION 1

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 understanding the principles of animation, character animation and the creation of believable motion. 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. This course is a pre-requisite for more advanced animation electives.

CR: 3

Open to: All university undergraduate degree students.

PSAM 1800 EXPLORATIONS IN DRAWING

This is a first year course introducing students to the practice of drawing and its use in the design process, and as a fundamental practice integral to all the media arts. Traditional and non-traditional elements, approaches, methods, & theories of drawing will be explored. We will approach drawing as a way of thinking, as a critical tool and as a means for observation, storytelling and representation.

CR: 3

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

2000 LEVEL

PSAM 2120 WEB: CONTENT MANAGEMENT SYS

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

CR: 3

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

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

PSAM 2120 WEB: CONTENT STRATEGY

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

CR: 3

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

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

PSAM 2120 WEB: INFORMATION ARCHITECTURE

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

CR: 3

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

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

PSAM 2204 SOUND DESIGN

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

CR: 3

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

PSAM 2220 DIGITAL FILMMAKING 1

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

CR: 3

Open to: All university undergraduate degree students.

PSAM 2440 MOTION GRAPHICS 1

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

CR: 3

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

PSAM 2500 IMAGING FOR DESIGN

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

CR: 3

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

Pre-requisite(s): PSAM 2605 CG1.

PSAM 2540 VISUAL NARRATIVE 1

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

CR: 3

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

PSAM 2605 CG 1

This is an introduction to computer graphics for 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.

CR: 3

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

3000 LEVEL

PSAM 3210 WEB ADV: DESIGNING FOR TOUCH

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

CR: 3

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

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

PSAM 3270 DIGITAL VIDEO ART 1

Course description forthcoming.

CR: 3

PSAM 3441 MOTION GRAPHICS 2

Designed for students who have completed Motion Graphics 1, this course expands the world of motion graphics and visual effects to help students build precision, control and fluency of expression within time

based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored. Primary software used: Adobe After Effects

CR: 3

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

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

PSAM 3500 COMMERCIAL STORYBOARDING

This course focuses on the use of the story through time to present a concept that advocates a product, service or idea. The class begins with teaching the process of TV commercial advertising campaign productions, but then expands into areas where the idea of influence is investigated through a visual sequence. Cutting-edge and experimental advertising are also explored.

CR: 3

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

Pre-requisite(s): PUCD 3060 Advertising Concepts

PSAM 3510 BEYOND THE PAGE

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

CR: 3

PSAM 3533 PICTURE-STORY COMPOSITION

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 will emphasize handmade drawing and the cultivation of an "autographic voice." All students, regardless of experience, will be expected to write and draw.

CR: 3

PSAM 3700 XSTUDIO:

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

CR: 3

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

PSAM 3800 PHOTO EDITORIAL

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

CR: 3

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

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

PSAM 3845 TOY CONCEPT DEVELOPMENT & DESIGN

Illustration is broadening its definition and toys are an exciting new frontier; a dynamic nexus incorporating character design, product design, sculpture and narrative. A successful designer toy is serious fun, resonating with the artist's personal inner vision while presenting consumers with a fresh visual language. Toys have always had universal appeal. A designer toy takes it further, bridging the divide between high art and low, sleek and edgy, crisscrossing cultures with ease. This course is uniquely designed to expose students to this new frontier by working closely with a guest instructor who is at the forefront of the market. From vinyl to plush, our guest will encourage inventive toy solutions, while discussing practical issues like technical drawing, manufacturing and marketing. Through involvement in various supportive conceptual exercises and research, students will work toward a final completion of a three-dimensional model of their toy, which will be presented at the end of the course.

CR: 3

4000 LEVEL

PSAM 4850 WRITING & THE STUDIO PRACTICE

Course description forthcoming.

CR: 3

PSAM 5100 THE ARTIST AS A PRODUCER

This course will explore the role of the photographer and fine artist as a curator, collaborator, project producer, blogger, author, and speaker. The class will help students develop an understanding of the role of the curator, and how to define and execute the concept of an exhibition. Students will also acquire a working knowledge of the multiple facets of producing an exhibition, panel discussion, or lecture, creating artists' collaboratives, and exploring the role of new/social media and how these skills apply to a creative career. Various sources of funding for exhibitions, events, research, and personal projects will also be discussed. We will also review the difference between writing for a grant, catalog, funding, blog, social media. To this end, students will conceive, develop as well as produce projects, and manifest them in the public space.

CR: 3

Open to: All university graduate degree students.

5000 LEVEL

PSAM 5110 WEB 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. Primary software used: Adobe Flash

CR: 3

Pre-requisite(s): PSAM 1128 Web Design 1

PSAM 5150 WEB 3

This course builds on basic web design skills to more fully examine the process, guidelines and technologies for sophisticated web design. Projects will cover planning and implementation of websites that offer data driven and more complex dynamic functionality as well as the mechanics of integration, prototyping and testing. Web frameworks, information architecture and navigational structures will be

explored, as well as usability and web design strategies. Students will create a web site of their choice by the end of the term. Platforms: HTML 5, CSS, Javascript and JQuery; Python and Django if specified.

CR: 3

Open to: Masters degree students in the School of Art, Media & Technology; upper-level undergraduate students with permission.

Pre-requisite(s): PSAM 1128 Web Design 1 or equivalent

PSAM 5204 SOUND DESIGN

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

CR: 3

PSAM 5270 DIGITAL VIDEO ART 1

Course description forthcoming.

CR: 3

PSAM 5301 ANIMATION 3

Course description forthcoming.

CR: 3

PSAM 5440 MOTION GRAPHICS 1

This introductory yet intensive course explores the fundamental of time-based graphic motion, with particular emphasis on typography, image, and narrative sequence. Students are challenged to develop concise yet powerful presentations, literal or abstract ideas, and move step-by-step through the development process, from storyboard to final rendering. This course will be complemented with readings on animation and visual effects. Primary software used: Adobe After Effects

CR: 3

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

PSAM 5442 MOTION GRAPHICS 3

Course description forthcoming.

CR: 3

PSAM 5500 PRINTMAKING GRAD STUDIO

This course focuses on graduate-level study in printmaking, with specific attention to critique and conceptual development. Students will work in the course to develop their use of printmaking as a way of making and thinking through an advanced art and design practice. The course will also expand printmaking skills, but will not offer introductory or basic techniques, rather skills development in the course will be determined and driven by the conceptual and material exploration in students' work (please see pre-requisites for information on information about how to take this course in tandem with a technique-focused course). Students in the course will work with the faculty to develop a community of practice and critique throughout the semester.

CR: 3

PSAM 5605 CG 1

Course description forthcoming.

CR: 3

PSAM 5611 CG 3

Course description forthcoming.

CR: 3

PSAM 5843 DESIGNING FOR USABILITY

Have you noticed how often people lock their car doors when they are in fact trying to roll down their windows, that most folks can't program their cellular phone to speed dial their own voice mail, and that people in our program never seem to know in advance if an elevator is going up or down. Why is that? User error? Poor design? Hangovers? This course explores the potential disconnect between user experience and designer intent. It investigates various means of preventing regrettable mishaps with everyday design through analysis of potential users, possible testing methods, and various means of analyzing test results. Along the way, the class will explore some historically horrible designs, as well as learn to throw around expensive sounding words like "usability," and "heuristics."

CR: 3

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

PSAM 5856 VISUAL DESIGN CONCEPTS

Visual Design Concepts is a course dedicated to the connections between visual communication (image, type, composition), digital media and methods of making. The course focuses on the principles of visual communication and the ways they can be applied within digital media, whether the work is narrative, interactive, or computation-based. As a course in design process, there will be an emphasis on different methods for working, including concept development through iteration. We will cover fundamental principles of visual design including composition, color, typography, layout, style, tools and materials, organizing information, type as form, word and communication. This is not a software-specific class, but students are expected to develop projects through applications or programming languages of their choice.

CR: 3

Open to: All university graduate degree students.

PSAM 6700 TRANSDISCIPLINARY GRAD SEMINAR

In societies such as ours that are increasingly determined by both globally networked and self-organized and transient structures, the public articulation of pertinent, social, cultural and political issues is crucial for leaders in the creative industries. It can also be considered a political act in itself. Art is key to articulating these important issues, and is more and more recognized as a catalyst for the public discourse around them. In this course, we examine historical and current curatorial models where politically engaged art enters a public conversation, both through institutional and temporary, exceptional frameworks. We look at how artists incorporate the political in terms of content as well as practice, and evaluate the impact of such work on issues relating to social justice.

CR: 3

Open to: All university graduate degree students.

COLLABORATIVE, APPLIED RESEARCH AND CURRENTS STUDIOS

PSAM 3710 COLLAB:

Course description forthcoming.

CR: 3

PSAM 5550 COLLAB:

Collaboration Studios are a unique type of studio course, pairing teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design

research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons, which are listed under the Applied Research title and count towards the Collab distribution requirement.

CR: 3

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

PSAM 5550 COLLAB: ART OF INQUIRY

Join the global research community of Public Laboratory for Open Technology and Science in developing accessible tools for asking questions. Inspired by a wide range of environmental scenarios and public happenings, we will prototype open hardware and software for capturing, processing, and sharing visually legible data (aerial photos in visible and near-infrared, chemical spectra, thermal “paintings”, among others). To pass on our work, we will create how-to videos with hand-drawn documentation, and add research notes to the Public Laboratory website. Students can engage with existing tool prototypes or create their own.

PSAM 5550 COLLAB: BIOMODD

Biomodd is a multifaceted socially engaged art installation that finds meaningful relationships between biology, computers and people. On the most basic level, Biomodd creates symbiotic relationships between plants and computers, and ignites conversations among the community around them. For example, algae are used to cool computer processors so they can run faster, while the heat that is generated by the computer electronics is used to create ideal growing conditions for a plant-based ecosystem. This dynamic is the catalyst for collaboration between the core team members, which include artists, biologists, computer scientists, game designers, gardeners, community organizers, and members of the local community in which the project takes place. This open source project was conceived by Belgian biologist turned artist Angelo Vermeulen. He has brought Biomodd to a number of different countries throughout the world. The first version started in Athens, Ohio in 2007, and has since traveled to the Philippines, Slovenia, New Zealand, Belgium, the Netherlands, and now New York. This rendition of Biomodd will take advantage of a three-tiered international community. It does so by capitalizing on the experience of past members from around the world while forming a team of New York based collaborators, as well as reaching out to the local community in Queens near the New York Hall of Science (NYSCI). Biomodd [NYC4] will be part of the ReGeneration exhibit at NYSCI opening in October 2012. This will be the first large-scale contemporary art exhibition in the museum’s history, and work from 8 other artists will be presented along Biomodd. NYSCI is proving to be an inspiring place for Biomodd to live. The exhibition space is a 60s example of nuclear fallout shelter architecture. With this in mind, the team has decided to let this influence the project by focusing on growing food in this closed environment as a model for creating a self-sustaining system. Students will be invited to join one of the following three subteams: game development: creating a mixed reality system in which both plants and players interact within a virtual world, augmented reality development: building virtual layers on top of the art work, to be accessed through head mounted displays, or robotics: developing simple technology and machinery taking care of plants (watering, feeding, adjusting lighting, etc.)

PSAM 5550 COLLAB: OPEN SOCIETY FOUNDATION [INVENTING OPEN SOCIETIES]

Technology platforms are playing an increasingly important role in advancing the causes of everything from human rights and justice to public health and education around the globe. In this context, designers have the power to develop tools and experiences that transform access to information and radicalize the impact communities have on global systems. In collaboration with the Open Society Foundation, this studio will focus on the design and development of interactive platforms that provide solutions to existing challenges, and advance one of OSF’s specific causes. Students will conduct preliminary research and collaboratively develop initial concepts, design

interactions, and technological solutions with the intent of deploying the final execution in the region of focus.

PSAM 5550 COLLAB: ORCHESTRAL GARMENTS

This collaboration studio works with the Baltimore Symphony Orchestra to imagine the future of orchestra performance in a networked world where the audience gains access to new ways of experiencing and interacting with music - both inside and outside the concert hall. The collaboration studio is a pilot project, part of a larger cross-school Parsons/BSO initiative that leads into BSO's 2016 centennial anniversary. The redesign of the performers' concert dress positions the garments and the musicians as nodes in a larger system that interacts with the audience, the light, the space, other performers' garments, the music - enabled through novel technologies and materials. By reimagining the multiple dimensions of the concert dress, this project can create experiences beyond the physical musical performance through virtually networked engagements. A precedent case study is the Heart Rate Chamber Orchestra, which uses the performers heart rate as the input to "conduct" the music and the creation of visuals. Examples of interactive performances span from mainstream to avant-garde but exemplify the new direction of experiencing performances in the "real" world.

PSAM 5550 COLLAB: PARTICIPATORY CITY

Working with IBM's Philanthropic initiative, City Forward, students will develop new strategies in working with design and data for the the 21st century city. City Forward is a free platform that lets people visualize and interact with city data while engaging with a community of people who are passionate about the future of our cities. Working with both community-generated and large-scale data, students will work to design new modes of interaction that enable..... How can we design virtual and physical interfaces for participatory data within rapidly changing and complex environments? What problems need to be visualized that traditional data can't solve? What experiential information can we consider in designing new interfaces? This course would be a "sponsored" research lab. Students may be required to sign non-disclosure agreements and agree to release intellectual property under terms made clear by the faculty.

PSAM 5550 COLLAB: POSSIBLE WORLDS

In this course, students will explore historical and contemporary concepts of utopias and alternative modes of living, to consider processes, methods, and concepts entailed in these systems that might be applied to contemporary social design practice. The course will begin by looking at past and present alternative, utopian or "intentional" communities based in the New York area. Students will engage directly with present day groups such as Solidarity NYC, who seek to foster exchange based economies, and are currently working to research, map and facilitate other similar locally based groups. Students will create analytic mapping projects and discussion based social networking projects to investigate the working methods and connections between groups pursuing alternative modes of living and working in the area. In the later part of the course, students will propose their own alternative model of living, working or producing, which they will either pursue individually or under the auspices of a local organization.

PSAM 5550 COLLAB: TECH AND PERFORMANCE

This cross-departmental, inter-disciplinary course is based on, and will build upon, methodologies and collaborative intersects which emerged from the UNDER THE GREAT WIDE OPEN project, launched at Drama in January 2012 in partnership with The Old Vic Tunnels, London. This open lab workshop was the initial venue for exploration, dialogue and practice-based experimentation between actors, writers, designers, directors, dancers and choreographers addressing the question "What is the meaning of identity in the rapidly-evolving landscape of technological connectivity?" While the focus of this course is a contemplation on our relationship to technology in various modes, the work will resonate with a larger context of the convergence of technology,

design and the performing arts and the new ideas and vocabulary that might emerge from engaging artists from these process-oriented disciplines. This intensive course will use both the iterative/prototyping methods of DT and the rehearsal based narrative explorations of Drama in new experimental methods. In addition to team instructors, the course will be informed by guest teachers and lecturers from corresponding disciplines.

PSAM 5570 APPLIED RESEARCH

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

CR: 3

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

PSAM 5570 AR: SCRAPYARD CHALLENGE

What if teachers and after-school providers were as comfortable with electronics as they are with calculators, markers, books, and blocks? Would children then develop an innate understanding of electricity and interaction design? If kids could hack safe, low-cost computational boards, with simple in and outputs, would they begin to view themselves as makers and tinkerers? If tweens are given the tools to construct their own knowledge of circuits and switches would “sketching with hardware” become as much a part of their cultural practices as drawing, writing, posting, and re-mixing? Will these same children be better prepared and more disposed to future learning in chemistry and physics? Scrapyard Challenge Jr. will explore these questions. Our team is part of the national movement to evolve STEM (Science, Technology, Engineering, Math) to STEAM, folding Art and Design into the rubric. With this project we propose to prototype a low-cost and low-barrier-to-entry platform for children and adults with non-technical backgrounds to design, make, and play with materials and safe, very low-voltage electricity. Our audience is adolescent and adult pre-makers: children, parents, and teachers who may have been overwhelmed by and underexposed to STEM education. Our cohort will consist of formal teachers, informal educators, and middle school and high school kids working together as peers in both teaching and learning. Our model is multi-generational; tweens, teens, parents, and teachers are introduced to electronics and interface design via a creative challenge. As well as designing and staging the workshops, we will be creating curriculum and assessment tools.

PSAM 5600 CURRENTS

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

CR: 3

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

PSAM 5600 CURRENTS: (IM)POSSIBLE BOOKS

This course will conduct an investigation into both the contemporary design protocols for publishing on demand, as well as into what can count today as content for independent publishing. Students will aesthetically test default design templates at the same time that they test the boundaries of intellectual property. As these experiments in editing and design are conducted, the class will be concurrently occupied in addressing theorizations of the Conceptual Book from Mallarmé to Kenneth Goldsmith. This course will, first, conduct an investigation into the various technical protocols for publishing on demand, using every design template the various services offer, operating entirely within their default constraints, but in order to test and push this operation to the point of a breakdown. The second and coterminous activity of the course will be

an investigation into what can count today as content for independent publishing. The class, in finding content to publish, will investigate the boundaries of the public domain as well as texts generated online for which traditional publishing was never intended. The class will be particularly interested in identifying texts that exist in some grey area within the public domain (wiki-leaked cables for instance), as well as in how to circumvent copyright through strategies of artistic distortion.

PSAM 5600 CURRENTS: 8-BIT GAME PROD

This course takes students through the golden era of NES video game production, from concepts to the actual making of the game cartridges. At that time, software design and hardware engineering were evolving hand in hand. The course is made of numerous projects on topics including game design under hardware limitations, hacking, pixel art, 8-bit music, entry level Assembly/C/Lua coding, etc. Students will be asked to utilize covered tools and to spark new ideas in their own creative practices.

PSAM 5600 CURRENTS: DESIGN SOCIAL CHANGE

Graphic designers can play an important role in helping communities to address complex social problems. In this course, students will consider the designer's role in society through various personal and group projects that will require their direct engagement with members of their community. Students will immerse themselves in each project as part of a process that will help them to understand their audience and how design can make a positive impact. Readings from designers, activists, artists, social entrepreneurs and the textbook, *Designing for Social Change*, will introduce students to the philosophical underpinnings of this topic and the essential engagement strategies that can help their projects succeed. Students will also be challenged to think like entrepreneurs as they consider sustainable funding solutions for their initiatives. This information typically takes professional designers years to learn. However, students will emerge from this course with a toolbox of problem-solving strategies that will energize their future collaborations and will prepare them for design leadership.

PSAM 5600 CURRENTS: MULTILINGUAL DESIGN

When any given piece of design is highly likely to be seen, experienced, and utilized by more than one language community, how do we as designers approach meanings, translations and identity through word and image? In this course, we scour the globe—and our very own New York City—for instances of multilingualism and translation at all scales. From typefaces to posters to books to wayfinding, we hope to explore design and typography by means of various media in public space, public/private meanings and personal/cultural identity.

SPECIAL REGISTRATION

PSAM 1900 OPEN DRAWING WORKSHOP

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

CR: 0

PRINTMAKING, ELECTIVES

2000 LEVEL

PUPR 2200 INTRODUCTION TO PRINTMAKING

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

CR: 3

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

PUPR 2210 ETCHING

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

CR: 3

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

PUPR 2211 PHOTO ETCHING

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

CR: 3

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

PUPR 2220 SCREENPRINT

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

CR: 3

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

PUPR 2221 SCREENPRINT: DIGITAL

This class is designed as an introductory and experimental print lab combining a hands-on approach to screenprint with digital image creation. Beginning projects will establish a foundation in the fundamentals of screenprint, then move on to the development of prints incorporating digital tools. Final projects will

focus on the student's creative ideas rendered through their work across screenprint and digital technologies.

CR: 3

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

PUPR 2224 SCREENPRINT: FASHION

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

CR: 3

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

PUPR 2230 LITHOGRAPHY:

This course introduces the student to all forms of hand lithography: crayon and pencil; tusche washes, transfers, photo, stone engraving, and mezzotints. Use of replicate images to produce a traditional edition or suite of unique prints is undertaken to further each student's own interests and ideas. Students receive individual attention and suggestions for furthering their work. The class is open to beginning and advanced students.

CR: 3

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

PUPR 2230 LITHOGRAPHY: PP

This course is designed to explore printmaking through the broad and creative window lithography offers. As a process, this can appeal to any student interested in drawing, painting, and working from digital and photographic sources. This course will also focus on the use of lithography for generating multiple color prints and working in multiples. In this section of lithography, students will focus on non-toxic lithography using polyester plates and work to develop both mechanical skills and ideas and concepts incorporating hand drawn and photographic images.

CR: 3

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

PUPR 2241 RELIEF PRINTMAKING: INTEGRATED

This course provides a hands-on experience in woodcut, linoleum cut, and type-setting 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.

CR: 3

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

PUPR 2500 ARTIST'S BOOKS: INTRODUCTION

In this course, students will learn the craft and conceptual foundations of bookbinding and artists' books. The course begins with an introduction to materials, form, binding and printing techniques, as well as conversations about and explorations of the book as an art form. Throughout the semester, students will bind several sample books, set type for letterpress printing, experiment with a range of techniques for getting images and text into artist books, look at and discuss contemporary artist books and practices, and

begin to develop their visual work in the artist book form. The final project in the class will be an independent book project in which students synthesize their knowledge of materials and form with the development of a conceptual book idea. This course will also have some readings and visits to see artists' books collections.

CR: 3

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

3000 LEVEL

PUPR 3210 ADVANCED ETCHING

In this course, students with experience in etching will have the opportunity to advance their knowledge and practice through advanced study and independent project development. This can include further exploration of multiple-plate printing, color printing, and use of etching in concert with other print media and techniques.

CR: 3

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

Pre-requisite(s): 2091 Illustrative Printmaking, PUPR 2200 Introduction to Printmaking, PUPR 2210 Etching or PUPR 2211 Photo Etching

PUPR 3221 ADVANCED SCREENPRINT: DIGITAL

In this course, students with experience in screenprint using digital images and image generation will have the opportunity to advance their knowledge and practice through advanced study and independent project development. This can include further exploration of screenprint in concert with other print media and techniques, more complex development of multiple-color prints, and editioning.

CR: 3

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

Pre-requisite(s): PUPR 2091 Illustrative Printmaking, PUPR 2200 Introduction to Printmaking, PUPR 2220 Screenprint, PUPR 2221 Screenprint: Digital, or PUPR 2224 Screenprint: Fashion

PUPR 3500 ARTIST'S BOOKS

In this course, students will make original artist books, one of a kind or in editions, with a particular focus on developing content and form in close relationship to each other. In other words, this class is a studio in which to think about the book as an art form and make work that explores and pushes ideas of what an artist book does and how it can convey meaning. Students will learn a range of binding techniques, experiment with a range of techniques for getting images and text into artist books, and look at and discuss contemporary artist books and practices. The course will culminate in a final book project, with students developing their concept for that project through assignments, critiques and readings for class throughout the semester.

CR: 3

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

4000 LEVEL

PUPR 4000 PRINTMAKING SENIOR STUDIO

This course focuses on senior-level study in printmaking, with specific attention to critique and conceptual development of a senior thesis project. Students will work in the course to develop their use of printmaking as a way of making and thinking through an advanced art and design practice. While the course will expand printmaking skills, but it will not offer introductory or basic techniques. Students' work will develop the conceptual and material focus of in-class demonstrations and discussions. Students in the course will work with the faculty to develop a community of practice and critique throughout the semester.

CR: 3

Open to: All university senior undergraduate degree students.

Pre-requisite(s): Previous coursework in Printmaking in 2000 or 3000-level classes in the area / print medium to be primarily pursued in the course.

SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

REQUIRED

PAID 1030 DRAWING INTERIORS 1: 2D

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

CR: 4

Open to: All university undergraduate degree students.

PAID 1050 PRINCIPLES OF INTERIOR DESIGN

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

CR: 2

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

PAID 1211 DRAWING INTERIORS 1: 3D

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

CR: 2

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

PAID 1020 ID STUDIO 1

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

CR: 4

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

PAID 1028 ENVIRONMENTAL DESIGN

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

CR: 2

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

PAID 1021 ID STUDIO 2

ID Studio 2 focuses on the impact of interiors on civic life. Students will address the function, aesthetic, equipment, material, and lighting needs of these complex programs. Program research, space planning and building codes are discussed. ID Studio 2 provides an opportunity for students to appreciate the

potential benefit of digital modeling tools on the development of design. The studio meets three times a week, one of these sessions with a 3ds max software instructor.

CR: 6

Open to: School of Constructed Environment students.

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

PAID 1040 ID HISTORY 1

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

CR: 3

Open to: All university undergraduate degree students.

PAID 1070 CONSTRUCTION DOCUMENTS

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

CR: 2

PAID 1022 ID STUDIO 3

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

CR: 4

Open to: School of Constructed Environment students.

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

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

ELECTIVES

PAID 1000 3D STUDIO MAX

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

CR: 2

PAID 1031 DRAWING INTERIORS 2

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

CR: 2

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

PAID 1035 VISUAL REPRESENTATION: DECORATION

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

CR: 2

Open to: All university undergraduate degree students.

PAID 1041 INTERIOR DESIGN HISTORY 2

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

CR: 3

Open to: All university undergraduate degree students.

PAID 1060 MATERIALS AND FINISHES 1

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

CR: 2

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

PAID 1090 THE COLOR OF SPACE

Through lectures, demonstrations, site visits, and hands on exercises students will develop an understanding of color theory and color practice in Interior Design. The course objectives are to expose students to the myriad of conditions impacting their use of color in interior design. The class will study color interaction and the viewer's perception of color in interior spaces. This study will include the impact of light, scale, juxtaposition, texture and pattern on the perceived color. This class fulfills the Color Theory Requirement for AAS Interior Design students.

CR: 2

Open to: All university undergraduate degree students.

PAID 1095 CONTEMPORARY ID THEORY

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

CR: 3

Open to: All university undergraduate degree students.

PAID 1200 LIGHTING

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

CR: 2

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

PAID 1201 ID PORTFOLIO

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

CR: 2

Open to: Associate degree in Interior Design majors only.

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

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

PAID 1206 FURNITURE

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

CR: 2

Open to: Associate degree in Interior Design majors only.

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

SPECIAL REGISTRATION

PAID 3900 INDEPENDENT STUDY

CR: 1 TO 4

PAID 3901 INTERNSHIP

CR: 0 TO 2

ARCHITECTURE, BFA

REQUIRED

SECOND YEAR

PUAD 2001 DESIGN STUDIO 1

The first semester sophomore design studio explores issues pertinent to both architecture and interior design. In order to help students develop an understanding of how these disciplines accommodate human experience, the interior and formal qualities of space are explored through the integration of program, materials, tectonics, and light. Problems address increasing levels of complexity and scale, from the individual to the communal.

Credit: 5

Open to: Sophomore Bachelors degree in Architectural Design and Interior Design majors only.

PUAD 2013 ELEM OF SPACE, TECH & SURFACE

Using digital media as a tool, this course provides a comprehensive introduction to the formal vocabulary of interior design and architecture, from solids and voids, to structure and detailing, interiors and exteriors. Introducing widely employed media software, including Form Z and 3D Studio Max, students critically examine the phenomenon of how design is represented by means of digital technology on Mac and PC platforms.

Credit: 3

Open to: Sophomore Bachelors degree in Architectural Design and Interior Design majors only; others by permission.

PUAD 2014 ELEM OF SPACE, TECH & SUR: LECTURE

Using digital media as a tool, this course provides a comprehensive introduction to the formal vocabulary of interior design and architecture, from solids and voids, to structure and detailing, interiors and exteriors. Introducing widely employed media software, including Form Z and 3D Studio Max, students critically examine the phenomenon of how design is represented by means of digital technology on Mac and PC platforms.

Credit: 0

PUAD 2021 REPRESENTATION AND ANALYSIS 1

This class is designed to teach students how to communicate their ideas through drawings, models, and the digital media. Coordinated with the Sophomore Design Studio, this class will teach students how to effectively represent their design intentions. In addition students will be introduced to the analytical process which will develop their ability to observe, record, and abstract principles of organization, composition, and iconography.

Credit: 3

Open to: Sophomore Bachelors degree in Architectural Design and Interior Design majors only.

THIRD YEAR

PUAD 3001 DESIGN STUDIO 3

The overarching theme of this semester's studio is that of architecture's relationship to an extended contextual field -conventionally termed landscape. Although more typically understood as the "natural" condition on which an architectural intervention is imposed, this studio is predicated on an understanding of the mutuality of natural, technological, and cultural systems in the production of landscape. The student will utilize a variety of representational media, digital and analog, to interrogate architecture's position within this dynamic interplay of biotic, infrastructural, and social conditions, and the ways in

which it operates in complicity with other discursive and technical systems to construct our perceptions of the natural realm.

Credit: 6

Open to: Junior Bachelors degree in Architectural Design majors only.

Pre-requisite(s): PUAD 2002 Design Studio 2 or PUID 2001 Design Studio 2

PUAD 3030 ARCHITECTURE & ENERGY: LECTURE

This course introduces environmental principles and approaches to ecological design. The class will prepare students to understand the physical world: how elements in the built environment interact to modify both space and climate. The course covers several topics including how building orientation, massing and material assemblies can be used to create comfortable human habitation. Other topics include: climate and microclimate as context, site and solar analysis, solar geometry, energy transfer in buildings and bodies, thermal properties of materials, storing and moving heat, heat flow through materials and assemblies, air flow, infiltration and heat loss, moisture and vapor control, the balance point, daylighting, and passive heating and cooling design. The class will include discrete exercises, examinations and assignments and is coordinated with Design Studio. Visually engaging, hands on experiments will introduce students to physical laws and their related formulas. The material will be presented to provoke design issues and to provide an understanding of the architectural integration of environmental conscious design strategies. The subject matter deals with the scientific and technical while always relating actions to concepts of beauty and form.

CR: 3

Open to: Junior Bachelors degree in Architectural Design majors only.

Co-requisite(s): PUAD 3031 Recitation; PUAD 3001 Design Studio 3

PUAD 3031 ARCHITECTURE & ENERGY: RECITATION

See course description for PUAD 3030.

CR: 0

Open to: Junior Bachelors degree in Architectural Design majors only.

Co-requisite(s): PUAD 3030 Lecture

PUAD 3032 NATURE, CULTURE AND DESIGN

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.

CR: 3

Open to: Bachelors degree in Architectural Design majors; others by permission.

FOURTH YEAR

PUAD 4001 DESIGN STUDIO 5

This studio explores the current, historical and conceptual, understanding of landscape and how it can inform and enrich the design process. Topography and ecology are combined to develop a new notion of land and built form. Students utilize a variety of representational media to investigate and synthesize complex systems involved in the interrelationships of the environment. Students are also asked to examine how program development informs the future social, cultural as well as physical disposition of architectural space. The studio emphasizes the individual student's employed methodologies and development of critical comprehension in their design process.

CR: 6

Open to: Senior Bachelors degree in Architectural Design majors only.

Pre-requisite(s): PUAD 4002 Vertical Design Studio [or Design Studio 4]

PUAD 4021 PORTFOLIO PREPARATION

This course is based on the ongoing tutorial review of the students' own portfolios by the faculty. It also includes presentations on the graphic organization of portfolios, commercial reproduction techniques, lighting and photographing models. Students are expected to take this course during either the fall or spring semester.

CR: 1

Open to: Senior Bachelors degree in Architectural Design and Interior Design majors only; others by permission.

INTERIOR DESIGN, BFA

REQUIRED

SECOND YEAR

PUID 2000 DESIGN STUDIO 1

The first semester sophomore design studio explores issues pertinent to both architecture and interior design. In order to help students develop an understanding of how these disciplines accommodate human experience, the interior and formal qualities of space are explored through the integration of program, materials, tectonics, and light. Problems address increasing levels of complexity and scale, from the individual to the communal.

CR: 5

Open to: Bachelors degree in Architectural Design and Interior Design sophomores only.

PUID 2050 ELEMENTS OF SPACE, TECHNOLOGY & SURFACE

Using digital media as a tool, this course provides a comprehensive introduction to the formal vocabulary of interior design and architecture, from solids and voids, to structure and detailing, interiors and exteriors. Introducing widely employed media software, including Form Z and 3D Studio Max, students critically examine the phenomenon of how design is represented by means of digital technology on Mac and PC platforms.

CR: 3

Open to: Bachelors degree in Architectural Design and Interior Design sophomores only; others by permission.

PUID 2055 REPRESENTATION & ANALYSIS 1

This class is designed to teach students how to communicate their ideas through drawings, models, and the digital media. Coordinated with the Sophomore Design Studio, this class will teach students how to effectively represent their design intentions. In addition students will be introduced to the analytical process which will develop their ability to observe, record, and abstract principles of organization, composition, and iconography.

CR: 3

Open to: Bachelors degree in Architectural Design and Interior Design sophomores only.

THIRD YEAR

PUID 3000 DESIGN STUDIO 3

In this core studio, students are faced with increasingly real project parameters, while adhering to the rigorous problem solving methodologies introduced in the sophomore year. The added components of materials, color, lighting, and furniture demand that students investigate and reveal the layers of a design project with increasing specificity, addressing key issues of human scale, experience, and comfort. Through regular meetings with a Lighting Design instructor, particular emphasis will be placed on lighting for the interior environment, both artificial and natural. This will include the physical and psychological attributes of light in space, as well as the role of light in sculpting space and crafting ambience.

CR: 6

Open to: Junior Bachelors degree in Interior Design majors only.

Pre-requisite(s): PUAD 2002 Design Studio 2 or PUID 2001 Design Studio 2

PUID 3055 PROGRAM: CONCEPT & REPRESENTATION

Continuing to build upon Rep and Analysis II, this course develops an understanding of the analysis of the program and methodologies required to generate the appropriate concepts. Ideas of adjacency, stacking

and test-fits are explored and integrated in the conceptualization process. Working simultaneously with hand drawing and digital design, students further develop their ability to communicate their ideas. Particular emphasis is placed on an experiential understanding of spatial design and interior space.

CR: 3

Open to: Junior Bachelors degree in Interior Design majors only.

PUID 3100 CRITICAL STUDIES IN DESIGN 1

This course explores periods and modes in the history and theory of interior design in the western world from ancient times until the twentieth century. Focusing on the changing notions of comfort, style, forms, and social significations, the course examines concrete accoutrements of living, while looking into furniture and furnishings, interiors, metalwork, ceramics, glass, and the other decorative features and accessories of domestic life, as well as in architectural forms as they developed over these periods. The main objective of the course is to provide students with tools to comprehend and analyze as well as to develop critical thinking of the way in which physical environments were set within broader social, political, and economic frameworks of the societies that produced them.

CR: 3

Open to: Junior Bachelors degree in Interior Design majors only.

FOURTH YEAR

PUID 4000 DESIGN STUDIO 5

This studio provides students the opportunity to work on larger scale projects. Fall semester projects have typically included one large institutional project (community center, women's shelter, etc.) conducted in teams, and one hospitality project in the form of an in-house competition with Starwood Hotels and Resorts (hotel guest suite, hotel lobby/bar, etc.).

CR: 6

Open to: Junior Bachelors degree in Interior Design majors only.

Pre-requisite(s): PUID 3001 Design Studio 4

PUID 4005 DETAILS, FURNITURE & CONSTRUCTION

Appropriate detailing and construction have a direct impact on the designed product and its intent. In this course, the integral relationship between design, detail, building and construction will be analyzed, researched and explored. Built projects will include the detail as a source of inspiration and the beginning for furniture or an environment. This class is coordinated with Design Studio 5.

CR: 3

Open to: Senior Bachelors degree in Interior Design majors only.

PUID 4012 PORTFOLIO PREPARATION

This course helps students to assess their portfolio of work from the viewpoint of prospective employers or clients. Students will be given specific advice on upgrading their portfolios as well as on the nuances of landing a job.

CR: 1

Open to: Bachelors in Architectural Design and Interior Design seniors only; others by permission.

PRODUCT DESIGN, BFA

REQUIRED

SECOND YEAR

PUPD 2000 PRODUCT DESIGN STUDIO 1: RESEARCH, DESIGN & DEVELOPMENT

Product Design Studio 1: Research, Design & Development aims to give students a hands-on introductory experience of basic product design problem solving, techniques, and skills through physical exercises in iterative prototyping and testing. In this studio, the first in a six-course core studio sequence, students will begin to identify where and how design can act. Students will be working both individually and collaboratively, in a studio environments.

CR: 3

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

PUPD 2015 GRAPHIC LAYOUT, PORTFOLIO & PUBLICATIONS

This course introduces students to graphic tools, photography and general strategies used in printed and digital presentation, portfolio, and publication. Organization of research, photo editing, process drawing, material studies and other assignments both document progress as well as work towards building a cohesive body of work.

CR: 3

Open to: Sophomore Bachelors degree in Product Design majors only.

PUPD 2040 PROCESS DRAWING & DIGITAL PRESENTATION

Process Drawing & Digital Presentation aims to teach the manual and digital skills that will allow students to quickly produce essential types of drawings required at each stage of the product design process. This seminal introductory course works towards persuasive and clear communication in the core studios. Work will be done individually and includes one on one support as well as group pin-up.

CR: 2

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

Co-requisite(s): PUPD 2000 Studio 1: Research, Des & Dev

THIRD YEAR

PUPD 3000 PRODUCT DESIGN STUDIO 3: DESIGN CONCEPTS & APPLICATIONS

Product Design Studio 3: Design Concepts & Applications aims to recognize opportunities for designers to utilize digital fabrication technologies that leverage the possibilities of the technology in order to deliver stakeholder benefits. The course has a heavy emphasis on material exploration and exercises knowledge learned in Models, Mockups and Prototypes 1 & 2, Materials 1, Intro to CAD, and PD. Design Studio 1&2/Research, Design & Development. Students will be working both individually and collaboratively towards comprehending the difference between fundamental innovation and incremental change in their work as well as beginning to articulate the relationship of manufacturing/fabrication processes to larger societal contexts.

CR: 3

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

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

PUPD 3052 MODELS 3

This course will work directly with Product Design Studio 3: Design Concepts & Applications. Coordinating with the assignments and special projects within studio, multiple in-class demonstrations of processes and techniques will focus on a more in-depth exploration of materials and applications covered in Models,

Mockups and Prototypes 1&2. The course will begin to integrate the 3-D printer and the technology learned in Rhino and Solid Works into a process of model making. The course will focus on the fabrication of working prototypes.

CR: 2

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

Pre-requisite(s): PUPD 2031 Models, Mockups and Prototypes 2

PUPD 3070 INFORMATION DESIGN

Students work with the instructor on an individual basis to create the ideal setting for their senior thesis exhibition. Both visual and verbal presentations will be covered. Output characteristics, typesetting and multi-media possibilities will be covered. On-site (gallery) interaction with the space will be included.

CR: 2

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

PUPD 3072 MATERIALS & PROCESSES 2

Materials & Processes 2 teaches students about specific qualities of materials and manufacturing processes that product designers currently use, and could potentially use in the future. Students learn guidelines for material and process selection and implementation -- and how to approach sustainable/conscientious specification. Additional topics covered include sourcing (how to find manufacturers to make a product) and cost analysis (how to determine how much a product will cost to produce). This class consists of a combination of lectures, field-trips to manufacturing and fabrication sites, as well as projects. Through these activities, the course aspires to instill a spirit of empowerment and currency in engaging vendors, materials, and manufacturing processes.

CR: 2

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

Pre-requisite(s): PUPD 2072 Materials & Processes 1

PUPD 3102 RHINO 1

This course is an introduction of digital modeling in the NURBS environment using the Rhino3d software package. It will focus on the foundational skills of curve and surface creation in the NURBS environment along with rendering for model presentation. Comparisons of the model building strategies of SolidWorks and AutoStudio with Rhino3d will be addressed, along with their interactions used to complement various modeling environments. The uses of internet resources will be stressed for further learning independence. This course aims to increase understanding of digital modeling through the comparisons and complimenting of different modeling and rendering environments.

CR: 2

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

PUPD 3126 SOLID WORKS

Solid Works is an industry standard 3D parametric solid modeling and surfacing CAD program. The course will lead students through the basic building blocks needed in order to make part files, combining them into assemblies and then turning them into drawing files. 3D Solid Works models will be fully associative and can be defined by the users or via automatic relationships. By integrating project-based studio work into the software, students will gain further understanding of how 3D model creation both illustrates as well as informs decision making process.

CR: 2

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

PUPD 3220 PROTOTYPES 3

This course will work directly with Product Design Studio 3: Design Concepts & Applications. Coordinating with the assignments and special projects within studio, multiple in-class demonstrations of processes and techniques will focus on a more in-depth exploration of materials and applications covered in Models, Mockups and Prototypes 1&2. Students will be introduced to concepts of industrial/series production, jig building, and full-scale prototypes. Topics such as traditional and experimental upholstery, off loom woven structures, knockdown cabinetry, inflammables and composites may be covered.

Collaboration/peer learning and teamwork are stressed, along with efficient time-management during studio work sessions.

CR: 2

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

Pre-requisite(s): PUPD 2021 Models, Mockups and Prototypes 2

PUPD 3226 SOLID WORKS 2

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

CR: 2

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

Pre-requisite(s): PUPD 3126 SolidWorks 1

FOURTH YEAR

PUPD 4000 PRODUCT DESIGN STUDIO 5: INTERDISCIPLINARY PROJECT(S)

Product Design Studio 5: Interdisciplinary Project(s) includes participation in team projects with a high degree of project closure and advanced presentation. Students sharpen prior learning employing design process in iterative, active, and analytical ways utilizing prototyping, testing, and comparative research. Projects work with outside partners and completed proof of concept(s) models are critiqued both inside and outside the University.

CR: 4

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

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

PUPD 4082 MATERIALS & PROCESSES 4

In Materials 4 students advance and apply the knowledge of materials and manufacturing process learned in earlier classes. During this project-based course, students interface with vendors and suppliers for their studio project. Objectives include learning the nuanced language of manufacturing, quotes and specifications and becoming familiar with resources and methods for identifying vendors and suppliers. Students will begin identifying the physical characteristics of their senior project and developing a portfolio of related materials and manufacturing processes. Issues such as cost analysis and project management are also covered. They will create maps identifying, sources, processing and transportation methods as well as financial, environmental and social costs involved with a particular material or process selection.

CR: 2

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

Pre-requisite(s): PUPD 3073 Materials 3

ELECTIVES

3000 LEVEL

PUPD 3031 PRODUCT ILLUSTRATION

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

CR: 2

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

PUPD 3037 HOW THINGS WORK

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

CR: 2

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

PUPD 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.

CR: 2

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

PUPD 3300 METAL FABRICATION

Students in this class will use the intelligence of the materials to inform the design process by asking the following questions: What does the material want to do? What is it capable of? What are its limits? What are its secrets? What is the material in your hands telling you about your work? Students will learn to design and fabricate using modern metalworking techniques. Study methods for cutting, forming, machining and joining and finishing metals. Students will gain direct experience with a basic set of methods for joining, forming and finishing a variety of industrial metals. Particular areas of focus will include effective communication with vendors and understanding of the historical and cultural significance

of these evolving technologies. Integrate technical and design issues through a series of design/build projects.

CR: 2

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

PUPD 3310 NON-FERROUS METALS: 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, blind riveting, cold metal forming, soldering using an oxy-acetylene torch, surface texturing, and metal finishing. Students will be taught how to express design concepts graphically. Students will be required to provide their own hand tools and materials; a complete list will be given during the first session.

CR: 2

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

PUPD 3322 FUNDAMENTAL CERAMICS

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

CR: 2

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

ARCHITECTURE, M.ARCH

REQUIRED

FIRST YEAR

PGAR 5001 DESIGN STUDIO 1

The first semester of the Architectural Design Studio addresses a broad range of ideas and concerns that are embodied in the intellectual and creative process of generating architecture. Through a sequence of projects ranging in degree of abstraction, level of complexity and focus, the students learn the design skills that are necessary for the exploration, development and communication of conceptual ideas and their manifestation into architectural space and form.

CR: 6

Open to: Masters degree in Architecture majors only.

PGAR 5013 REPRESENTATION AND SPATIAL REASONING

This course is designed to develop a student's representational skills and thinking. Issues of how to draw and what to draw will be investigated, but more importantly the class will focus on why a particular project might suggest a particular form of representation.

CR: 4

Open to: Masters degree in Architecture majors only.

PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE: LECTURE

This course will introduce themes central to modern architecture from the mid-nineteenth century, and their transformations in the twentieth and early twenty-first centuries, paying particular attention to New York as a paradigm of the perpetually contemporary city. As architecture encountered the industrialized condition of modernity and the rise of the metropolis, it gave rise to a fascinating range of aesthetic and programmatic experiments. The course will pay particular attention to the way in which architects have responded to, and participated in broader technological, economic and socio-political transformations, as well as formal and aesthetic developments in the arts.

CR: 3

Open to: All School of Constructed Environments graduate students.

Co-requisite(s): PGAR 5041 Recitation.

PGAR 5113 ISSUES AND PRACTICES IN MODERN ARCHITECTURE 1: LECTURE

Throughout the Twentieth Century, architects asked, "What are the relationships of my work to philosophy, science, religion, ecology, politics, cyberspace, gender, literature, aesthetics, economics, history, culture, and technology." In this seminar students will explore case studies helping order to understand the complex factors at play today in the creation of architecture. In addition to group study of case studies in architectural, landscape and urban design, students will also read critically primary and secondary sources, keep a Process Folio, give short reports, and develop an independent research project on a design of their choice.

CR: 3

Open to: All School of Constructed Environments graduate students.

Co-requisite(s): PGAR 5115 Recitation.

PGAR 5115 ISSUES AND PRACTICES IN MODERN ARCHITECTURE 1: RECITATION

See description for PGAR 5113.

CR: 0

Co-requisite(s): PGAR 5113 Lecture

SECOND YEAR

PGAR 5201 DESIGN STUDIO 3

This studio course will ask students to speculate about the complex relationship between building and landscape/environment, with an emphasis on how issues of sustainability can be used as a catalyst for creatively rethinking conventional notions of enclosure, tectonics, and program. Assuming that the constructed and the organic are mutually imbricated systems, the course will investigate the emergent possibilities arising from new interfaces between the architectural and the 'natural'.

CR: 9

Open to: Masters degree in Architecture majors only.

Pre-requisite(s): PGAR 5001 Design Studio 1 and PGAR 5002 Design Studio 2.

PGAR 5213 STRUCTURAL TECHNOLOGY 1: LECTURE

Learn basic principles of statics, strength, and stiffness. Study the basic behavior of beams and columns. The course seeks to develop a qualitative as well as quantitative understanding of structural analysis and serves as an introduction to Structural Technology 2.

CR: 3

Open to: Masters degree in Architecture majors only.

Pre-requisite(s): college level physics and calculus. **Co-requisite(s):** PGAR 5215 Recitation.

PGAR 5215 STRUCTURAL TECHNOLOGY 1: RECITATION

See course description for PGAR 5213.

CR: 0

Open to: Masters degree in Architecture majors only.

Co-requisite(s): PGAR 5213 Lecture.

THIRD YEAR

PGAR 5401 DESIGN STUDIO 5

During Design Studio 5, a visiting critic presents a thematic urban problem related to his/her specific field of interest. This project poses questions of the role of architecture with a complex public program, which is explored in detail through the course of the semester. The semester is broken into a series of projects, culminating in the design and representation of a final larger urban piece.

CR: 9

Open to: Masters degree in Architecture majors only.

Pre-requisite(s): M.Arch studios 1-4.

PGAR 5403 THESIS PREPARATION

Thesis Prep helps students initiate, compile and organize research that will lead to Design 6 in the Spring semester. This course provides a framework for students to articulate a thesis problem and select a site prior to beginning their design thesis.

CR: 1

Open to: Masters degree in Architecture majors only.

Pre-requisite(s): M.Arch Studios 1-5.

PGAR 5513 THEORY OF URBAN FORM

Theory of Urban Form examines the various ways architects have theorized their role in relation to the design of cities over the past four decades. The period of time covered, from the 1970's to the present, comprises an era of radical transformation in architecture, urban form and daily life. It comprises the emergence of digital technologies, the end of the Cold War, neo-liberal globalization, and its recent collapse. Additionally we have seen an awakening of environmental consciousness as well as the emergence of a multiplicity of diverse urban subjectivities around civil rights struggles around race,

gender, ethnicity and sexuality. While we will focus on the last forty years, contemporary theories will be examined in relation to intellectual genealogies and historical examples and practices reaching deeper into the past. A key theme will be examining the tension between how the city is made through collective architectural expressions, and how individual buildings are informed by the architecture of the city itself. Therefore, transitions in urban form will be examined through the change in discourse both in written architectural theories and representations, but also on how these forms of material construction establish a specific metabolism of the city based on social, food, energy and water systems, and ultimately changes the role of the architect in shaping urban form.

CR: 3

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

LIGHTING DESIGN, MFA

REQUIRED

FIRST YEAR

PGLT 5001 LIGHTING STUDIO 1: LIGHT, VISION AND REPRESENTATION

In this course, students will explore fundamental design components involving spatial composition, color, form, contrast, pattern, material, and texture in conjunction with electric lighting and interior space. This study begins with two-dimensional hand drawing and proceeds through three-dimensional model studies to full-scale environmental installations and digital simulations. In the context of this initial investigation of electric light as a design medium, students discover various means of representation, including photography, hand and computer rendering, and computational analysis.

CR: 6

Open to: Masters degree in Architecture, Lighting Design, and Interior Design majors only

PGLT 5111 PRINCIPLES OF LIGHTING 1

This course surveys technical and practical aspects of lighting design applications, including the physics of light, lamp technology, optical design, luminaire typologies, photometric analysis, calculations, and health effects of light.

CR: 3

Open to: Masters degree in Architecture, Lighting Design, and Interior Design majors only; others by permission.

PGLT 5115 LUMINAIRE DESIGN

This course explores the design and historical evolution of lighting fixtures, including aesthetic and technical forms, as well as the influences of fabrication and mass production on both decorative and architectural luminaires. Detail drawing of luminaire parts, full-scale model building and functional mock-ups are used for study and for presentation.

CR: 3

Open to: Masters degree in Architecture, Lighting Design, and Interior Design majors only; others by permission.

SECOND YEAR

PGLT 5003 LIGHTING STUDIO 3: COMPREHENSIVE/INTEGRATED STUDIO

This course combines deeper intellectual inquiry and technical analysis of light and architectural design through engagement with an existing urban site in New York City and the proposition of new design interventions. Students explore large-scale urban conditions, circulation patterns, and outdoor landscapes along with more challenging architectural spaces. This studio also unites lighting students with graduate students from other disciplines so that they can collaboratively measure, evaluate, and propose new design projects; the proposals stimulate debate about aesthetics, energy conservation, and social ethics. Students employ a variety of techniques, including computer visualizations, physical models, and full-scale mock-ups.

CR: 6

Open to: Masters degree in Architecture, Lighting Design, and Interior Design majors only.

Pre-requisite(s): successful completion of semester 1 and 2 of the MFA Lighting Design program

PGLT 5116 SYSTEMS TECHNOLOGY: EXAMINING THE RELATIONSHIP OF BUILDING SYSTEMS FROM THE MICRO TO MACRO

This course surveys various building system beyond lighting, the interrelationship between these systems and light. Major topics include electrical theory and practice, codes, control systems, energy management and testing procedures. The course also covers thermal issues, including luminaire performance, regulatory requirements, overall building performance, and systems integration.

CR: 3

Open to: Masters degree in Architecture, Lighting Design, and Interior Design majors only.

Pre-requisite(s): successful completion of semesters 1 and 2 of the MFA Lighting Design Program

PGLT 5126 THESIS SEMINAR

This course is a research based preparatory seminar course in the final fall term that precedes the spring Thesis Studio. Here, students work closely with faculty to define and examine a topic of their choosing that will subsequently be examined through a design problem in Thesis Studio. Students conduct research, establish case study reports to substantiate their argument, draft their thesis abstract and learn formal research writing techniques.

CR: 3

Open to: Masters degree in Architecture, Lighting Design, and Interior Design majors only.

Pre-requisite(s): successful completion of semesters 1 and 2 of the MFA Lighting Design program

INTERIOR DESIGN, MFA

REQUIRED

FIRST YEAR

PGID 5001 DESIGN STUDIO 1

Design Studio 1 introduces students to fundamental interior design issues including form, space, threshold, light, color, and scale through a series of design and analytical projects that emphasize the inventive and conceptual dimension of design. Assignments involve restrained sites with programs of only moderate complexity and size. Assignments build on the analytical and representational skills developed in the concurrent Representation and Spatial Analysis I course. Studio 1 also contributes to the formation of a shared project-based vocabulary for interior designers by incorporating the analysis of canonical precedents into the design work of the studio.

CR: 6

Open to: Masters degree in Interior Design majors only.

PGID 5015 INTERIOR DESIGN SURVEY: FORM, FUNCTION, AND MEANING OF CONSTRUCTED SPACES FROM THE 15TH TO THE 20ST CENTURIES

This course presents an introduction to the design of the interior from the late 15th century to the late 20th century. Issues of form, style, function, and meaning of spaces will be explored through specific design projects, artists, and patrons that both characterize and raise questions about historical and stylistic periods. Through class lectures, discussions, and readings that reflect a variety of critical approaches, this course also aims to situate the history of western and non-western interior design within a broader cultural, social, and political context.

CR: 3

Open to: All university graduate degree students.

PGID 5021 REPRESENTATION AND SPATIAL ANALYSIS

This course explores techniques of architectural representation in order to develop a student's ability to think, draw, and analyze architecture and interior spaces. The course is a critical exploration into the conventions of architectural drawing, including: plan, section, elevation, 1-, 2-, and 3-point perspective, axonometry, parallel line projection, shadow projection, oblique projection, and descriptive geometry. These conventions are taught as both skills (how to) and studied as critical subjects in the construction of architectural ideas (why to). Students are asked to pursue both analogue and digital technologies simultaneously. Analogue techniques include sketching, hardline drawing, collage, and montage construction. Digital technologies include photoshop collage, graphic layout systems, 3-D modeling, rendering options, 2-D and 3-D printing/prototyping. The assignments of this course are coordinated with the architecture and interior design studio course.

CR: 3

Open to: All university graduate degree students.

PGID 5122 MATERIALS & PERFORMANCE

This course is an intensive research seminar into materials in design, from the structural to the decorative, as viewed through the critical lens of sustainability. Part lecture, part research lab, and part field work, this course gives an overview of the role of materials in the formation and execution of spatial concept. Throughout the semester, relationships between material, performance and use are established and evaluated within a practice of committed sustainability. Traditional, composite, and interactive materials are introduced and discussed. Accompanying 140 this course are field trips to product and material manufacturers and research laboratories. Use of the wood and metal shops and visits to the Donghia Materials Library and Material Connexion are incorporated into course assignments. The course will focus

on issues of materials and sustainability with the goal of developing a sensibility about the way material decisions affect the environment and the performance of interior spaces.

CR: 3

Open to: All university degree students

SECOND YEAR

PGID 5201 DESIGN STUDIO 3: SCE GRADUATE INTEGRATED STUDIO

Design Studio 3 is a comprehensive design studio in which students creatively synthesize site and program analysis, building technologies and systems, as well as aesthetic and material intentions into a detailed design proposal.

CR: 6

Open to: Masters degree in Interior Design majors only

Pre-requisite(s): PGID 5001 Design Studio 1, PGID 5101 Design Studio 2

PGID 5212 FABRICATION AND PROCESS

This course aims to develop an understanding of the elements of the interior and their effects on the experience of space via the lens of how they are made. The course will: investigate current and historical methods of fabrication; question why things are made the way they are and whether they could be made differently; identify and highlight connections between hand/machine, craft/mass-production, customization/serialization; address ethical and environmental issues with regards to making things. The goal is to: develop a working vocabulary with which designers converse with makers and fabricators; understand the importance of the hand in the design process; re-imagine the possibilities of production with this new understanding. Topics will include issues of efficiency, material usage, manual skill and tradition, byproducts of manufacturing, scale, and designer/maker interface. The course format is comprised of lectures, discussions of weekly readings, visiting designers/fabricators and off-site visits to factories and production facilities.

CR: 3

Open to: All university graduate degree students.

PGID 5233 THESIS PREP

Thesis Preparation is a research seminar and is the first of a two-semester thesis project. Each student conducts in-depth, self-guided research and develops a critical and theoretically informed position on a topic within the field of interior design. Students work closely with thesis faculty during the Fall semester to develop critical thinking skills and to identify appropriate resources for each individual area of interest. Students will present and develop a series of graphic and written statements and presentations throughout the semester, which help articulate the thesis argument.

CR: 3

Open to: Master degree in Interior Design majors only

Pre-requisite(s): PGID 5001 Design Studio 1, PGID 5101 Design Studio 2

SCHOOL OF CONSTRUCTED ENVIRONMENTS, SCHOOL-WIDE OFFERINGS

REQUIRED

PSCE 5300 ENVIRONMENTAL TECH 1: LECTURE

Environmental Technology explores the science and technology for measuring and maintaining comfort conditions and ecological balance within buildings, with emphasis on high-performance sustainable design and systems integration. Supervised construction site visits provide case studies that demonstrate the practical application of theoretical concepts.

CR: 3

Co-requisite(s): PSCE 5301 Recitation

PSCE 5301 ENVIRONMENTAL TECH 1: RECITATION

See course description for PSCE 5300.

CR: 0

Co-requisite(s): PSCE 5300 Lecture

PSCE 5201 DESIGN STUDIO 3

This inter-disciplinary and collaborative studio course brings together students from interior design and lighting design to speculate about the complex relationships between program, building materials and technologies, and architectural lighting, leading to the creation of a detailed design proposal.

CR: 6

Open to: Masters degree in Lighting Design and Interior Design majors.

ELECTIVES

5000 LEVEL

PSCE 5001 DIGITAL DESIGN: ENVIRONMENTS

This course focuses on new sets of tools and technologies which empower designers to create new orchestrations in the environments they design. Students will learn about interaction design in spaces through first-hand experience with these systems as well as learn new sets of tools for thinking about and designing these spaces. Topics covered include: tools for creating reactive environments, place as a social network, service design, and virtual experiences in physical spaces. Students will be introduced to and given skills to evaluate new technologies.

CR: 3

Open to: All university graduate students.

PSCE 5002 DIGITAL DESIGN: PRESENTATION

This course explores the relationship between conceptual investigations and spatial prototyping via projective, three-dimensional electronic images. Students are exposed to the idea of “translation” as they bridge intuitive and gestural sketches into carefully crafted three-dimensional models, while investigating the potential of parametric design, basic scripting and photorealistic lighting techniques. Creative writing, book-making and graphic communication are used and presented as well.

CR: 3

Open to: All university graduate students.

PSCE 5010 INTRO TO LIGHTING PRINCIPLES

This elective serves as an introduction to core lighting design principles. No prior knowledge of lighting design or specific prerequisite courses is required. Lighting students are not eligible to enroll. Students will be introduced to lamp source categories, the history of these technical evolutions, optics, and other lighting fundamentals. Lectures will be accompanied by hands-on demonstrations and exercises introducing the physics of luminaire design, optics, color and color rendering properties of various light sources as well as visual perception and the anatomy of vision. This initial technical study will culminate in a studio-based design project utilizing an existing site in New York where students will conduct field analysis, programmatic development, and propose a new lighting design.

CR: 3

Open to: All university graduate degree students; upper-level undergraduate students with permission.

PSCE 5020 INTRO TO CERAMIC LIGHTING

Porcelain has long been desired for its translucent properties, making it a natural vehicle/material for lighting. In this class students will learn and use a variety of ceramic techniques to design and produce lighting objects that use flame, incandescent, and alternative light as a source. Issues of function, conceptual content, safety, translucency/opacity, ritual, atmosphere and material limits will be incorporated into each project.

CR: 3

Open to: All university graduate degree students; upper-level undergraduate students with permission.

PSCE 5030 TOPICS: EXHIBITION DESIGN

From the museum galleries to trade shows, an exhibition designer constructs perceptions between the viewers, artifacts, and spaces in multiple dimensions. In a series of lectures, exercises, presentations, and excursions this introductory class will explore the realm of exhibition design as temporal architecture. Research and discussions will serve to critically examine the socio-cultural role that exhibitions and their curatorial narratives, lighting, and design plays in shaping ideas and assigning value to objects, collections, and archives. Lectures will cover historical precedents, presentations by and about international architects, designers, and curators who have advanced the contemporary discourse and are active in the field of exhibition design. Additional lectures and readings assignments will review the structure and personnel involved in Museum exhibitions and the associative rules and regulations for design implementation. Class assignments will include visits to some of New York's preeminent institutions, student seminar presentations, and will culminate in a small exhibition design project. Pre-requisites include a basic comprehension of architectural and interior design, scale, orthographic drawings, and model making. Digital and digital drawing skills are welcome in the class but are not required.

CR: 3

Open to: All university graduate degree students; upper-level undergraduate students with permission.

PSCE 5031 TOPICS: FURNITURE

This studio course will examine and demystify the world of volume furniture manufacturing, highlighting the development of a design from its conception to its serial replication, while providing an overview of the contract and residential furniture market. Lectures will cover materials (woods / plastics / metals / upholstery) and manufacturing processes common to furniture design. Case studies will reveal the historical context and manufacturing innovations behind some of the most iconic furniture pieces by some of the most important manufacturers and designers from the mid-twentieth century to today. In the latter half of the course, design process and methodology will be covered and students will design and develop one piece of furniture with the goal of volume manufacturing. These pieces will be in response to a specific design brief and will incorporate the knowledge gained in the first half of the course.

CR: 3

Open to: all graduate and undergraduate SCE students with an interest in Furniture Design; a working knowledge of CAD / technical drawing / modelmaking is expected..

PSCE 5032 TOPICS: RAW STRUCTURE

The last half Century has seen the structural engineer's role in architecture become ever more critical—and increasingly prominent. This course will discuss topics in structure and building construction through actual case studies, primarily in the New York City area. Each lecture will present a different project selected for its relevance to a specific topic of structural engineering and how the structural system influenced the architectural design (& vice versa). Projects presented will include designs by Diller Scofidio + Renfro, OMA/Rem Koolhaas and Renzo Piano among others. Structural topics will be discussed in both a practical and theoretical way. The objectives of the course will be: 1) to provide an advanced knowledge of structures including knowledge of practical issues encountered in construction; 2) to demonstrate the importance of structural systems in architectural design, and; 3) to understand how architecture and structure inform each other in integrated building design. Upon successful completion of the course, students will: 1) better understand how buildings perform structurally; 2) have an increased understanding of common (and less common) structural systems and specific components of those systems; 3) have an increased understanding of practical, “real world” issues encountered during construction, and; 4) have a better understanding of how structure and architecture influence each other. Weekly assignments will include basic problem sets. Prospective students should have some structural knowledge, including a working knowledge of statics and some familiarity with structural engineering (such as completion of a class in basic structures). Students should be upper-level or graduate-level architecture students. Other majors by permission only.

CR: 3

Open to: Masters degree in Architecture majors only.

Pre-requisite(s): PGAR 5213 Structural Technology 1.

PSCE 5033 TOPICS: SUSTAINABLE DESIGN

Sustainability is a term used by scientists and practitioners holding widely differing perspectives, from biology to political science, from economics to environmental history and international relations. This seminar will explore how we might construct a conceptual framework for understanding the complex questions that “sustainability” raises for the design professions, and for the study of Design History and Theory today. 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? We will investigate these questions through an emphasis on the built environment, understood as part of a larger social, cultural and intellectual territory. We will look at how designers and critics have responded to the concept of “sustainability,” from the last decades of the 19th century, up to today. Our approach will be to weave together writings about nature and the environment (George Marsh, Aldo Leopold, Rachel Carson), with key moments of environmental policy and activism (such as the first Earth Day, the Brundtland Report), and design research (from early 20th century Garden Cities, to Masdar and BedZED).

CR: 3

Open to: All university graduate degree students; upper-level undergraduate students with permission.

PSCE 5034 TOPICS: LIGHT-SPACE ART

In 1969 Robert Irwin and James Turrell outlined a new direction for art that identified viewer experience as the critical outcome of creative production and established visual perception of space as a principal concern. Light was recognized as the primary medium for investigating these ideas and the field of light-space art emerged. Combining seminar and studio methods, this course provides students with a better understanding of light-space art and the concepts behind it. The course has three major objectives: (1) to explore light-space art precedent through lectures, research and in-situ review of installed work, (2) to introduce a range of theories relevant to the field, and (3) to investigate perceptual issues of light and space through full scale, hands-on exercises. Prior knowledge of lighting fundamentals and/or contemporary art theory is recommended. All studio exercises and installations will be collaborative. Upon

successful completion of this course students will understand key topic areas of light-space art including viewer experience, the lighting system, space / time and representation. Additional learning outcomes will be gained through the development of student led design proposals from concept to realization.

CR: 3

Open to: All university graduate students; undergraduates by permission of instructor.

PSCE 5051 HISTORY: POLITICS OF ARTIFACTS

Drawing from design case studies scaled from site to building interiors and details, as well as from an interdisciplinary set of readings in design theory, natural and technological science, philosophy, and social-praxis theory, the seminar will explore the dynamic relationship between ourselves and the spaces we occupy. In particular, it will attempt to broaden an understanding of how both our physiology and cultural knowledge legislate the physical and phenomenal nature of habitation. It will examine how we use objects in space to orient ourselves, determine direction, and maintain equilibrium, as well as the ways in which designers manipulate factors such as material, light, space-shape, form, to make one space different from another. Students will work in Reading Study Groups and undertake two design projects as members of their group. A third and final design project will be focused on the development of each individual student's Studio Project.

CR: 3

Open to: All university graduate students; undergraduates by permission of instructor.

SPECIAL REGISTRATION

PGAR 5900 INDEPENDENT STUDY

CR: 1 TO 3

PGAR 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PGAR 5902 IND STUDY: DESIGN WORKSHOP

CR: 3

PGAR 5910 MAINTAINING STATUS

Please see program for approval.

CR: 0

PGID 5900 INDEPENDENT STUDY

CR: 0.5 TO 3

PGID 5901 PROFESSIONAL INTERNSHIP

CR: 0.5 TO 3

PGLT 5900 INDEPENDENT STUDY

CR: 1 TO 6

PGLT 5910 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PUAD 3900 INDEPENDENT STUDY

CR: 1 TO 3

PUAD 4910 PROFESSIONAL INTERNSHIP

CR: 0 TO 6

PUID 3900 INDEPENDENT STUDY

CR: 1 TO 3

PUID 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PUPD 3900 INDEPENDENT STUDY

CR: 1 TO 6

PUPD 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

SCHOOL OF DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

REQUIRED

FIRST YEAR

PUDM 1100 INTRO TO DESIGN & MANAGEMENT

This course provides an overview of topics and issues central to the Design and Management program, with an emphasis on the relationships between design, experience and social and economic change.

CR: 3

Open to: School of Design Strategies undergraduate degree students only; other undergraduates by permission of BBA Design and Management Program.

PUFN 1800 DESIGN 1: DES ELEM & DGT TOOLS

Design 1 introduces students to the vocabulary of two-dimensional design through projects created using both traditional and digital processes. Students will explore elements (value, shape, and line), principles (symmetry, balance, proportion, and weight), and color (hue, saturation, temperature, etc.) while gaining familiarity with design processes and technologies. Students will undertake projects that encourage both lateral and linear thinking, the generation of multiple outcomes, and the refinement of a single outcome. Through critique and discussion, students will learn the vocabulary of elements and principles that constitute a designer's basic language while identifying and articulating this vocabulary in the work they will produce.

CR: 5

Open to: Bachelors degree in Design & Management majors only; others by permission of BBA Design & Management.

SECOND YEAR

PUDM 2002 DESIGN 3

This course is an introduction to visual organization and information design. Students explore different types of information, and the modes of visual organization and representation most appropriate to each. The course is studio-based, and draws upon visual and technical skills gained in Design 1 and 2.

CR: 3

Open to: Bachelors degree in Design & Management majors only.

Pre-requisite(s): PUFN 1810 Design 2

THIRD YEAR

PUDM 2101 ECON & ETHICS OF SUST DESIGN

This course introduces students to the multiple meanings of sustainability for those in design and in business, including environmental stewardship as well as organizational, economic, and technological sustainability. Students consider the various pressures that globalization exerts on these multiple ideals of sustainability, and learn what kinds of structures, standards and (self-) regulations designers and industries may use to define and monitor their relation to these ideals. Students read texts on the cultural, technological, and business issues involved in sustaining growth and innovation, and explore the economic

and ecological implications of "business as usual," in order to begin conceptualizing alternatives to traditional business practices.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

PUDM 3301 RESEARCH & DEV METHODS

An introduction to the integration of research and design methodology, this course covers techniques of data collection and analysis that are commonly used in the context of design. Texts drawn from the social sciences are used to examine the fundamental principles upon which these techniques are based and to critique ways in which they have been applied, but emphasis is placed upon experimentation, and students gain immediate insight into their use in a series of projects which extend outside of the classroom. In this course, students gain practical experience conducting social-scientific research as well as strong theoretical understanding of the role that such research can play in processes of design development.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management Program .

PUDM 3401 MANAGING CREATIVE PROJECTS

This course introduces methods of planning and resource allocation that are central to most forms of project management and examines their application to the practice of design, where innovation is the objective and the means by which it is to be attained are often ill-defined. Students learn how to decompose complex processes into components, to distinguish those that are unfamiliar from those that are routine, and to use techniques such as Critical-Path Methodology to identify and manage levels of risk as projects unfold. As students master these techniques, and thereby develop the insight that is necessary to manage design projects efficiently, they also gain an appreciation of ways that management itself can be a creative activity.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students with permission of Design and Management program.

PUDM 3409 FINANCIAL MANAGEMENT

This course provides an introduction to accounting as well as to the three major fields of finance: financial institutions, investments, and corporate finance. The emphasis is on a thorough understanding of underlying concepts—including the time value of money, risk and reward, and valuation—and their practical application for entrepreneurs, managers, and investors.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students with permission of BBA Design and Management program.

Pre-requisite(s): LMTH 1950 Quantitative Reasoning; LTMH 2020 Statistics

FOURTH YEAR

PUDM 4020 BUSINESS LAW

This course provides an introduction to basic principles of business law, with an emphasis on the law of contracts, particularly the law governing contract formation, contract validity and enforceability. It will help students understand the common, statutory and constitutional bases of law, and the law's effects on business and commerce. Students study the operation of the judicial system from the initiation of a lawsuit to judgment and enforcement. Other topics addressed include: methods of arbitration, negotiation and mediation; alternative dispute resolution; administrative law and government regulation; product liability; business torts; intellectual property; business crimes; negotiable instruments; bankruptcy

and debtor-creditor relationships. It also covers some aspects of labor law and of business organizations. Upon the successful completion of the course, students understand the basic principles of law that are applicable to the business world.

CR: 3

Open to: all School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management program.

PUDM 4030 STRATEGIC MANAGEMENT

In today's business arena, strategic planning, marketing and analytical skills are demanded by all businesses. It is critical for a manager to have an ability to accurately assess the challenges and complexities of the firm's business environment, and to be versed in the skills and tools for devising strategic plans and to execute them in pursuing optimal strategic directions. This course provides students with the key theories, conceptual frameworks, and techniques that they will use when performing these managerial tasks. Specifically, the course is broken down into six modules: introduction to the management process; the strategic planning process; strategic marketing; organizational structure; human resources policies and management; and the business of the planning process. The course will also draw upon case studies from various industries. While the theoretical part focuses on fundamental factors affecting the fate of any business, the practical part helps students obtain insights into the operational determinants of business success through the analysis of specific cases.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management program.

FOUNDATION, BFA

REQUIRED COURSES

PUFN 1000 3D STUDIO 1

3D Studio introduces students to the basic principles, processes, and materials of three-dimensional form through a series of projects. These projects will encourage material exploration, drawing, experimentation, and conceptual development through the acquisition of essential core knowledge, to create and construct three-dimensional forms. Students explore form, space, and structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.

CR: 3

Open to: all first-year Foundation students; others by permission of Foundation program.

PUFN 1040 DRAWING STUDIO 1

Drawing Studio emphasizes the perceptual, analytical, and imaginative approaches to drawing that support broader art and design processes. The perceptual component develops eye, mind, and hand coordination through the objective observation of the human figure, still life, and space. The role of the analytical component is to develop an understanding of methods, concepts, and drawing systems, such as anatomical, orthographic, paraline, and perspective drawing. The imaginative component emphasizes experimental approaches, thinking outside the box and the development of the student's personal voice.

CR: 3

Open to: all first-year Foundation Students; others by permission of Foundation program.

PUFN 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.

CR: 3

Open to: all first-year Foundation Students; others by permission of Foundation program.

PUFN 1505 LABORATORY 1

Laboratory 1 orients first year students to their New York City environment with projects that explore contemporary art and design practices and culture through readings, writing, discussions, lectures, experience-based research and studio work. Students integrate conceptual, visual and tactile skills from their studio and ADHT (Art & Design History and Theory) courses in the development of projects that respond to their immediate urban environment, New York City. Laboratory emphasizes research and collaborative work as skills integral to a successful art and design practice. Students explore the dynamics of working in teams with an emphasis on process while learning to formulate and articulate a position. An interdisciplinary course, Lab is taught by faculty from different programs at Parsons in order to expose students to the breadth of study opportunities and disciplinary approaches in the art and design fields.

CR: 3

Open to: all first-year Foundation students; others by permission of Foundation program.

INTEGRATED DESIGN, BFA

REQUIRED

SECOND YEAR

PUIC 2100 IDC LAB: MEDIA

Students will work with various digital applications including, but not limited to, digital imaging, presentation, video and audio tools and Internet as platforms to investigate the concepts and processes of making, creating, imaging and representing society's media landscape. The course is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice. A special emphasis will be placed on digital media for purposes of representation, dissemination and critique.

CR: 2

Open to: BFA in Integrated Design majors only

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, fashion photography and fashion publications through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and making of approximately fifteen (15) garments in fifteen (15) weeks.

CR: 4

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program.

Co-requisite(s): PUIC 2100 IDC Lab: Media for Integrated Design majors

PUIC 2510 IDC ECOLOGIES: TOOLS FOR INTER

This course will be dedicated to creating a basic vocabulary around interaction practices, its systems, processes and tools for both person to person interactions, as well as person to artificial environment. Students will use the point of view of citizens rather than customers. Students will learn multi-scale analytical tools to understand and evaluate existing service-systems occurring in the city, ranging from simple and complex maps, to service blueprints and scripts, from storytelling to stakeholder analysis. In particular, students will use quantitative methods to verify environmental impact resulting from these interactions and develop innovative forms of representing quantitative and qualitative information. The engagement with these analytical readings will allow students to critically interpret the quality of experiences and gain insights on how to design to achieve service-system quality.

CR: 4

Open to: All university undergraduate degree students.

Co-requisite(s): PUIC 2100 IDC Lab: Media for Integrated Design majors

THIRD YEAR

PUIC 3100 IDC LAB: PERFORMANCE

This course focuses on the more performative aspects of practicing as an artist and designer. With basic body and performance exercises, students will engage in activities such as public speaking, debate, acting, role-playing, and enacting scenarios for design. Students will see how these various skills can benefit their design practice, but will also be encouraged to develop their own interest with regards to research methods using props and observational learning through scenario building.

CR: 2

Open to: All university undergraduate degree students

Pre-requisite(s): PUIC 2100 IDC Lab: Media and PUIC 2101 IDC Lab: Design Thinking for Integrated Design majors

Co-requisite(s): PUIC IDC Interfaces for Integrated Design majors

PUIC 3500 IDC INTERFACES: LOVE

This studio course is a mandatory junior core for the Integrated Design program's Fashion Area of Study students. In this course, students will continue to explore their personal interests as well as the competencies they would like to develop in relation to clothes, fashion, identity, media, and performance. Students in this course will develop an aspect of their work that needs more, in depth, support. IDC Interfaces: Love is a fully self-directed studio that requires a high degree of self-motivation. Students, for the first time in their Fashion Area of Study core sequence, will design their own design brief. The design brief will demonstrate a high level of innovation, translating interests, along with the acquisition of certain skills and competencies, into a constructive project. The emphasis of this class will be on structuring and mastering the students' own work process. Students are encouraged to find an internship that will support both their project and the development of identified skills and competencies.

CR: 4

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program

Pre-requisite(s): PUIC 2100 IDC Lab: Media, PUIC 2101 IDC Lab: Design Thinking, PUIC 2500 IDC Ecologies: (Un)Fashion and PUIC IDC Systems for Integrated Design majors

Co-requisite(s): PUIC 3100 IDC Lab: Performance for Integrated Design majors

PUIC 3500 IDC INTERFACES: LOVE

This studio course is a mandatory junior core for the Integrated Design program's Fashion Area of Study students. In this course, students will continue to explore their personal interests as well as the competencies they would like to develop in relation to clothes, fashion, identity, media, and performance. Students in this course will develop an aspect of their work that needs more, in depth, support. IDC Interfaces: Love is a fully self-directed studio that requires a high degree of self-motivation. Students, for the first time in their Fashion Area of Study core sequence, will design their own design brief. The design brief will demonstrate a high level of innovation, translating interests, along with the acquisition of certain skills and competencies, into a constructive project. The emphasis of this class will be on structuring and mastering the students' own work process. Students are encouraged to find an internship that will support both their project and the development of identified skills and competencies.

CR: 4

Open to: BFA in Integrated Design majors only; others by permission of BFA in Integrated Design program

Pre-requisite(s): PUIC 2100 IDC Lab: Media, PUIC 2101 IDC Lab: Design Thinking, PUIC 2500 IDC Ecologies: (Un)Fashion and PUIC IDC Systems for Integrated Design majors

Co-requisite(s): PUIC 3100 IDC Lab: Performance for Integrated Design majors

PUIC 3510 IDC INTERFACES: HOME SERVICES

The course will explore new services related to the household and its immediate spatial and social surroundings (e.g. community). It will challenge the limits of "living" in the traditional household (family and other forms of co-habitation such as apartment shares or roommates) and the co-use of semi-public

spaces (e.g. school or military canteens and housing facilities). The course will explore new services in the realms of housing (e.g. co-housing: residential communities with shared services and facilities such as laundry, guest accommodation, gardens, etc.) the extended home and others. Students will focus not only on the design of the tangible components that define the service experience (space, products, communication elements, events, etc.), but work on broader lifestyle concepts weighting cultural, social, environmental and economic benefits.

CR: 4

Open to: All university undergraduate degree students

Pre-requisite(s): PUIC 2500/2510 IDC Ecologies and PUIC 2610 Systems: Service and the Self for Integrated Design majors

Co-requisite(s): PUIC 3100 IDC Lab: Performance for Integrated Design majors

URBAN DESIGN STUDIES, BS

REQUIRED

SECOND YEAR

PUUD 2800 DRAWING: PERCEPTUAL METHODS

This is a highly topical course that mixes analysis of urban design with the powerful techniques of digital modeling, using the text *Digital Modeling for Urban Design* by Brian McGrath. 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, the visualization of which creates a mental structure, a collective philosophical and psychological construction shared by city inhabitants. Digital modeling is therefore the basis for the creation of new forms of networked knowledge of the relations between human-built and natural systems on micro and macro scales. The exercises of this course combine historical and abstract knowledge with the 'ground truth' of empirical experience in order to frame a public discussion about the future of an area of the city.

CR: 3

Open to: All university undergraduate degree students

PUUD 2810 DESIGN 1: STREET LIFE

We often use words such as ecology in our everyday life as a description of our immediate environment, our mental state or even as a metaphor for Nature. For ecologists, this word and others have very specific meanings. For example a model is an experiment of a framework, which in turn might contribute to a theory. What does this mean for design? This class will explore ways in which designers can engage within the process of scientific research as a key participant in an iterative loop, rather than as the implementer at the end of a linear process. Students will use a NYC street as the site for this design project. Some of the topics and methods that will be introduced include the history of New York City, the concept of resilience, contemporary urban ecosystem science and the development of a relational drawing set.

CR: 3

Open to: All university undergraduate degree students

THEORIES OF URBAN PRACTICES, MA AND DESIGN & URBAN ECOLOGIES, MS

REQUIRED

FIRST YEAR

PGUD 5020 DESIGN AND URBAN PRACTICE HISTORY LAB

Students develop a critical, future-oriented understanding of the history of urbanism. The course exposes students to multiple perspectives on urban history, and invites them to critique the assumptions underlying these approaches. Students analyze change in urban environments over time and look at who shapes cities, how cities change, and why those in power want to shape and reshape cities. Students emerge with a critical and global understanding of urban history, and a perspective on cities and urbanism that is constantly evolving.

CR: 3

Open to: All university graduate degree students; others by permission of Urban Ecologies or Urban Practices program

PGUD 5110 DESIGN AND URBAN PRACTICE COLLOQUIUM 1

Students investigate what exactly is meant by design and urban practice through a series of readings, discussions, essays, and most significantly, guest speakers who are innovative practitioners from all over the world. The colloquium is structured around alternating guest lectures and group discussions, framed by an overarching theme that connects design, practice, urbanism, and impact on the city. Topics and illustrative projects include community mobilizations, structural change, design processes, scales of intervention, and strategic transformations in cities.

CR: 3

Open to: All university graduate degree students; others by permission of Urban Ecologies or Urban Practices program

PGUD 5160 DESIGN AND URBAN ECOLOGIES METHODS 1

In this course, students learn to work with deep field mapping methods and present their projects visually through assemblages of film, text, interactive media, and print. Using Manhattan as a laboratory, the class explores little-known and often deliberately marginalized processes that affect the production, quality, and use of urban spaces.

CR: 3

Open to: Masters degree in Design and Urban Ecologies majors only; others by permission of Design and Urban Ecologies program

PGUD 5180 DESIGN AND URBAN ECOLOGIES STUDIO 1

Students in this introductory design studio examine exemplary models of urbanization and review political, economic, environmental, social, and design processes that have led to progressive city developments. They analyze a case study from the United States or abroad and develop design interpretations, representations, and strategies aimed at critically transforming an urban environment.

CR: 6

Open to: Masters degree in Urban Ecologies or Urban Practices only; others by permission of Urban Ecologies or Urban Practices program

STRATEGIC DESIGN & MANAGEMENT, MS

REQUIRED

FIRST YEAR

PGDM 5100 STRATEGIC DESIGN AND MANAGEMENT IN NEW ECONOMIES

This course exposes and introduces the students to the contexts, the complexities, and the conditions of the external environment (i.e. technological, socio-political, economic, and demographic) of the new economy based on services, experiences, and transience. These in turn present opportunities, challenges, and a new mandate for leadership and innovation on the part of design-intensive and creative firms that are slowly subsuming traditional consulting practice. How to design, manage and improve those design firms will require new design-managerial capacity. Students will investigate the aspects and angles of this ongoing transformation of and in the field of creative industries and will be presenting research and critique/commentary via seminal works in the field.

CR: 3

Open to: MS in Strategic Design and Management majors only; others by permission of MS in Strategic Design and Management program.

PGDM 5110 SUSTAINABLE BUSINESS MODELS

This course develops students' technical and practical abilities, capabilities, and competencies to innovate in order to commercialize and capitalize on value-creative ideas and solutions in the areas of sustainable and service design. It will engage students in development of real-life innovation implementation and operations models, strategies, and executions. The seminar will focus on the development of design innovation, business modeling and execution design capabilities, and competencies with reflection, coaching, mentoring, and organizational development methodologies.

CR: 3

Open to: MS in Strategic Design and Management majors only; others by permission of MS in Strategic Design and Management program.

PGDM 5120 MANAGING CREATIVE PROJECTS AND TEAMS

This course engages students in hands-on project management techniques worthy of new socio-economic conditions, constraints, and controversies. Students will define and practice techniques for fashioning order out of chaos, especially in the design management field with fewer rules, greater flow of information, and environmental dynamics, but with a mandate for rapid innovation, resiliency and gracefulness in frequent failure situations. They will develop their abilities to inspire and influence their interpersonal and leadership competencies. They will practice choice-making based on reductive and incomplete information, leveraging their rich experiential knowledge base, and identify how to productively function in organic, sometimes dysfunctional non-hierarchies. They will demonstrate high-performance team leadership via required field work and qualitative, quantitative research as well as collaborative methods.

CR: 3

Open to: MS in Strategic Design and Management majors only; others by permission of MS in Strategic Design and Management program.

TRANSDISCIPLINARY DESIGN, MFA

REQUIRED COURSES

FIRST YEAR

PGTD 5000 TRANSDISCIPLINARY DESIGN SEMINAR 1

This seminar provides the intellectual and contextual background for the transdisciplinary program. Design now interacts with increasingly complex cultural, technological, and economic forces; traditional design disciplines are no longer adequate to address complex global challenges. By exploring this shift, the course contextualizes the pressures to maintain specialization in design and the forces that currently challenge the disciplines. Literature and projects are used to argue that design can play a role in reshaping cultural practices. Students investigate not only cultural theory but also design case studies that have impacted cultural practices. In addition to doing readings, presentations and discussion, each student is expected to lead discussions on assigned readings.

CR: 3

Open to: MFA in Transdisciplinary Design majors; others by permission of Transdisciplinary Design program.

Co-requisite(s): PGTD 5100 Projects Studio 1

PGTD 5100 PROJECTS STUDIO 1: PUBLIC AND PRIVATE

Students explore strategies and practices of turning cultural observation and analysis into design projects with instantiated outcomes. By investigating the ways in which design blurs the lines between the public and the private, students learn to assess and identify patterns of social practice and change and to communicate those patterns using design methods. Typically, students complete a short, intensive project and a longer, more exploratory project. Special emphasis is placed on students' ability to articulate a well-founded design brief and to assess the most appropriate forms of response. Students also familiarize themselves with the design process for complex projects done by collaborative teams. They examine workflow and process in order to build a sound foundation for creating innovative design.

CR: 6

Open to: MFA in Transdisciplinary Design majors; others by permission of MFA in Transdisciplinary Design program.

Co-requisite(s): PGTD 5000 Transdisciplinary Design Seminar 1

PGTD 5110 INTENSIVE 1: ORIENTATION

The Transdisciplinary Design curriculum employs nontraditional techniques and methods that new students may not be familiar with. To introduce students to these processes, an orientation takes place during the first week of school when all other classes are on hold. Students are expected to be present for the entire week, during which they will learn about the skills and capacities needed to succeed in the Transdisciplinary Design program.

CR: 1

Open to: MFA in Transdisciplinary Design majors; others by permission of MFA in Transdisciplinary Design program.

SECOND YEAR

PGTD 5200 PROJECTS STUDIO 3: TRANSNATIONAL SOCIAL FLOWS

Communication technologies and travel have allowed people to establish social ties across vast distances. This course explores cultural assimilation, acculturation, reconfiguration, and subversion as practiced by communities and groups who are no longer nation-bound. Students research larger networks of flows that

cross urban, regional, and national boundaries. They analyze the circulation of goods, ideas, people, and finances as new organizational forms and find points of intervention in order to improve them. Emphasis is placed on creating and managing multiple partnerships, both in terms of communication and work flow. Students also incorporate those affected by a project into the design process. They are expected to identify and contact community members in order to conduct informed interventions into global flows. As this project can take on different shapes (systems, protocols, sites, spaces, maps, services), students must be able to defend the form their project takes.

CR: 6

Open to: MFA in Transdisciplinary Design majors; non-majors with permission.

Pre-requisite(s): PGTD 5101 Projects Studio 2: Emergent Social Forms, PGTD 5130 Design-Led Research.

Co-requisite(s): PGTD 5220 Thesis Preparation, PGTD 5230 Professional Communication

PGTD 5210 INTENSIVE 2: WORKSHOP

This one-week workshop serves as a research and development laboratory for industry and community partners. Experts from a range of fields are brought in as guests. Each workshop features two to three unique projects developed by faculty, external partners, or visiting designers. The process to create the project differs significantly from the workshop process: teams are smaller, the scope of the project is more narrow and focused, and external sponsors work more directly with students. Each student participates and completes only one project per workshop in a pre-assigned team. The workshop demonstrates how the Transdisciplinary Design program serves as a hybrid of the research culture of the university and the innovative practices of industry.

CR: 1

Open to: MFA in Transdisciplinary Design majors; others by permission of MFA in Transdisciplinary Design program.

PGTD 5220 THESIS PREPARATION

Building off of the research methods and practices developed during the second-semester course Design-led Research, this thesis preparation course requires students to develop a large but focused design-led research project, which emerges from their research interests. Students initiate and outline their project during the first semester of their second year and devote the majority of their final semester to it. The course culminates in a public Thesis Statement presentation, which articulates the scope and scale of the research project, demonstrates its relevance to an external community or public, and identifies the members of the thesis committee. The thesis committee must include at least one New School faculty member and two external advisors. Throughout the course, the instructor reviews how to compose a master's thesis, document the strengths and weaknesses of past thesis projects, and craft a research project that is innovative, original, and appropriate. Projects in MFA Transdisciplinary Design are collaborative; thesis students must form a team—whether with other students or with people outside the program—that serves as the basis of this collaborative effort. This course emphasizes early production sketches, prototypes, and other forms of visualization and materialization that reinforce the design-led emphasis of the thesis project. The course also works in parallel with the Professional Communication course, where students map a professional community and identify their roles as designers within it. This exercise informs the thesis preparation process, and students are expected to be able to explicitly connect their research and project with an external community.

CR: 3

Open to: MFA in Transdisciplinary Design majors only.

Pre-requisite(s): PGTD 5101 Projects Studio 2: Emergent Social Forms, PGTD 5130 Design-led Research.

Co-requisite(s): PGTD 5200 Projects Studio 3: Transnational Social Flows, PGTD 5230 Professional Communication

PGTD 5230 PROFESSIONAL COMMUNICATION

In this course, students map the emerging field of transdisciplinary design and examine their development in relation to it. Students present how their work meets the needs of the industry and how they

themselves fill the emerging roles for designers. The course emphasizes communication; students must formulate a strong argument—through writing and visual representation of their work—for their practice. What are each student’s core skills and how do those fit within larger institutional and professional capacities? What communities will they be serving? What kinds of firms are doing this type of work? Students produce a five-year plan and a working portfolio (analog, digital, and web-based) that places their work within a broader context. Visiting industry professionals describe their own career paths and how they navigated professional networks to find work.

CR: 3

Open to: MFA in Transdisciplinary Design majors; non-majors with permission.

Pre-requisite(s): PGTD 5101: Projects Studio 2.

Co-requisite(s): PGTD 5220: Thesis Preparation

SCHOOL OF DESIGN STRATEGIES, SCHOOL-WIDE OFFERINGS

REQUIRED

SECOND YEAR

PSDS 2130 DESIGN, SELF AND SOCIETY: LECTURE

Through a consideration of classic and contemporary texts, this introductory course will examine the many ways that “design” – conceived broadly to include any intentional plan, process or product – can influence individuals’ sense of identity and possibility, structures and systems of social organization, and the expression of political power. Lecture/Discussion Section. Note: PSDS 2130 and 2131 must be taken together in order to qualify for credit.

CR: 0

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

Co-requisite(s): PSDS 2131 Discussion

PSDS 2131 DESIGN, SELF AND SOCIETY: RECITATION

See course description for PSDS 2130. Note: PSDS 2130 and 2131 must be taken together in order to qualify for credit.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

Co-requisite(s): PSDS 2130

PSDS 2000 INNOVATION: LECTURE

What makes something truly new or original? How do you spot opportunities to create new things, services or experiences? How do you determine whether a specific innovation is actually a good thing? What is the history of innovation and how may innovative ideas and practices become integrated into cultural practices? This course explores classic texts on entrepreneurship and innovation, while placing special focus on the role of artists and designers as agents of change, and the nature and promise of technology in the creation of our possible future(s). Lecture/Discussion Section note: PSDS 2000 and 2001 must be taken together in order to qualify for credit.

CR: 0

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

Co-requisite(s): PSDS 2001

PSDS 2001 INNOVATION: DISCUSSION

See course description for PSDS 2000. Note: PSDS 2000 and 2001 must be taken together in order to qualify for credit.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

Co-requisite(s): PSDS 2000

FOURTH YEAR

PSDS 4100 SENIOR SEMINAR

In this course, SDS seniors prepare themselves to assume challenging roles in which design strategy and tactics can be used as tools for strategic change. As design-savvy managers they will soon be setting agendas for growth and change in professional settings. Consistent with its senior-level curricular position, this course will draw upon and test competencies developed in previous courses and internships. Students will also be required to demonstrate an awareness of prominent issues in their chosen fields. On their paths toward the completion of a senior seminar project, students will employ and refine their evolving skills of research, analysis, explanation, persuasion, and presentation in multiple media.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; seniors only.

PSDS 4110 PORTFOLIO STRATEGIES: LECTURE

Like all college students, those who attend programs within Parsons' School of Design Strategies (SDS) are confronted with the challenge of integrating diverse and sometimes fragmented learning experiences into coherent bodies of knowledge. Unlike most students in traditional degree programs, however, SDS students face an additional challenge as a result of the processes and media with which they work: that of articulating the value of competencies that are embedded in—and often obscured by—the production of complex artifacts. In this lecture/workshop course, students will learn about “knowledge assets” and become skilled at identifying, highlighting and articulating the value of their competencies. The lecture portion of this course will introduce fundamental concepts including knowledge assets, human capital, and intellectual development. Workshop sessions are dedicated to the articulation of individual expertise and interests through the production of a personal portfolio, a portfolio management system, and essays.

CR: 0

Open to: All School of Design Strategies undergraduate degree students; seniors only.

Co-requisite(s): PSDS 4111 Workshop

PSDS 4111 PORTFOLIO STRATEGIES: WORKSHOP

See course description for PSDS 4110. Note: PSDS 4110 and 4111 must be taken together in order to qualify for credit.

CR: 0

Open to: All School of Design Strategies undergraduate students; seniors only.

Co-requisite(s): PSDS 4110 Lecture

ELECTIVES

1000 LEVEL

PSDS 1601 ECO COMMUNICATION DESIGN

Damage to ecosystems and ecological sustainability tends not to be visible; as a result, environmental science and activism require careful strategies for visualizing ecological relations. This course will introduce students to a range of visual communication principles, techniques and tools, such as figurative and diagrammatic image composition, digital image manipulation, page composition, sequential art, typography and information design. By the end of the course students will be familiar with key design software and able to produce resolved compact digital files and print materials. These elements of visual communication design will be learned in the context of seminars about the history of visualizations in environmental science and activism, with topics such as romantic landscape painting and the establishment of national parks, nature conservation and animal photography, scientific illustrations and the birth of ecology, diagramming ecosystems, visual narratives and ecological politics, visualizing quantitative information and environmental policy, sketching scenarios of desirable sustainable futures.

CR: 3

Open to: All university undergraduate degree students.

2000 LEVEL

PSDS 2102 ADVERTISING PRINCIPLES

This course introduces advertising as both an art and science, while providing a broad overview of advertising issues and functions. It covers the entire field of advertising from both an agency and client point of view, with special emphasis on developing an integrated marketing framework. Students learn the importance of incorporating the entire promotion mix (advertising, public relations, direct marketing, interactive/Internet marketing, sales promotion, and personal selling) into comprehensive marketing campaigns. The course reflects the fragmentation among conventional media modalities (TV, print), and explores alternative promotional tools and methods (guerilla tactics) as part of the contemporary marketing communications landscape. Students develop their own advertising campaigns incorporating objectives, media, budgets, creative strategies and success metrics. Case studies examine domestic and international consumer and business markets, with special attention given to fashion and design companies.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

PSDS 2105 BASIC BRAND STRATEGY

This course focuses on understanding the fundamentals of branding and its key disciplines, as on how to use design as part of a branding program that extends past a marketing initiative. Students develop new (potentially global) brands of their own choosing involving products and/or services that address an identifiable problem in contemporary life (emphasis will be placed on sustainability concerns). The goal is to establish a brand that is appealing to a broad (but precisely defined) target audience, that stands out from its competitive “brandscape,” and that gets businesses and decision makers on board to support a cause.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

PSDS 2106 OPERATIONS MANAGEMENT

This course is meant to provide a holistic view of operations management. Functions explored in this course include the flows of information, materials, and funds throughout the supply chain and controlling production through quality metrics, capacity forecasting, and process control. Each of these functions will be explored relative to a systemic view to control costs in the production environment. The goal of the course is to build awareness of the many different interactive components of decision-making in an operational environment, so that students become aware of the information required to optimize the systems in which they operate.

CR: 3

Open to: All university undergraduate degree students

PSDS 2111 SMALL BUSINESS ENTERPRISE-DEED

This course explores strategies, skills and processes necessary to establish a successful small business, with a focus on the fashion industry. Topics may include forecasting fashion trends, sampling fabric, putting a line together, contacting buyers, domestic production vs. importing, shipping and inventory control. The course may also address issues of special relevance to social-entrepreneurial ventures, including sourcing, quality control, margins, customs, labels, and shipping. Principles of cultural, social and environmental responsibility are emphasized throughout.

CR: 3

Open to: All School of Design Strategies undergraduate degree students; others by permission of BBA Design and Management program.

PSDS 2141 COLLAB: HUMAN SERVICES

This is a hands-on design studio carried out in partnership with an external organization, and will focus on daily-life services that affect the wellbeing and quality of life of people living in urban communities. Working through collaborative design frameworks and methods, students in this course will research, conceptualize, and develop proposals in areas that may include youth-related services, food services, education services, and prevention and reintegration services as related to incarceration. Students will explore new service opportunities through specific service design methods and tools, such as direct field research and co-design practices. They will develop and utilize knowledge of the contexts and socio-political dynamics that space the focus of our design work in the course. This course is an excellent opportunity for students to build their portfolios and gain experience in the emerging field of Service Design.

CR: 3

Open to: All university undergraduate degree students

PSDS 2460 COLLOQ: FAIR FOOD SYSTEMS

The class will explore the green market as a model for possible new local economic markets and practices. Learning from the Food Justice movement and community gardens, structuring alternative economic models and communities of engagement, the students will examine the value chains, production and consumption and the integrated ecologies of sustainable living. How can the examples of Co-ops, Community Shared Agriculture, etc., help us create models for integrated ecological systems for other design disciplines? The students will do fieldwork and ethnographic research, mapping, hands-on work, as well as cook up new local modes of production for fair food, which may also influence fair fashion, community services and models of social innovation.

CR: 3

Open to: All university undergraduate degree students

PSDS 2530 COLLAB: NATURAL DYEING

This course will focus on the process and skill of dyeing and printing with natural dyes and plants. Students will be exposed to and apply a broad range of printing and dyeing techniques, like stamping, screen printing, resistant dyeing etc. Additionally, students will harvest plants that have been previously, and locally, planted, forage for natural materials in the city, at large, and learn how to use these resources to dye in various ways. Students will learn about natural textiles, their socio/economic history, origins, and current system of manufacturing, and knowledge of the historical and cultural significance of certain natural dyes and textiles.

CR: 3

Open to: All university undergraduate degree students

PSDS 2532 COLLAB: URBAN INTERVENTIONS

In this course, students will investigate the possibilities of using the means and methods of public art and street art in order to make alienated places personal and impersonal spaces thoughtful. In stages, students will conceive, prepare and disseminate built or performed works that are accessible and integrated into their neighborhood. The studio partner will give the class a site and students will choose the specific locations and contexts for their work within this area. This course will explore works that function as communal ruptures into utilitarian urban environments. Students will learn professional development practices such as writing an artist statement and how to design and submit a public or street art proposal for a festival, event or exhibition.

CR: 3

Open to: All university undergraduate degree students

PSDS 2560 COLLOQ: BARTER

What is our work worth to each other? This class focuses on the challenges and possibilities of non-monetary exchange. Through presentations, research, and live barter workshops, students will experience and discuss subjective value, trust, time, and ethics in relationship to a range of reciprocity practices. Students will gain direct experience with barter and the social practice of non-monetary exchange. This class raises awareness about the power of mutual respect and cooperation. Students will understand barter in the context of economic anthropology as well as contemporary “solidarity economy” initiatives worldwide. The class further investigates barter systems in our current global/local communities by revealing the potential for scaled resource sharing, sustainable communities, radical inclusivity, networked collaboration, and beyond.

CR: 3

Open to: All university undergraduate degree students

PSDS 2602 MATERIAL IMPACTS

In this course, students will learn about how to evaluate and make design-led decisions about the ecological impacts of products. Current societal unsustainability is primarily a material problem, centering around the kinds and quantities of materials with which environments are constructed. Designs hold materials temporarily together, as these materials are in processes and states of flux. This course explores these materials flows through the life of designed products and environments and their ecological impacts. Students will learn a range of current techniques and tools for evaluating the sustainability of their design directions, with a focus on Life Cycle Assessment.

CR: 6

Open to: All university undergraduate degree students

PSDS 2701 PEOPLE AND THINGS

This course will be a multi-disciplinary investigation into the significance of the everyday. The class will be examining the meaning hidden in objects and performed (often unconsciously) through the body. The emphasis of this critical studio is on interpretation, experimentation and making. Students will bring the visual work they do out of the classroom and expanding their current visual art practice through reading and interpreting texts. The class will not just be analyzing texts but using them, as well as the students’ own analytic and creative writing, as a jumping off place for material investigation.

CR: 3

Open to: All university undergraduate degree students

3000 LEVEL

PSDS 3102 INTL ADVERTISING & PROMOTION

This course examines the historical and cultural context, as well as current processes and trends, that shape the international advertising arena, using global design companies as country market case studies. Course readings explore the central cultural issues of the global age, such as increasingly competitive markets, global economic integration, cultural politics and identity values, along with the ability of individuals, corporations and nations to strategize and position themselves in the global information economy. The course examines the constraints and complexities facing multinational corporations and advertising firms in recognizing and analyzing the rapid growth of new market segments across country markets, and explores how these changes are affecting global advertising, branding and access, and the development of strategic competitive tools in the marketplaces worldwide.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management program.

PSDS 3103 ADVANCED BRAND STRATEGY

An extension and development of themes introduced in PSDS 2105 Basic Brand Strategy.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management program.

PSDS 3121 ANALYZING TRENDS

This course provides students with an understanding of the structures and patterns of trend development, the tools available for identifying emerging trends, and a framework for researching, presenting and forecasting broader trend themes. The course encourages aspiring design leaders to analyze cultural data to identify patterns and to make projections for new products and branding strategies.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management program.

PSDS 3151 LUXURY DESIGN & STRATEGY

In this course, students from various degree programs at Parsons join graduate students from the Columbia Business School in an advanced studio on the development of luxury products, services and experiences for prominent manufacturers of luxury goods. This studio engages students in the development and marketing of products in response to specific briefs provided by participating firms in the luxury industry. Working collaboratively with their Columbia Business School peers, Parsons students gain real-world experience in the dynamics of interdisciplinary team methods and the convergence of creative and business strategies. The course also provides a rare opportunity for students to interact, in person and on-line, with senior executives of world-renowned firms, who share their own experiences in luxury design and business strategy. By instructor permission only.

CR: 3

Open to: All university upper-level undergraduate degree students; by permission of instructor.

PSDS 3330 COLLAB: LEARNING THRU DESIGN

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

CR: 3

Open to: All upper-level university undergraduate degree students.

Co-requisite(s): PLDS 3333 Learning through Design

PSDS 3502 SENSING

This course challenges students to respond quickly to the processes of slow-changing ecosystems. Humans are still learning to live in cities, and many of our critical ecosystem processes have either been made invisible or we don't have the apparatus to sense them. In this class, we will design ways to make these systems legible, relevant and sensible in everyday life. We will create designs that adapt to changing conditions rather than an aesthetic whole by exploring the potential of mobility, feedback, sampling, monitoring and attentive circuits.

CR: 3

Open to: All university undergraduate degree students

PSDS 3505 LIVING ARTS CITY

This interdisciplinary course serves to prepare advanced undergraduate students to go into the field. Located pedagogically between urban design and global studies, this course offers a critique of “cultural planning” and its alternatives. What are the enabling factors for the “living arts” in cities that are undergoing major transformations? Through the lens of social science, public policy and urban design, the class will study various catalysts, from individual artists, works of art, networks, and arts movements in their specific historical, social, and political contexts supplemented and reinforced with local and global examples. The semester’s work is divided into three parts: theoretical framework, case studies, and research methods, such as Rapid Appraisal; these will be incorporated in student-designed living arts proposals and assessments.

CR: 3

Open to: All university undergraduate degree students

4000 LEVEL

PSDS 4112 ENTREPRENEURSHIP

Entrepreneurship is the ability to assess the dynamics of modern economic activity, access the marketplace, seek out opportunities, and turn them into profitable business ventures. This course provides an understanding of the special skill-sets of entrepreneurs, and insight into the phenomenon of entrepreneurship. Students receive guidance in the methods and disciplines required to achieve business objectives.

CR: 3
Open to: All School of Design Strategies upper-level undergraduate students; other upper-level students by permission of BBA Design and Management program.

PSDS 4114 LEGAL PRINCIPLES: CREATIVE INDUSTRIES

This course provides a practical and comprehensive overview of the legal issues arising in art and design industries and endeavors. Topics include intellectual property, the acquisition of rights, and distributor and licensing agreements. A survey of various areas of the law that impact art and design industries and endeavors is also provided, addressing topics including contracts, copyright, trademark, and right of privacy/publicity law.

CR: 3

Open to: All School of Design Strategies upper-level undergraduate degree students; other upper-level students by permission of BBA Design and Management program.

PSDS 4501 SENIOR SEMINAR & STUDIO

A rigorous, research-driven studio intended to develop student’s ability to recognize and isolate significant social challenges and issues and to then develop innovative approaches to these through the formation of a research statement, or project with a supporting work plan. It is expected that the work done during the semester will integrate and extend the culminated results from a student’s area of study. Senior Seminar and Studio projects must demonstrate advanced design problem setting and solving, robust research skills, collaboration and teamwork skills, and clear articulation of an argument in both visual, tangible and written forms.

CR: 4

Open to: University undergraduate degree students; seniors only

PSDS 4502 CITIES AND VISUAL CULTURE

This course will explore the principles of visual language (from Kepes, Moholy-Nagy, and Arnheim to contemporary theories of image and media) and in particular examining, through multiple relationships between words and images, the visual and spatial complexity of cities.

CR: 3

Open to: All upper-level university undergraduate degree students

PSDS 4703 DESIGNING NEW VENTURES

Course description forthcoming.

CR: 3

Open to: All university upper-level undergraduate degree students

5000 LEVEL

PSDS 5001 DESIGN AS SOCIAL MOVEMENT

Design is unique in that it has always defined itself as the interface between technology and society, focusing on the human use of invention and artifact. It has a long history of adapting anthropological and sociological practices, such as ethnography, to analyze, theorize and solve design problems. But that adaptation has been shallow, inconsistent and inadequate to meet the needs of the 21st century. Creativity driven by socially motivated collaborative ideation tools, for example, such as brainstorming and rapid prototyping, are a narrow microcosm of the many processes by which innovation becomes socialized. The rise of social media and crowd sourcing suggests that the model for understanding social innovation and creativity is not the brand, product, or company, but rather that of social movements. Using social and cultural constructs drawn from the study of social movements, this course will provide students with an understanding of the social dimensions of creativity and innovation and the competencies they bring to the practice of design.

CR: 3

Open to: All university graduate degree students; by permission of instructor.

PSDS 5020 LUXURY DESIGN & STRATEGY

In this course, students from various degree programs at Parsons join graduate students from the Columbia Business School in an advanced studio on the development of luxury products, services and experiences for prominent manufacturers of luxury goods. This studio engages students in the development and marketing of products in response to specific briefs provided by participating firms in the luxury industry. Working collaboratively with their Columbia Business School peers, Parsons students gain real-world experience in the dynamics of interdisciplinary team methods and the convergence of creative and business strategies. The course also provides a rare opportunity for students to interact, in person and on-line, with senior executives of world-renowned firms, who share their own experiences in luxury design and business strategy. By instructor permission only.

CR: 3

Open: All university graduate degree students; by permission of instructor.

PSDS 5102 CULTURE GENERATES ECONOMY

This course explores the challenges and potentials of cross cultural interactions, engaging different thought and behavior patterns to find opportunities for changing social, ecological and economic systems. Students will build on their research findings and envision models for new local economies - or new global perspectives. Concepts will be prototyped and evaluated, and the design process documented and shared online. The main objective of this course is to understand challenges, opportunities and tools for building on diversity; to learn how to explore unknown or distant realities, how to envision, articulate and test innovation opportunities to evolve existing structures - or to generate new economies.

CR: 3

Open to: All university graduate degree students; by permission of instructor.

PSDS 5103 PATTERNS OF ORGANIZATION

Organizational systems pervade and shape every realm of human experience. They imbue our lives with both form and meaning, and often in ways that are not immediately evident. This course covers methods used to study and generate patterns of social as well as technological organization and, in so doing, it

offers a means of addressing relationships that exist between the two. We will examine patterns of organization in many contexts and from many perspectives, but we will focus upon those that take form in data which are generated as a by-product of the use of digital technology. We will treat such data as a source of insight into current socio-technical dynamics and as a medium in which to experiment with novel approaches to organization. By the end of the course, students will have a broad understanding of ways in which everyday experience is informed by patterns of organization as well as the ability to articulate such patterns in a medium of increasing importance to social scientists and designers alike.

CR: 3

Open to: All university graduate degree students; by permission of instructor.

PSDS 5401 CRITICAL FASHION + SOCIAL JUSTICE

Fashion is a phenomenon that thrives on social injustice, and where there are few social differences it produces them, harvesting its energy from the frictions of social competition. The course will explore topics like the technologies of the self and cultural identity, global production and consumption, body size and regimes of asceticism, aesthetic apartheid and politics of the dressed body. Specifically the course will juxtapose the struggles of social justice with the injustices amplified by fashion to draw parallels and find new tactics for empowerment through fashion, finding ways by which fashion can mitigate injustices. This would mean to produce new forms of engagement as well as to cultivate craft capabilities - in other words, to make people fashion-able.

CR: 3

Open to: All university graduate degree students; by permission of instructor </div>

SPECIAL REGISTRATION

PGTD 5900 INDEPENDENT STUDY

CR: 1 TO 7.5

PSDS 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PSDS 1900 IDC CORE INTENSIVES

The Intensives are events that rest outside of the traditional framework of the Integrated Design Core (IDC) studio courses. Integrated Design Students do not need to register separately for this course; it is integrated within the IDC studio course and sequence.

CR: 0

Open to: BFA in Integrated Design majors only

PUFN 1200 FOUNDATION WORKSHOPS

CR: 0

PSDS 3900 INDEPENDENT STUDY

Credit: 1 TO 3

PSDS 3901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 1

PSDS 3902 IDP PROFESSIONAL INTERNSHIP

Credit: 0 TO 2

PSDS 3903 INDEPENDENT STUDY: IDP

Credit: 1 TO 6

PSDS 5901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 3

SCHOOL OF FASHION

FASHION MARKETING, AAS

REQUIRED

PAFM 1000 FASHION TEXTILE SURVEY

This course provides a comprehensive survey of woven and knitted fabrics used in apparel design. Students learn to identify fabric structures and evaluate their performance. This course will examine fiber types, yarns, constructions and finishes, as well as the technology used to create them.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1051 MARKETING 1: FASHION MARKETING

Course description forthcoming.

CR: 2

PAFM 1190 FASHION INDUSTRY PROFILE

This course is an introduction to the fashion industry. It provides students with an in depth overview of the industry structure and the interrelationships between the primary, secondary, and auxiliary markets. Students learn the necessary terminology used in the fashion industry.

CR: 2

PAFM 1040 MERCHANDISING MATH

This course provides students with a strong understanding of merchandising math skills. Students analyze the profit-loss statement of fashion companies. Weekly exercises enable students to effectively solve mathematical problems in the fashion industry. Students learn about planning, inventory control, terms of sale, and both the wholesaler and the retailers' pricing policies.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1080 MERCHANDISING

This course is an overview of the merchandising principles and techniques necessary to operate a successful fashion apparel company. The course enables students to examine the role of a merchandiser within a fashion company. The students learn about the merchandiser's planning, editing, and pricing strategies. They learn first hand what it takes for a merchandiser to cost fashion apparel profitably through garment costing exercises. The student gains an appreciation of the core nature of merchandising in fashion and its dynamic character.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1090 RETAILING

This course is an overview of the principles, procedures, and applications involved in successful retailing. It is an extensive examination and study of the functions and structures of retailing and how they serve society. Students explore promotion, global retailing, location, image development and explore new technologies used in successful retail organizations.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1109 SOCIAL COMMERCE

Online retailing and social media marketing are fundamental topics in the fashion industry. Students in this course will explore key strategies retailers and designers take in selling online, from merchandising, distribution and supporting technology to social communication strategies and tools. New media has created space for web-based publications, new business models and an immediate global reach for brands. The course explores how the changing face of retail is meeting the instant demand and evolving culture of communication technology.

CR: 2

Open to: Associate degree in Fashion Marketing majors only.

PAFM 1020 IMPORT & EXPORT

Students study the process of importing and exporting apparel and textiles. They learn basic vocabulary used in the import/export process, methods of payment, and U.S. Customs and Border Protection, Department of Homeland Security. They study why import and export markets develop, as well as discuss the advantages and disadvantages of trade agreements. Students learn the necessary skills to source apparel and textiles. Students explore a wide-range of countries from a social, economic, cultural and political point of view to determine the venture's potential for success.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1061 MARKETING 2: BRANDING

This course examines branding and the ways that brands acquire and sustain value in the marketplace. Brand equity is among a firm's most valuable assets and one of the most important aspects of marketing today. This course focuses on the challenges of brand management, exploring how successful marketers go about developing and managing successful brands.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

Co-requisite(s): PAFM 1051 Marketing 1: Fashion Marketing

PAFM 1194 PRODUCTION METHODS

This course introduces the students to the production and manufacturing processes as they relate to line development. Students learn the importance of manufacturing in relation to establishing quality and fit standards. Students examine various manufacturing costs and how they directly relate to the wholesale price of the product line. Students examine the interactions of the merchandiser and the production department. Students learn the necessary terminology used during the manufacturing process of the product line.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1196 DESIGN HISTORY: CONNECTION

This course offers a history of the styles in furniture, fashion, interiors, the decorative arts, and painting, and examines the fascinating links to be made between the various design movements. Beginning with the 18th century and ending with the present, each slide-illustrated session focuses on a specific period and explores revival and innovation, as well as design connections.

CR: 3

Open to: All university undergraduate degree students.

PAFM 1070 MERCHANDISING WORKSHOP

This course was developed to enable fashion marketing and design students to work together in an environment that simulates the daily activities of a designer and merchandiser within a fashion company.

Through weekly hands-on exercises, i.e. line planning, color forecasting, trend spotting and editing, students work to propose a collection for the up-coming season.

CR: 2

Open to: Associate degree in Fashion Marketing majors only.

Pre-requisite(s): PAFM 1080 Merchandising.

PAFM 1161 MARKETING 3: MARKETING MGMT

Marketing Management extends beyond the principles of fashion marketing to focus on managing the marketing function. This course challenges students to analyze and make strategic decisions through case studies, assignments and rigorous discussion. The application of marketing theory is investigated among both small and large companies in a domestic and global context.

CR: 2

Open to: Associate degree in Fashion Marketing majors only.

Pre-requisite(s): PAFM 1051 Marketing 1 and PAFM 1061 Marketing 2.

ELECTIVES

PAFM 1100 PRODUCT DEVELOPMENT

This course teaches students about the product development cycle of the fashion industry. Students learn about the role of the Product Developer and what must be done in order to generate successful private label apparel. The changing buying-habits of the retailers' target customer are also analyzed. Students examine the advantages and disadvantages to private label merchandise.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1120 ACCESSORY INDUSTRY

Beginning with an overview of the fashion accessory marketplace, this class follows the steps necessary to develop a product: market research, trend analysis, price structure, color palette and sourcing (foreign and domestic). Field trips to buying offices, accessory showrooms, and trade shows enhance students' understanding of the development cycle.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1121 FASHION PUBLISHING

This course examines fashion publishing and the transition of the industry from the traditional print formats to the ever changing vehicles of new media. Students delve into cultural studies through research, concept development, and critiques, all the while developing strong editorial and writing skills. The course combines historical references together with modern analysis of art, fashion and culture as students learn the process of publishing a fashion magazine from start to finish.

CR: 2

Open to: All university undergraduate degree students.

Pre-requisite(s): Strong language and writing skills and familiarity with fashion journalism in both traditional and online content.

PAFM 1180 PUBLIC RELATIONS

PR is an integral part of the fashion industry. Media exposure can help businesses small or large succeed in today's fast paced environment. This studio class will teach students how to communicate effectively. Learn how to generate media attention by using press kits, events, stunts, media alerts and releases. Students will also learn how to create a newsworthy angle and to "pitch" a fashion company. Students will leave class with a complete press kit for the fashion company of their choice, including a PR plan and budget.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1181 ETHICAL FASHION

Course description forthcoming.

CR: 2

PAFM 1182 NEW YORK TREND SPOTTING

Course description forthcoming.

CR: 2

PAFM 1183 GLOBAL POLICIES: FASHION

This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade. Weekly on-line course discussions will allow the students to examine globalization's impact on the fashion industry.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1191 VISUAL MERCHANDISING

This course enables students to understand the importance of visual merchandising, often overlooked in the success or failure of the fashion retailer. Through analysis of the store layout, lighting, fixtures, props, window, and in-store displays the students learn the importance of creating a store's image. Course assignments examine the retailer's use of visual display to encourage the sale of fashion apparel and accessories.

CR: 2

Open to: Associate degree in Fashion Marketing majors; non-majors with permission.

PAFM 1193 SPECIALTY MARKETS

This course is an overview of specialized markets within the fashion industry. Students will develop the necessary skills required to promote fashion products to these markets. Students will be able to implement generation analysis to create an understanding of the buying power of these untapped target markets i.e. plus size, mature market, teens, echo baby boomers, bridal, active-wear, etc.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1195 INTL BUSINESS AGREEMENTS

This course examines the legal aspects in international licensing. It gives the students an understanding of trademark, copyright and licensing laws in relation to the global fashion business. Through case studies this course will enable students to understand the importance of international licensing as a current marketing tool to reinforce brand image.

CR: 2

Open to: All university undergraduate degree students.

PAFM 1197 FASH SHOW: PROD & PUBLICITY

This course is an overview of fashion show production and public relations. It will cover: market research; audience identification; visual merchandising; direct marketing; sponsorship; press releases; electronic media; publicity and advertising; and the primary purpose---merchandising the product. Show production from start to finish, back stage planning through presentation to wrap-up, and evaluation will be covered as well. Students in the class will participate in the development and production of the AAS Trunk Show, which takes place in May.

CR: 2

Open to: All university undergraduate degree students.

FASHION DESIGN, AAS

REQUIRED

PAFS 1000 FASHION DRAWING 1

This course serves as the foundation of fashion design representation. Students draw from live models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. It moves from gestures, shapes and poses to drawing the fashion figure.

CR: 2

Open to: Non-Associate degree in Fashion Design majors.

PAFS 1090 CONSTRUCTION 1 SEWING

Course description forthcoming.

CR: 2

PAFS 1422 PROCESS & SKILLS: FASHION DES

The objective of this course is to introduce students to design principles and creative standards common to all design fields. Projects will deal with pragmatic and creative issues. Assignments are progressive so that students will have the opportunity to establish their professional identity.

CR: 2

Open to: All university undergraduate degree students.

PAFS 1425 FASHION IND: DESIGN

This is an overview of fashion design, complementing the marketing component of the industry. Students will learn how to develop design concepts, draw the basic fashion figure and the design sketch, compile a croquis book, and make flats.

CR: 2

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

PAFS 1428 FASHION CAD: U4IA

This course teaches the fundamentals of computer-aided design through the use of Computer Design Incorporated's U4ia software, used by leading apparel and textile companies. U4ia menus and functions are taught, including knits, watercolor prints and drawing techniques.

CR: 2

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

PAFS 1441 FASHION CAD: PHOTOSHOP

This is an introductory course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop. This is the most versatile program used by leading apparel and textile companies. Students will learn how to utilize it and customize it for fashion design industry needs.

CR: 2

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

PAFS 1020 CONSTRUCTION 1 PATTERNMAKING

Course description forthcoming.

CR: 2

PAFS 1050 FASHION TECHNICAL DRAWING

Students will develop flat sketches for use in presentation and story board spec sheets. They will continue the development of the croquis book. Students will produce technical drawings by hand and digitally.

CR: 2

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

PAFS 1080 CONSTRUCTION 1 DRAPING

Course description forthcoming.

CR: 2

PAFS 1010 CONSTRUCTION 2

This course sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.

CR: 4

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

PAFS 1431 FASHION HISTORY: COUTURE

This course is an immersive close reading of contemporary couture and designer fashion and the influences they draw from. History is in a constant play, continuously being rewritten by present contexts. You will discover just what is happening in fashion now, at the threshold of the 21c and what it means to you. The semester focuses on defining, analyzing and interpreting fashion through a diversity of mediums including popular culture, cinematic images, literature, contemporary art, new media and critical theory.

CR: 3

Open to: Non-Associate degree in Fashion Design or Fashion Marketing majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1432 FASHION HISTORY: SURVEY

19th and 20th C. fashion is studied through an examination of the influences of history, literature, politics, media, psychology and culture. Students study the history and meaning of dress and the development and practice of style.

CR: 3

Open to: Non-Associate degree in Fashion Design or Fashion Marketing majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1437 FASHION HISTORY: FUSION

This highly interactive, slide-empowered course will introduce all the artists of the 20th century that had a major influence on and intense interaction with the creators of fashion - up to the moment when the fashion designer declares: I Am The Artist! An accompanying project will ask of the students to develop a four-piece collection (mood board). The sketches will be based on the work of an artist of their choice.

CR: 3

Open to: Non-Associate degree in Fashion Design or Fashion Marketing majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1011 CONSTRUCTION 3

This course provides an advanced level of garment construction that will be directed to haute couture sewing and draping techniques. Students will develop their own designs.

CR: 2

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

PAFS 1130 FASHION PORTFOLIO

This course is designed for upper level students in Fashion Studies. They will learn how to translate their design concepts into an effective and powerful Fashion Portfolio.

CR: 2

Open to: Associate degree in Fashion Design majors; non-majors by permission.

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

PAFS 1140 FASHION TECHNIQUES

This is an advanced fashion course where students will produce their own original designs. They will go through the whole process: from the original concept, to garment development, to the finished garment(s). Students will be able to choose from a number of Fashion Design areas, such as: Accessories, Avant-Garde, Contemporary, Couture, Experimental, Knits, Line Development. Note: not all variations of the course will be offered every semester.

CR: 2

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing and PAFS 1010 Construction 2.

PAFS 1140 FASHION TECHNIQUES: ACCESSORIES

Students get an overview of the creation of a contemporary Fashion Accessory Collection. The collection begins with inspiration and ends with the creation of the finished collection. This class is a synthesis of the subjects covered in the AAS Fashion Design program.

PAFS 1140 FASHION TECHNIQUES: AVANT GARDE

Students will transgress norms concerning beauty and utility, challenging traditional and conventional designs.

PAFS 1140 FASHION TECHNIQUES: COUTURE

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

PAFS 1140 FASHION TECHNIQUES: EXPERIMENTAL

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

PAFS 1140 FASHION TECHNIQUES: KNITS

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

PAFS 1140 FASHION TECHNIQUES: LEATHER

Course description forthcoming.

PAFS 1140 FASHION TECHNIQUES: SUSTAINABLE

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

ELECTIVES

PAFS 1040 TAILORING

This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.

CR: 2

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

PAFS 1040 TAILORING: MEN'S WEAR

This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.

CR: 2

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

PAFS 1051 ADVANCED FASHION TECH DRAWING

Students with a basic level of fashion technical drawing will extend their flat sketching/drawing skills for advanced fashion representation and specification [spec sheets], using Adobe Illustrator in conjunction with Photoshop. The course will cover fashion items not covered in the pre-requisite course Fashion Technical Drawing, such as: outerwear, accessories and prints. The skills and methods practiced will demonstrate the design process of creating a cohesive body of work for presentation to prospective employers, clients, production mills, and/or within ones own design firm.

CR: 2

Pre-requisite(s): PAFS 1050 Fashion Technical Drawing and an evaluation of work.

PAFS 1110 ECOFASH: SUSTAINABLE SOLUTIONS

This course celebrates the fashion industry's eco-pioneers and introduces students to sustainable solutions. Students will learn how to determine their carbon footprint and devise a strategy to lower it. Fashion Design and Marketing students will examine the culture of sustainability from design concept to the consumers' perspective through retail sales. The course topics will address social and environmental concerns related to textile and apparel manufacturing. It will make possible the opportunity to learn about, and use sustainable raw materials. Through social awareness and conscience this course will allow Parsons emerging fashion professionals to set forth positive change upon entering the global fashion industry. This course enables students to examine eco sourcing and manufacturing options.

CR: 3

Open to: Non-Associate degree in Fashion Design majors enrolled in their junior year or by approval of the course instructor.

PAFS 1180 FASHION DRAWING 2

This course concentrates on developing the fashion silhouette and fabric rendering techniques using a variety of materials. Students will study the interconnectivity between fabric weight/texture and garment representation based on rendered croquis.

CR: 2

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

PAFS 1181 FASHION DRAWING 3

Course description forthcoming.

CR: 2

PAFS 1200 TEXTILE DESIGN EXPLORATION

This course will expose students to culture, principles and materials that encompass fabric creation. This knowledge will cover the explicate differences involved in protein fibers (silks/wools/mohair), cellulose fibers (cotton/linen/hemp), synthetic fibers and how they interact with dyes, pigments, muds, and ochre, in addition to the impact they have in the environment. Student projects will involve screenprinting, fabric painting, fabric dyeing, digital fabric printing, and felting.

CR: 3

Pre-requisite(s): PAFS 1441 Fashion CAD: Photoshop or PAFS 1428 Fashion CAD: U4ia

PAFS 1400 FASHION DRAWING WORKSHOP

Fashion Design workshops enable students to develop and improve their skills in various aspects of the design process. Weekly sessions are an open forum guided by faculty members and are meant to supplement primary course study. The workshop will enable students to develop and practice their skills in fashion illustration. This class supplements the fashion drawing classes and all AAS students may attend.

CR: 0

Open to: Associate degree in Fashion Design majors; non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1423 ACCESSORY CONCEPTS

This studio identifies accessory categories and develops fashion products from concept to finish.

CR: 2

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

PAFS 1426 SHOE DESIGN

From concept to creation, this workshop course will teach the students how to design and fabricate footwear. It will investigate the markets, suppliers, construction methods, and manufacturing--everything necessary to get the shoes from the sketch book to the street.

CR: 2

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

PAFS 1427 HAND KNITTING

This is an introduction to hand knitting and crocheting techniques that are complementing couture fashion trends. Investigate the process of creating garments through hand knitting and learn the basic methods as well as how to develop new ones.

CR: 2

Open to: All university undergraduate degree students.

PAFS 1434 BUSINESS & ENTREPRENEURSHIP

This course introduces students to developing a business plan and writing it, getting financing, working with contractors and manufacturers, wholesale and retail pricing, legal issues and copyrights, licensing, permits, and everything else they need to know about starting their own business.

CR: 2

Open to: All university undergraduate degree students.

PAFS 1439 CAD: PHOTO/ILLUS INTENSIVE

This is an intensive course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop and Illustrator. These are two of the most versatile programs used by leading apparel and textile companies. Students will learn how to utilize them and customize them for fashion design industry needs.

CR: 2

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

PAFS 1450 FASHION LAW

Fashion designers face unique legal challenges specific to their profession. The primary goal of this course is to educate fashion students as to the legal issues they will encounter during their careers and to prepare them as to the best way to address such concerns, whether it is on their own or with the assistance of an attorney. The course includes reading, lecture, discussion, individual and joint student projects, and a final exam.

CR: 2

Open to: All university undergraduate degree students.

FASHION DESIGN, BFA

REQUIRED

SECOND YEAR

PUFD 2002 INTEGRATED STUDIO 1

Integrated Studio 1 represents an introduction to the basic creative processes of fashion design development. Students will be exposed to Original (primary) research as a means of defining inspiration and developing individual concepts, through a series of projects balanced between the technical and the aesthetic. The essential focus will be on the transition of 2D concepts to 3D product, through, design, pattern making and draping, and the acquisition of basic technical skills. The course will open up with a focus on exploration, experimentation, play and discovery, and students will be required to develop a reflective approach to both considering their individual design directions and decisions, in the form of an ongoing reflective journal.

CR: 6

Open to: Sophomore Bachelors degree in Fashion Design majors.

PUFD 2035 VISUAL COMMUNICATION 1

Visual Communication 1 focuses on the 2D element of design, within the digital and drawing studios. Typically in this introduction students will have the opportunity to gain both hand and digital skills in order to competently convey research, design inspiration and design concepts. Students will respond to holistically and cohesively to the integrated studio course, as they gain skills in fashion representation and presentation of research concepts. As in Integrated Studio 1, students will continue with a reflective process in the form of a journal.

CR: 3

Open to: Sophomore Bachelors degree in Fashion Design majors.

THIRD YEAR

PUFD 3002 INTEGRATED STUDIO 3

Students taking this course will be fully focused on the integration of both the design aesthetic and technical developments, through the exploration of 2D ideas into 3D product. Utilizing pattern making and draping technical skills, students will begin to explore deeper and more complex design inspiration, which will be individually derived and the product of in-depth original (primary) creative research. Work will begin to demonstrate breadth and understanding of a variety of design prompts and contexts, which take into account the fashion environment, and external opportunities will exist for students to creatively explore differing design arenas. The Reflective journal will be embedded within the course and will form and integral component.

CR: 6

Open to: Junior Bachelors degree in Fashion Design majors.

Pre-requisite(s): PUFD 2003 Integrated Studio 2

PUFD 3002 INTEGRATED STUDIO 3: ACCESSORY

PUFD 3002 INTEGRATED STUDIO 3: CHILDRENS

PUFD 3002 INTEGRATED STUDIO 3: ECO

PUFD 3002 INTEGRATED STUDIO 3: EVENING

PUFD 3002 INTEGRATED STUDIO 3: KNITWEAR

PUFD 3002 INTEGRATED STUDIO 3: MENSWEAR

PUFD 3002 INTEGRATED STUDIO 3: RTW

PUFD 3035 VISUAL COMMUNICATION 3

Within visual Communication 3 students will be exposed to more sophisticated approaches to 2D design as digital /drawing. The further acquisition of technical hand/digital skills will be integral to the course as well as a greater finesse in regard to the development of individual design and presentation signature. Students will continue to frame and support the development of their work through a reflective journal.

CR: 3

Pre-requisite(s): PUFD 2036 Visual Communication 2

FOURTH YEAR

PUFD 4002 INTEGRATED STUDIO 5

This course serves as a vehicle for the capstone senior experience [collection/thesis/portfolio] and defines the student within the context of individual modes of design enquiry. Students will embark on their senior year within their selected specialization (Womenswear, Menswear, Childrenswear etc) and define their thesis project via written proposal with the goal of executing a fully realized collection along with an extensive portfolio. Students will research and demonstrate their interpretations of personal problem solving within the context of their own design philosophy, and communicate (verbally and visually) the relationship of their research to their studio practice

CR: 3

Pre-requisite(s): PUFD 3003 Integrated Studio 4

PUFD 4002 INTEGRATED STUDIO 5: ACCESSORY

PUFD 4002 INTEGRATED STUDIO 5: CHILDRENS

PUFD 4002 INTEGRATED STUDIO 5: ECO

PUFD 4002 INTEGRATED STUDIO 5: KNITWEAR

PUFD 4002 INTEGRATED STUDIO 5: MENSWEAR

PUFD 4002 INTEGRATED STUDIO 5: RTW

PUFD 4003 CREATIVE TECH STUDIO 1

This course is supportive of Integrated Studio 5 and gives the student additional skills/techniques within 3D execution (make) of their Thesis collection. Students will identify the systems and processes associated with 2D to 3D development and resolution. This will allow students to become immersed in the key elements of process, material and technical investigation as an underpinning to 3D design realization. Technique enquiry and process includes: Technical Draping, Draft/Drape and Flat Patternmaking

CR: 3

Pre-requisite(s): PUFD 3003 Integrated Studio 4

PUFD 4003 CREATIVE TECH STUDIO 1: ACCESO

PUFD 4003 CREATIVE TECH STUDIO 1: ECO

PUFD 4003 CREATIVE TECH STUDIO 1: KIDS

PUFD 4003 CREATIVE TECH STUDIO 1: KNIT

PUFD 4003 CREATIVE TECH STUDIO 1: MNSWR

PUFD 4003 CREATIVE TECH STUDIO 1: RTW

ELECTIVES

2000 LEVEL

PUFD 2020 ZERO WASTE GARMENT

This course presents a new way of exploiting and building upon the students' existing fashion design and patternmaking skills with focus on sustainability in fashion design. It introduces the students to designing a garment without creating fabric waste in the process. In designing and producing a zero-waste garment, the students will develop a deeper understanding of the relationships between cloth, fashion design, patternmaking and draping, and in a broader sense, the connections between material, design process and final product, and the broader context in which these connections exist. On completion the students will be able to utilize patternmaking and draping as tools for innovative, sustainable fashion design. In this course sustainability provides a tool for the students to examine their design practices in a critical light.

CR: 3

PUFD 2050 FASHION CULTURE

Fashion Culture is an intellectual studio which complements integrated design practice and offers students the opportunity to explore and define their creative and aesthetic vision through engagement with the narrative of history and a wealth of NYC resources. Lectures and readings in 20th century fashion history form the basis for an increasingly complex understanding of dress and the body as a site of social and cultural meaning. Ample museum visits and the close examination of Parsons Archive garments add a dynamic component to the course.

CR: 2

Open to: All university undergraduate degree students.

PUFD 2110 COUTURE DESIGN TECHNIQUES

This course examines designer/couture construction and design details such as hand and specialty machine stitching, fine fabric finishes, beading, lace, leather, fur, corsetry and foundations for strapless garments. Students will study designer garments from the Parsons The New School for Design Fashion Archive for technical reference during each class. This practice-based class will be supplemented by guest speakers and field work relevant. Students will be required to produce a sample notebook of learned techniques, a corset and final personal design project reflecting acquired skills

CR: 3

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

PUFD 2350 DIGITAL: SURFACE EXPLORATION 1

This course explores techniques for utilizing Adobe Photoshop software as a design tool for creating surface designs, as part of a playful creative process; Examines methods for manipulating images to create unique patterns that can be applied to any surface. Students will print on paper, fabric swatches (possibly), and explore surface manipulation following printing, through sewing techniques, embellishment, treatments, laser cutting, etc. (depends upon what is available for a given semester).

CR: 2

Open to: Sophomore Bachelors degree in Fashion Design majors, or by permission of School of Fashion.

Pre-requisite(s): PUFN 1440 2D Integrated 1 and PUFN 1450 2D Integrated 2 or equivalent

3000 LEVEL

PSOF 3000 PROJECTS: [VARIABLE]

Focused on industry-based projects, this course varies each term. Please the School of Fashion for information on current opportunities.

Credit: 3

PUFD 3060 FASHION INDUSTRY SURVEY

This course positions the role of fashion designer in the larger context of business, marketing, forecasting, manufacturing and retail. Students develop their analytical skills through research and writing. Lectures and guest speakers supplement student presentations and discussion.

CR: 2

Open to: All university undergraduate degree students.

PUFD 3110 SHOE DESIGN

This elective course focuses on the art and science of shoe making. Students will recognize, develop, and enhance their point of view as a designer within the area of shoe design. Students have the option to bench make (hand make) a shoe and establish a portfolio of designs. This course provides a hands-on experience with intense knowledge of construction and technique. On completion of the course, students will gain a deeper understanding of the art of shoemaking, shoe patternmaking and how to bench make a shoe, in addition to preparing a marketable portfolio of shoe designs.

CR: 2

Open to: Bachelors degree in Fashion Design majors only; others by permission.

Pre-requisite(s): Integrated Studio 2 or equivalent

PUFD 3120 HANDKNITTING

This course introduces students to hand knitting design, techniques and skills. Students learn basic stitches including: Knit, Purl, Moss, Ribbing, Cables, Bobbles and Lace work. In addition, students learn various techniques of casting on/ binding off, increasing/decreasing, how to regulate tensions, fully fashion shapes at armholes and necklines, seam sewing, buttonholes and pockets. Focused on materiality, students create a series of swatches applying learned techniques along with embellishment, beads, duplicate stitches and embroidery. Students are required to use multiple color fairisle and intarsia techniques within their array of swatches. The goal of this course is to stimulate student understanding of the technicality of knitwear, leading them to explore and creatively apply learned techniques within their own designs. The final project requires students' to design and execute their own sweater using techniques learned and all applicable calculations on material usage.

CR: 2

Open to: School of Fashion degree students only.

PUFD 3122 TEXTILES

This course focuses on the study of fiber and fabric properties, identifications, fabric weaving, yarn systems and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end-use. The course combines the study of textile science, creative use of fiber and fabric as inspiration in fashion design, as well as applications and practices in the fashion industry. By the successful completion of this course, students will be able to demonstrate a fundamental understanding of textile and yarn terminology, communicate fabric knowledge in relation to design, understand the development of textiles within a historic, ethnic, geographic and cultural context and showcase ability to manipulate fabric in innovative ways that impact design silhouette and details. ?

CR: 2

Open to: School of Fashion degree students only.

PUFD 3140 MENSWEAR TAILORING

This elective course emphasizes the process of applying hand and machine skills in the complete execution of a men's tailored notch jacket along with preparing the different components of its structure. This course gives students the ability to understand and execute finishing approaches. Working from an existing men's pattern, students will make fabric selections, create their own pattern and fabric layout, understand the make, cutting and assembly procedures.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): Integrated Studio 2; or equivalent

PUFD 3172 ACCESSORY DESIGN

This is an introductory elective course for students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work. This course presents a resourceful and artistic overview of the fundamentals of Accessory design, focusing on key methods, materials and processes both historical and contemporary. The course builds on students personal design philosophies and their applications to various design research methods and tools used in realizing the studio projects. Students will discuss and analyze the market and items that are typically anything but clothing as well as the key players, taking into consideration the global impact on the fashion industry.

CR: 2

Open to: School of Fashion degree students only.

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

PUFD 3180 MACHINE KNITTING

Machine knitting workshops are offered as an intensive introduction to the basics of knitwear design. Over two full weekends this course aims to introduce students to the creative and technical possibilities of knitted fabrics as a tactile and moldable form. Students will be encouraged to experiment with different yarn qualities in fabric and garment construction, resulting in concept pieces and design boards to be added to their final portfolio. This course provides a “hands on” approach to materiality and the opportunity to experiment and practice new skills. Equipment and space is limited to 10 students total. This allows for a focused and flexible learning environment with individual attention to design.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): Integrated Studio 1; or equivalent

PUFD 3200 DESIGN COMMUNICATION

This is an elective that explores a plethora of spaces that encompass the multiple forms of expression within the contemporary fashion environment. Students will be encouraged to find an individual sense of expression, through negotiated platforms of interest, this might be in relation to fashion styling and photo methods, fashion trends development and, future-scaping. Outcomes might be as varied as Developing a practical styling concept as magazine/blog/zine, as well as a variety of 3D fashion outcomes or fashion art installation resolutions. Digital media, drawing, creative or technical garment developments are methods that are open for exploration during the course of the elective.

CR: 3

Open to: Junior Bachelors degree and Associate degree majors in the School of Fashion.

Pre-requisite(s): PUFD 2035 Visual Communication 1 or equivalent

PUFD 3210 FASHION AND THE NARRATIVE

This elective offers students the opportunity to explore the notion of narrative and ‘story telling’ as it exists within the field of fashion. It is about story telling for fashion designers, how the ‘story’ is created, what it conveys, and how it is conveyed. It will create an opportunity for students to familiarize themselves with traditional and experimental ways that story telling might be anchored to create personal stories, to generate individual points of view and character developments. It will look at the tradition of film as narrative, familiar narrative and plot strategies that are utilized. Ideas may be resolved through synopsis, story-boards, sketch and garment development, simple video, fashion styling or photography.

CR: 3

Open to: Junior Bachelors degree and Associate degree majors in the School of Fashion.

Pre-requisite(s): PUFD 2035 Visual Communication 1 or equivalent

PUFD 3230 FASHION MATERIALITY

This course offers students an opportunity to explore a variety of media or processes applicable to be utilized within fashion design contexts. Technical explorations and material manipulations will be encouraged and could range from traditional solutions around contemporary concepts such as design endurance, the creation of new fabrication solutions, or the use of blended technology. Students will be encouraged to explore a range of design and technical processes in order to come up with creative material solutions that could be resolved as 3D fashion products or 2D original and innovative fabrications.

CR: 3

Open to: Junior Bachelors degree and Associate degree majors in the School of Fashion.

Pre-requisite(s): Integrated Studio 1 or equivalent

PUFD 3280 MILLINERY DESIGN

In this course students begin working with paper and wire to create experimental structures and forms and explore the aesthetics and engineering issues of placement. Through further explorations students will work with found materials, developing critical awareness in creating original sources for inspiration. Students will engage in problem solving regarding construction issues with a variety of materials, various glues, wiring and sewing techniques. Finally, students will learn how to drape, pattern and block by steaming and stretching felt and fabric to create the forms they design. Using photography and sketches of the experiments in a reflective journal, students will develop their original designs and document methods, techniques and the process of building their designs.

CR: 2

Open to: Bachelors degree in Fashion Design majors only.

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

PUFD 3350 DIGITAL: FLATS & SPECS

Flats and Specs focuses on practical and necessary aspect of designer's role – communicating the idea in a clear streamlined way through flat sketches, construction detail instructions and garment measurements. In this introduction students will have the opportunity to gain practical 3D and digital skills in order to competently convey their idea to the manufacturer. Students will utilize design development from the Integrated Studio course, as they translate their designs into complete technical packages.

CR: 2

Open to: Bachelors degree in Fashion Design majors, Sophomores and Juniors only.

Pre-requisite(s): PUFD 2035 Visual Communication 1.

4000 LEVEL

PUFD 4060 BUSINESS SEMINAR

This course focuses on the business entity within the fashion industry that operates for the purpose of profit in a free enterprise system. Forms of business ownership, consumer behavior, business enterprise functions and management principles are examined along with the impact of the U.S. and global environment on the fashion industry. Students are required to interview a business icon and as a final project .

CR: 2

Open to: School of Fashion degree students only.

Pre-requisite(s): PUFD 3061 Fashion Industry Survey or equivalent

FASHION DESIGN & SOCIETY, MFA

REQUIRED

FIRST YEAR

PGFD 5100 ORIENTATION 1

Orientation 1 is the introductory course to the MFA Fashion Design & Society Program and is concentrated during the first week of the first semester. The aim is to bring the students together and for them to be able to experience group learning as well as individual learning while cultivating a dialogue for future design debates and discussions. The intensive will be based on a 'field research trip' within New York City. The course intends to draw upon unassuming areas of research as well as traditional and extensive sources of study. Additionally, it aims to familiarize the students with a new city and challenge those students who 'know' the city while enabling them to find new ways of conducting research. The course will contribute to the successful delivery of the Personal Identity: Design Studio 1 course.

CR: 1.5

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

PGFD 5110 DESIGN STUDIO 1: PERSONAL IDENTITY

This course is split into two phases: Personal Identity aims to deconstruct and reconstruct the thought / research process of the student. Its intention is to force the student to question what it is to research in depth, push their own boundaries and enable them to find their own 'starting' points and questions' and in turn to develop their own personal design identity. This phase seeks to nurture their ability to reach outside of the 'usual' fashion references and encourage them to explore areas such as literature, film, art, politics, photography, science, anthropology, history, economics, etc. It meets intensively for the first three weeks, with a brief that will open up the research areas and allow the students to form their personal visual vocabulary and thought process. Research is fundamental to the development of one's personal design identity. The students will submit a portfolio of work produced over this period. The second phase, Design Studio I, aims to build upon the thought processes and research material that was developed from the 'Personal Identity' phase of the course. This phase will see the development of a small constructed collection of clothing to be taken to toile or final fabric stage depending on the individual project. Emphasis will be placed on the ability to translate innovative ideas with a high level of intellectual thought process illustrating proportion, silhouette, fabric innovation, new cutting techniques and the execution of garments at the highest level. It will be an experimental course with an emphasis on developing the 3D form through pattern cutting and draping on the mannequin. The students will submit a portfolio of their design development ideas, recordings of the process and a collection of 2 outfits of highly constructed 3D work.

CR: 6

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

Pre-requisite(s): Orientation I.

PGFD 5130 DESIGN IN FASHION SYSTEMS

Although the fashion industry is often modeled as an economic and symbolic transaction between designers and consumers, it is difficult to use this model to portray fashion as a creative industry. Studies of complex adaptive systems provide a rich alternative model for interpreting the structural relationships and evolutionary dynamic that regulate creativity in the industry. By learning key principles—from systems-theory and case-study methods—students discover innovative ways to realize their designs and collaborate with designers, manufacturers, producers, distributors, retailers, the media, and consumers. Design in Fashion Systems is a graduate level course for students interested in understanding how fashion is shaped by forces beyond design.

CR: 3

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

SECOND YEAR

PGFD 5200 ORIENTATION 2: INTENSIVE 2

This course is the opening intensive prior to Thesis Preparation. It is a one-week intensive that takes place during the beginning of the second year. A visiting professional designer leads a discussion on the relationship between individualism and personal voice. The course brings students together to experience group learning and to set the stage for future design debates and discussions.

CR: 1.5

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

PGFD 5210 DESIGN STUDIO 3

Design Studio 3 will be a collaborative project with an International Design Company. The design company in partnership with the Program Director will establish the design brief. The aim of the project is to: broaden and deepen the student's understanding of the professional design world; enable access to the knowledge and expertise of the professionals; understand the importance of project management; to understand the relationships between practice, research & development within the market and finally to understand the professional environment and its expectations.

CR: 6

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

PGFD 5230 PROFESSIONAL COMMUNICATION

In this course, students map the emerging field of transdisciplinary design and examine their development in relation to it. Students present how their work meets the needs of the industry and how they themselves fill the emerging roles for designers. The course emphasizes communication; students must formulate a strong argument—through writing and visual representation of their work—for their practice. What are each student's core skills and how do those fit within larger institutional and professional capacities? What communities will they be serving? What kinds of firms are doing this type of work? Students produce a five-year plan and a working portfolio (analog, digital, and web-based) that places their work within a broader context. Visiting industry professionals describe their own career paths and how they navigated professional networks to find work.

CR: 3

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

Co-requisite(s): PGFD 5120 Design Studio 2 and PGFD 5240 Thesis Preparation

PGFD 5240 THESIS PREPARATION

This course prepares students to successfully complete the Design Thesis Studio's final collection/capstone project. Students submit a written proposal and research material that supports a final project. They are expected to do research and develop a plan for sourcing materials and finishing, manufacturing, and prototyping the product. In addition, they must make industry contacts in order to make use of materials technologies and manufacturing techniques as necessary.

CR: 3

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

Credit: 0

SPECIAL REGISTRATION

PAFM 3900 INDEPENDENT STUDY

CR: 1 TO 2

PAFM 3901 INTERNSHIP

CR: 0 TO 2

PAFS 3900 INDEPENDENT STUDY

An Independent Study may be approved by the program director in the following circumstances only: if the student is engaged in his/her final semester of study and no more than one credit remains. Students must complete an Independent Study Contract, seek approval from the program director, and register accordingly.

1 to 2 CR

PAFS 3901 INTERNSHIP

CR: 0 TO 2

PGFD 5901 PROFESSIONAL INTERNSHIP

CR: 0 TO 3

PGFD 5901 PROFESSIONAL INTERNSHIP

Credit: 0 TO 3

PGFD 5915 WORKSHOPS

PGFD 5915 WORKSHOP: PERS IDENTITY

CR: 0

PGFD 5915 WORKSHOP: STUDIO 3

CR: 0

PAFS WORKSHOPS

Fashion Design workshops enable students to develop and improve their skills in various aspects of the design process. Weekly sessions are an open forum guided by faculty members and are meant to supplement primary course study.

PAFS 1400 FASHION DRAWING WORKSHOP

The workshop will enable students to develop and practice their skills in fashion illustration. This class supplements the fashion drawing classes and all AAS students may attend.

0 CR

Open to: AFS majors; non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1900 FASHION TECHNIQUES WORKSHOP

This workshop will assist students hone their skills in fashion techniques, construction, sewing, draping, and patternmaking. This class supplements fashion techniques and construction classes and all AAS students may attend.

0 CR

Open to: all Fashion majors or non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1900 TEXTILE WORKSHOP

CR: 0

PUFD 3901 PROFESSIONAL INTERNSHIP

CR: 0 TO 2

PUFD 3902 INDEPENDENT STUDY

CR: 1 TO 6

PUFD 3903 INDEPENDENT STUDY: DIGITAL

CR: 2

SPECIAL TOPICS: ART & DESIGN EDUCATION

TBD

THE NEW SCHOOL FOR PUBLIC ENGAGEMENT

To follow are additional courses available to advanced undergraduates at Parsons from among The New School for Public Engagement's offerings.

NARH 3729 ART OF THE 1960S AND 1970S

The roots of contemporary art are found in the art movements of the 1960s and 1970s. We examine this time period through lectures, images, films, and readings. Pop, minimalism, conceptual art, fluxus, and performance art are some of the topics covered in this course. Artists discussed include Andy Warhol, Joseph Beuys, Yoko Ono, Carolee Schneemann, and Marina Abramovic. New York's thriving art scene and The New School's own art collection serve as resources. The final assignment is a proposal for a curatorial project of the student's own design.

Credits: 3

Instructor: Paula Stuttman

NARH 3761 NEW HISTORY OF COLLECTING: RENAISSANCE TO THE PRESENT

Ranging from the cabinet of curiosities to the modern auction house, this class presents an overview of the history and theories of collecting in the Western world. Collecting by such figures as kings and princes, enlightenment explorers, the amateur, women collectors and museum curators are explored with a particular emphasis on the organizational logic of each collection. We examine the differing structures and meanings of collections in both institutional and private settings. How is the narrative of art history constructed around objects in the context of private collections and public museums? How did the development of the art market change the practice of collecting? How have public and private exhibition spaces influenced each other, both in the past and today? In addition to readings and presentations, field trips to a variety of types of collections and archives are conducted.

Credits: 3

Instructor: Valerie Mendelson

NARH 3738 GARDENS: A CULTURAL HISTORY

Situating histories of landscape design within their aesthetic, social, political, economic, and philosophical contexts, this course examines gardens as sites for understanding how selected cultures in Europe and the United States have perceived, shaped, and interacted with the natural world at various moments from antiquity to the present. Each class focuses on one garden type, including: the ancient gardens of Epicurus and Pliny the Younger; medicinal and symbolic gardens of Medieval European monasteries; gardens as expressions of power and identity in Renaissance Italy (Villa d'Este) and Baroque France (Versailles); instruction and delight in 18th-century English gardens; the birth of the commercial pleasure garden; the agricultural ideals and contradictions of George Washington's Mount Vernon and Thomas Jefferson's Monticello; 19th-century urban parks as steps toward social reform; ideologies and ethics of the 20th-century suburban lawn; community gardens and urban reclamation projects; and interventions in contemporary gardens

by artists and architects. Each student chooses one garden in NYC during the semester to examine more thoroughly, and presents focused research to the class.

Credits: 4

Instructor: Laura Auricchio

NARH 3781 ART AND THE POLITICAL: CURATING THE PUBLIC CONVERSATION

After a brief historical and theoretical introduction, the course focuses on current political and social issues as identified in the public programs of the Vera List Center for Art and Politics. For fall 2012, this means a focus on what has recently been referred to as “thingness” or “vibrant matter,” new notions of materiality and physical environment. Every other week, the center presents a public program on these subjects in a variety of formats, ranging from workshop to lecture, from panel discussion to conference or performance. Students experience the variety of curatorial formats available, and have the opportunity of exclusive, closed discussions with the eminent program participants after their public presentation. (3 credits)

Credits: 3

Instructor: Carin Kuoni

Note: will be cross-listed with PSAM 6700 Transdisciplinary Seminar, a graduate level offering.

NHUM 3116 AFTER THE COLD WAR: ART, MUSEUMS, AND THE MARKET IN CONTEMPORARY RUSSIA

This course reviews the history and function of Russian art museums, contemporary art/photography, and the contemporary Russian art market from Perestroika of the late 1980s to the present. Contemporary spaces as The Garage Center and Loft Etashe; museums such as The Hermitage, The Museum of Non-Conformist Art and the National Center of Contemporary Art; and cultural institutions from the provinces of greater Russia are covered. We also discuss the role of international funding organizations such as Ford, Carnegie and the Open Society Foundation, as well as the role of individual artists. Original course material will be presented, including interviews and artifacts from Russia, that to date have not been available in the United States.

Credits: 3

Instructor: Thomas Werner

NREL 3621 INTRODUCTION TO MUSLIM CULTURE AND CIVILIZATION

This course offers an introduction to the colorful mosaic of Muslim cultures across the world, their various histories, and the way these societies have been shaped through interactions with other world cultures. In addition to studying Islam as a system of belief, it introduces its civilization as a way of life expressed through a variety of highly diverse Muslim cultures. Weekly lectures and multi-media presentations based on assigned readings expand students' cultural horizons by providing insights into the rich diversity of Muslim music, poetry, art, architecture, and other material productions. We visit the newly opened Islamic Art Section at the Metropolitan Museum in NYC, now renamed the Art of the Arab Lands, Turkey, Iran, Central Asia, and Later South Asia. Students are asked to create projects using the new installation. Students are strongly encouraged, although the component is optional, to make one trip to the 96th street mosque as observers/participants in the Friday afternoon Muslim congregational prayers, which is immediately followed by a lecture/Q and A session led by the Imam of the mosque. (3 credits)

Credits: 3

Instructor: Nargis Virani