

FALL 2011:

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

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INSTRUCTIONS

This booklet contains course descriptions for the AAS, Bachelors and Graduate degree courses offered by Parsons The New School for Design. The course descriptions are arranged by school and program and, in most cases, by year-level order with required courses separated from elective courses. Courses offered by the School of Art & Design History & Theory, including the Fashion Studies Program and History of Decorative Arts and Design Program are also provided in this booklet.

Course information is provided in the following format:

SUBJECT CODE - MASTER NUMBER - COURSE TITLE
Description of Course
Credit
Co- or Pre-requisite(s):
Open to: [Indicates whether course is for majors only, non-majors by permission, or is “open” enrollment, if applicable.]
Primary software used: [If applicable.]
Pathway: [Art & Design History & Theory only.]
Faculty: [Art & Design History & Theory, Fashion Studies, and History of Decorative Arts & Design.]

NOTE: This booklet is updated on a regular basis, but students should see the course listing found at ALVIN for the most up-to-date course schedules.

ADVISING

This booklet should not be used to determine program requirements, instead students should consult with his/her program advisor in order to determine eligibility to enroll in a particular course. Only those courses posted at <http://www.newschool.edu/parsons/courses/> are open to Parsons students. The University Liberal Arts and Lecture, and Foreign Language descriptions may also be found at the site. Courses in these booklets fulfill the Liberal Arts elective requirement.

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

NOTE

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

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

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

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

SCHOOL OF ART & DESIGN HISTORY & THEORY

Undergraduate Required

PLAH 1000 Perspectives in World Art & Design 1
PLAH 1001 Perspectives in World Art & Design 2
PLAH 1004 Perspectives in World Art & Design 1: Lecture
PLAH 1005 Perspectives in World Art & Design 1: Recitation
PLAH 1030 Chase: PWAD 1
PLEN 0500 American Cultural Language
PLEN 0505 ESL 2
PLEN 0507 ESL 3
PLEN 0509 ESL 4
PLEN 0510 ESL 4: Writing Intensive
PLEN 1006 Bridge: CRW 1
PLEN 1020 Critical Reading & Writing 1
PLEN 1021 Critical Reading & Writing 2
PLEN 1030 Chase: CRW 1

PLAH 2315 History of Modern/Postmodern Art: Lecture/Nancy Grove
PLAH 2316 History of Modern/Postmodern Art: Recitation
PLDS 2190 History of Design: 1850-2000 Lecture/Sarah Lichtman
PLDS 2191 History of Design: 1850-2000 Recitation
PLSD 2324 History of World Architecture 1: Lecture /TBA Faculty
PLSD 2325 History of World Architecture 1: Recitation
PLVS 2050 History of Graphic Design: Lecture/Ethan Robey
PLVS 2051 History of Graphic Design: Recitation
PLVS 2060 History of Design & Technology: Lecture/ Jeffrey Lieber
PLVS 2061 History of Design & Technology: Recitation
PLVS 2045 History of Illustration/Bill Kartalopoulos
PLVS 2300 History of Photography/Bill Gaskins, Ruth Eisenberg, Terry Towery, Barbara Bodnick
PLDS 2500 Intro to Design Studies Lecture/Emma Bowen
PLDS 2501 Intro to Design Studies Recitation
PLVS 2500 Intro to Visual Culture: Lecture/ Margot Bouman
PLVS 2501 Intro to Visual Culture: Recitation
PLDS 3510 Global Issues in Design: Lecture/Susan Yelavich
PLDS 3511 Global Issues in Design: Recitation

Undergraduate Elective

PLAH 2001 The Nude: History & Theory/Bradley Collins
PLAH 2030 Baroque Art/Eve Eisenstadt
PLAH 2100 Modern Art/John Angeline
PLAH 2217 Pop: Art & Popular Culture/Nancy Grove
PLAH 3011 Chinese Art & Culture/ Zhijian Qian
PLAH 3102 Art and Tourism/Rosemary O'Neill

PLAH 3251 Ready-Made, Grid & Monochrome/Gregory Newton
 PLAH 2375 Saying Nothing/Gregory Newton
 PLAH 3900 Independent Study/Faculty TBA
 PLAH 4013 Senior Seminar: Chinese Contemporary Art/Zhijian Qian
 PLAH 4060 Senior Seminar: Politics of Display/Melissa Burt
 PLAH 4136 Senior Seminar: Exhibiting Cultures/Laura Auricchio
 PLDS 2245 Modern Materials / Alexandra Griffith Winton
 PLDS 2247 Design Culture & the Makeover/Madison Moore
 PLDS 2248 Framing Contemporary Studio Practices/Jessica Cannon
 PLDS 2543 Unsustainability & Consumerism/Julia Dault
 PLDS 3000 Design Studies Elective/Faculty TBA
 PLDS 3005 Design & Social Justice/ Anoorhada Siddiqi
 PLDS 3007 Theories of Value/Arnold Klein
 PLDS 3123 Women: Renaissance to Present/Jane Nicol
 PLDS 3125 Technology and Culture/Esra Ozkan Steinberg
 PLDS 3195 Personal Values in Design & Art/Arnold Klein
 PLDS 4005 Senior Seminar: Design Crit Networks/Jonah Brucker-Cohen
 PLDS 4007 Senior Seminar: The Logic of Markets/Jonatan Jelen
 PLDS 4010 Senior Seminar: Poetics of Design/Robert Kirkbride
 PLDS 4021 Senior Seminar: Slum Clearance/Helen Gyger
 PLDS 4026 Senior Seminar: TBA/Faculty TBA
 PLDS 4031 Senior Seminar: Nomadic Design/Emma Bowen
 PLDS 4035 Senior Seminar: Design Studies TBA/TBA Faculty
 PLDS 4040 Senior Seminar: Designing Memory/Emily Miller
 PLDS 4055 Senior Seminar: Design Fictions/Susan Yelavich
 PLDS 4126 Senior Seminar: Sustainable Imperative/John Gendall
 PLDS 4872 Senior Seminar: Semiotics/Marshall Blonsky
 PLFS 2001 Supermodel/Madison Moore
 PLFS 2011 Fashion Through the Lens/Faculty TBA
 PLFS 2040 Fashion History: 1850-2000/Jessica Glasscock
 PLFS 3020 19th Century Dress & Society/Elizabeth Morano
 PLFS 3126 Introduction Fashion Studies/Faculty TBA
 PLFS 4001 Senior Seminar: Fashion Studies TBA/Faculty TBA
 PLFS 4010 Senior Seminar: Construct Appearance/Elizabeth Morano
 PLSD 2010 On Walking/Matthew Bissen
 PLSD 2246 Mobility & Territory / Anoorhada Siddiqi
 PLSD 3000 Spa Design History/Lisa Tannenbaum
 PLSD 4080 Senior Seminar: Public & Private Space/Jane Nicol
 PLVS 2315 Technology and Social Change/Heliodoro San Miguel
 PLVS 3015 Modern Sex and Gendered Design/Erin Leary
 PLVS 3200 Screens and Screenings/Ann Dell'Aria
 PLVS 3205 Visual Culture in the Land of Immigrants/Erin Leary
 PLVS 3699 Visual Culture and the Radical 60s/Sherman
 PLVS 4000 Senior Seminar: Practicing Criticism/Janet Kraynak
 PLVS 4010 Senior Seminar: New Waves Cinema/Laurence Hegarty
 PLVS 4040 Senior Seminar: Utopia/Dystopia Sci Fi/Heliodoro San Miguel

Graduate/History of Decorative Arts & Design Program

PGDE 5100 Survey of Decorative Arts/ Lorraine Karafel
PGDE 5105 Proseminar/ Sarah Lawrence or Laura Auricchio
PGDE 5900 Independent Study
PGDE 5905 Independent Study 2
PGDE 5901 Equivalency
PGDE 5903 Internship
PGDE 5904 Internship 2
PGDE 5500 Special Studies
PGDE 5500 Special Studies 2
PGDE 5908 Independent Study: Thesis 1
PGDE 5909 Independent Study: Thesis 2
PGDE 5910 Independent Study: MA Exam
PGDE 5999 Maintaining Status

Graduate/Fashion Studies Program

PGFS 5000 Fashion Studies: Key Concepts/ Heike Jenss
PGFS 5010 Fashion, History & Mediation/Elizabeth Morano
PGFS 5005 Advanced Thesis Preparation/Faculty TBA

Graduate/Electives

PLEN 5000 ESL: Graduate Intermediate/Faculty TBA
PLEN 5001 ESL: Graduate Advanced/Jeremy Scott
PLAH 5010 Aesthetics/Arnold Klein
PLDS 5100 Design & Social Science/Benjamin Lee
PLDS 5900 Grant Writing Fulbright/Jilly Traganou
PLDS 5400 Design for this Century: Lecture/Clive Dilnot
PLDS 5401 Design for this Century: Recitation
PGDE 5107 NYC: Design of the City/Ethan Robey
PGDE 5110 American Ceramics/Barbara Veith
PGDE 5210 The Interior Decorator in Gilded Age America /Nina Gray
PGDE 5128 Survey of Glass/ Diane Wright
PGDE 5145 History of Textiles/Susan Brown
PGDE 5163 Tiffany/Elizabeth DeRosa
PGDE 5182 Dutch Design/Sarah Lawrence
PGDE 5183 French Design: Nouveau to Mod/ Sarah Lawrence
PGDE 5185 Grand Tour/Maureen Cassidy-Geiger
PGDE 5212 Survey of Silver/ Deborah Waters
PGDE 5215 Advertising: The 20th Century/ Marilyn Cohen
PGDE 5230 Cold War Modern/Sarah Lichtman
PGDE 5430 German Design: 1871 to 1945/Faculty TBA
PGFS 5100 Fashion & Architecture/Jeffrey Lieber
PGFS 5110 New York Fashion/Christina Moon
PGFS 5120 Fashion and Social Innovation/Todd Nicewonger
PGFS 5130 Theorizing Luxury/David Brody
PGFS 5141 Fashion Studies Elective/Faculty TBA
PGFS 5142 Dress, Bodies, and Borders/Francesca Granata
PGFS 5143 Fashion Practices/Pascale Gatzert

REQUIRED COURSES

FIRST YEAR

PLAH 1000 BRIDGE PWAD 1

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1

PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2

PLAH 1004 PERSPECTIVES IN WORLD ART & DESIGN 1: LEC

PLAH 1005 PERSPECTIVES IN WORLD ART & DESIGN 1: REC

PLAH 1030 CHASE: PWAD 1*

Perspectives in World Art and Design, a two-semester course, will introduce students to the visual arts and design with a focus on cognitive analysis and methodological approaches. The objective is to expose students to the breath and diversity of the visual arts and design worldwide and to provide a sense of historical context through chronological organization of the material. Readings and are chosen to broaden critical perspectives. Discussion based classes enable students to become more articulate in expressing their understanding of visual material. Research and/or analytic papers and class presentations will be assigned to sharpen written and oral skills.

3 CR

Open to: *Chase Scholars only; also listed under PLAH 1000 as Chase: PWAD 1.

PLEN 0505 ESL 2 (LOW INTERMEDIATE), 1.5 CR

PLEN 0507 ESL 3 (INTERMEDIATE), 1.5 CR

PLEN 0509 ESL 4 (ADVANCED), 3 CR

PLEN 0510 ESL 4: WRITING INTENSIVE (ADVANCED with a focus on writing), 3 CR

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

Co-requisite(s): PLEN 0500 (for PLEN 0507 ESL 3 only).

PLEN 0500 AMERICAN CULTURAL LANGUAGE

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

1.5 CR

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

PLEN 1006 BRIDGE: CRITICAL READING & WRITING 1

This one-semester course, which covers the same approaches to design as Critical Reading and Writing 1, is for non-native English speaking students who have completed ESL 4. ESL students

fulfill the requirement of six credits of English by successfully completing both ESL 4 and Bridge: Critical Reading and Writing.

3 CR

PLEN 1020 CRITICAL READING & WRITING 1

PLEN 1021 CRITICAL READING & WRITING 2

PLEN 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.

3 CR

Open to:*Chase Scholars only; also listed under PLEN 1020 as CHASE: CRW 1.

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SECOND YEAR

PLAH 2315 HISTORY OF MODERN/POSTMODERN ART: LECTURE

PLAH 2316 HISTORY OF MODERN/POSTMODERN ART: RECITATION

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

3 CR

Pathway: Art History

Faculty: Nancy Grove

Required for: Fine Arts sophomores, for whom preference is given.

PLDS 2190 HISTORY OF DESIGN: 1850-2000: LECTURE

PLDS 2191 HISTORY OF DESIGN: 1850-2000: RECITATION

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.

3 CR

Pathway: Design Studies

Faculty: Sarah Lichtman

Required for: Design & Technology, Fashion Design and Product Design sophomores, for whom preference is given.

Note: PLDS 2190 and PLDS 2191 must be taken together in order to qualify for credit. Students are required to register for *both* the Lecture and Recitation on the same day.

PLDS 2500 INTRODUCTION TO DESIGN STUDIES: LECTURE

PLDS 2501 INTRODUCTION TO DESIGN STUDIES: RECITATION

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

3 CR

Pathway: Design Studies

Faculty: Emma Bowen

Required for: All BFA sophomores, except Fine Arts and Photography.

Note: PLDS 2500 and PLDS 2501 must be taken together in order to qualify for credit. Students are required to register for *both* the Lecture and Recitation on the same day.

PLSD 2324 HISTORY OF WORLD ARCH 1: LECTURE

PLSD 2325 HISTORY OF WORLD ARCH 1: RECITATION

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.

3 CR

Pathway: Art History

Faculty: TBA

Required for: Architecture and Interior Design sophomores, for whom preference is given.

Note: PLSD 2324 and 2325 must be taken together in order to qualify for credit.

PLVS 2045 HISTORY OF ILLUSTRATION

Illustration Histories will explore the illustration medium through 15 thematic lectures that will address crucial ideas, movements, and personalities in illustration while relating these topics to their social, political, and artistic contexts. These lectures will not attempt a chronological march through time, but will rather trace the boundaries of the medium, creating a sketch of the past and present of illustration. And because this is a history of a vocational medium (and one without a canon), most classes will also feature a guest speaker—usually a practitioner—whose experience or depth of knowledge will complement that week's lecture.

3 CR

Pathway: Design Studies

Faculty: Bill Kartalopolous

Required for: Illustration sophomores, for whom preference is given.

PLVS 2050 HISTORY OF GRAPHIC DESIGN: LEC

PLVS 2051 HISTORY OF GRAPHIC DESIGN: REC

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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Ethan Robey

Required for: Communication Design sophomores, for whom preference is given.

[UPDATED 3/30/11] PLVS 2060 HISTORY OF DESIGN & TECHNOLOGY: LEC

PLVS 2061 HISTORY OF DESIGN & TECHNOLOGY: REC

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 literacy.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Jeffrey Lieber

Required for: Design & Technology sophomores, for whom preference is given.

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.

3 CR

Pathway: Visual Culture Studies

Faculty: Barbara Bordnick, Ruth Eisenberg, Bill Gaskins, and Terry Towery

Required for: Photography sophomores, for whom preference is given.

PLVS 2500 INTRODUCTION TO VISUAL CULTURE: LECTURE**PLVS 2501 INTRODUCTION TO VISUAL CULTURE: RECITATION**

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

3 CR

Pathway: Visual Studies

Faculty: Margot Bouman

Required for: BFA sophomores in Fine Arts and Photography.

Note: Preference given to Fine Arts and Photography sophomores for whom this course is required. PLAD 2500 and PLAD 2501 must be taken together in order to qualify for credit. Students are required to register for *both* the Lecture and Recitation on the same day.

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THIRD YEAR**PLDS 3510 GLOBAL ISSUES IN DESIGN: LECTURE****PLDS 3511 GLOBAL ISSUES IN DESIGN: RECITATION**

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.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Design Studies, Criticism & Writing

Faculty: Susan Yelavich

Required for: All BFA Juniors.

Note: PLDS 3510 and PLDS 3511 must be taken together in order to qualify for credit.

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ELECTIVE COURSES

ART HISTORY PATHWAY: INTERMEDIATE COURSES

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.

3CR

Open to: Sophomore and Juniors only

Pathway: Art History

Faculty: Bradley Collins

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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: Eve Eisenstadt

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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: John Angeline

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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: Nancy Grove

PLAH 2375 SAYING NOTHING

While all art works "say something" by virtue of their existence, many modern artists have attempted to "say nothing" or to perform silence by excluding from their work features or qualities that have conventionally been regarded as essential to art. Some artists have expressed an interest in notions of emptiness found in the teachings of Buddhism or Christian mysticism. Others have sought to redefine art by refusing to perform the conventional roles of the artist. In some cases we might see presentations of silence as opening up a space for new social, political, or aesthetic possibilities, while in other cases we could argue that the artist has censored her- or himself in response to a hostile climate. This course will explore a variety of art works that say nothing in one way or another in relation to the artists' motivations, critical responses, and historical contexts.

Open to: Juniors and Seniors only.

Pathway: Art History

Faculty: Gregory Newton

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ART HISTORY PATHWAY: ADVANCED COURSES

[UPDATED 3/30/11] 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.

3 CR

Open to: Juniors and Seniors only

Pathway: Art History

Faculty: Zhijian Qian

PLAH 3102 ART AND TOURISM

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

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Art History

Faculty: Rosemary O'Neill

PLAH 3251 THE READY-MADE, THE GRID, AND THE MONOCHROME: REPETITION AND ORIGINALITY IN THE ART OF THE AVANT-GARDE AND ITS SUCCESSORS

Although the avant-garde is commonly identified with innovation, at least three of its most radical paradigmatic practices are characterized by repetition rather than originality. The ready-made, the grid, and the monochrome play central roles in the history of the avant-garde, and the artists who established these paradigms—Duchamp, Mondrian, and Malevich, respectively—are universally recognized as key protagonists in this history. Linked by their common problematizing of notions of originality, uniqueness, technical skill, and authorship, these three practices are not only central to modern art, but also to art that has been christened “post-modern.” This course will explore the prehistory of these paradigms, their emergence in the second decade of the twentieth century, and their persistence to the present day.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Art History

Faculty: Gregory Newton

PLAH 3900 INDEPENDENT STUDY

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

0.5 TO 1.5 CR

Open to: By permission only.

Faculty: TBA

ART HISTORY PATHWAY: SENIOR SEMINARS

[UPDATED 3/30/11] PLAH 4013 SENIOR SEMINAR: 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.

3 CR

Open to: Juniors and Seniors only

Pathway: Art History

Faculty: Zhijian Qian

PLAH 4060 SENIOR SEMINAR: 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.

3 CR

Open to: Seniors only.

Pathway: Art History, Visual Culture Studies, Design Studies

Faculty: Melissa Burt

PLAH 4136 SENIOR SEMINAR: 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.

3 CR

Open to: Seniors only.

Pathway: Art History

Faculty: Laura Auricchio

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DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

[UPDATED 3/30/11] 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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Alexandra Griffith Winton

[UPDATED 5/3/11] PLDS 2246 MOBILITY & TERRITORY

Description forthcoming.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Spatial Design Studies

Faculty: Anoorhada Siddiqi

[UPDATED 3/30/11] PLDS 2247 DESIGN CULTURE & 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.

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Madison Moore

[UPDATED 3/30/11] 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.

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Jessica Cannon

PLDS 2543 UNSUSTAINABILITY & CONSUMERISM

What does it mean to consume? To be unsustainable? As consumers and producers, what is our relationship to the environment? How is this relationship changing? These questions, and more, will be explored in this seminar-style class, whose goal is to understand the origins of contemporary capitalist culture through the lenses of sustainability and the environmentalism movement. Anchored in the influential writings that helped to develop and shape the movement in America, the class will look to art, design, architecture, urban planning, film, television, the web, food, and fashion to help explain the increasingly complex cultural ethos of consumption. Texts by Henry David Thoreau, John Muir, Rachel Carson, Frederick Law Olmsted, Jane Jacobs, Wendell Berry, Lewis Hyde, R. Crumb, Rebecca Solnit, Thorstein Veblen, Jean Baudrillard, and more will serve as the infrastructure on which our exploration will be built.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Julia Dault

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DESIGN STUDIES PATHWAY: ADVANCED COURSES

[REMOVED 9/3/11] PLDS 3000 DESIGN STUDIES ELECTIVE

[UPDATED 3/30/11] PLDS 3005 DESIGN AND 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 uricide; 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.

3 CR

Open to:

Pathway: Design Studies

Faculty: Anoorhada Siddiqi

[ADDED 9/3/11] PLDS 3006 COMICS HISTORY

Description forthcoming.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Faculty TBA

[UPDATED 3/30/11] 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.

3 CR

Co-requisite(s): none.

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Arnold Klein

[UPDATED 9/3/11] PLDS 3008 CRAFTER CULTURE

Description forthcoming.

3 CR

Co-requisite(s): none.

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty:

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.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Jane Necol

PLDS 3125 TECHNOLOGY AND CULTURE

Technology is a system that includes human, artifactual, cultural and institutional components. This course examines relationships between technology and culture, and explores values, assumptions, beliefs, perspectives, and power and gender relations embedded in them. Special focus will be on technologies that are designed to enhance human's physiological, communicative and performative capacities. We will also pay attention to experiences and relationships enabled by new digital and virtual technologies. Drawing on anthropology, critical theory, and science and technology studies, we will trace diverse definitions, forms, functions and meanings of technology in various contemporary and historical settings. Readings and class discussions will be supplemented by screenings of futuristic films such as Metropolis, I Robot, Surrogates, Gattaca, Code 46, Strange Days, Brazil, Blade Runner, and Until the End of the World.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Esra Ozkan Steinberg

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.

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Arnold Klein

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DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLDS 4005 SENIOR SEMINAR: DESIGN OF CRITICAL NETWORKS

"Critical Networks" is a course that 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.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Jonah Brucker-Cohen

[CANCELED 4/20/11] PLDS 4006 SENIOR SEMINAR: PHILOSOPHY OF DESIGN

PLDS 4007 SENIOR SEMINAR: THE LOGIC OF MARKETS

This course exposes students to the basic components, the major actors, and the essential processes of market driven economies. With a critical approach it integrates an economic, managerial, financial, ecological, cultural, and socio-political context and introduces students to the current issues, important debates, and intriguing controversies of global and local economies with its business firms, entrepreneurs, media, consumers, and public entities. Both the rationalities as well as the irrationalities behind the decision making processes, strategies, and tactics of these actors are examined in a composite, methodical, and analytical manner.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Jonatan Jelen

[ADDED 4/6/11] PLDS 4010 SENIOR SEMINAR: POETICS OF DESIGN

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

3 CR

Open to: Seniors from the School for Constructed Environments only. 12 student max enrollment. Permission required.

Pathway: Design Studies

Faculty: Robert Kirkbride

[UPDATED 6/3/11] PLDS 4021 SENIOR SEMINAR: FROM SLUM CLEARANCE TO SECURITY OF TENURE: ARCHITECTURE, PLANNING, AND THE “INFORMAL” CITY

The course examines the formation of the “informal” city in historical context, whether framed as slum, shantytown, human settlement, favela, etc. It traces the shifts in design professionals’

conceptions of and responses to the informal city, ranging from the confident assertions of order expressed by early reform housing and urban renewal projects, to experiments with self-help and design for progressive development, and more recent targeted interventions aimed at achieving incremental change. While contemporary projects are more modest in scale and more cautious in outlook than the bold gestures of earlier decades, they do not always escape the trap of oversimplified assumptions concerning the logistics, politics, and economics of planned interventions in the residential and urban fabric of informal settlements. Accordingly, these approaches are contrasted with initiatives that focus on financing, community organization, and land tenure. Finally, the course considers how designers can contribute to devising meaningful solutions in this context.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Helen Gyger

[ADDED 9/3/11] PLDS 4026 SENIOR SEMINAR: PARKS AND DESIGN

Description forthcoming.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: TBA

PLDS 4031 SENIOR SEMINAR: NOMADIC DESIGN: A VISUAL INVESTIGATION OF CULTURES IN MOTION

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.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Emma Bowen

[CANCELED 3/30/11] PLDS 4035 SENIOR SEMINAR: DESIGN STUDIES TBA

PLDS 4040 SENIOR SEMINAR: DESIGNING MEMORY

This seminar explores the shifting meanings of design against the cultural-historical and theoretical backdrop of collective memory studies. We will examine the intersection of collective memory, material and visual culture through a wide range of topics including the numerous arenas for the display of objects, consumption, preservation and commemoration, “invented

traditions” and national identity. In addition, the early uses of photography will be considered in order to better understand how the very depiction and/or imaging of things, or the very spectacle of seeing things, also converged with the project of making things. One objective of this seminar is to underscore the various prisms through which the study of design may be investigated. Students will be encouraged to think creatively and critically about both objects and ideas.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Emily Miller

PLDS 4055 SENIOR SEMINAR: DESIGN FICTIONS

Selections from poetry, fiction, and non-fiction will be analyzed to offer new perspectives on the ways in which design takes on meaning after it leaves the studio and to consider how this literature might inform design in the studio. For example, Orhan Pamuk’s mystery about 16th-century Turkish illustrators, *My Name is Red*, offers insight into the values of realism and abstraction; Charles D’Ambrosia’s magazine essay on a “Russian Orphanage” speaks to the power of personal interiors. Excerpts from these and other works by writers such as Shirley Hazzard, Nicholson Baker, and Dave Hickey will be read, discussed, and used as models for essays that students will write about their own work. Readings will be chosen across disciplines, including architecture, fashion, interiors, communications, product design, and landscape design.

3 CR

Open to: Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Susan Yelavich

PLDS 4126 SENIOR SEMINAR: SUSTAINABLE IMPERATIVE

Though the imperative to design and live sustainably is, by now, widely acknowledged, the concept remains questionably understood as a field of critical thought. This is particularly true in design practice and scholarship, where the discourse risks becoming fragmented into sets of metrics used by different design disciplines. In this seminar, we will wrest these discursive fragments and develop a philosophy of sustainability. By examining a range of epistemologies—philosophy, environmental ethics, art/design history, ecology—we will develop theories applicable across the design disciplines. We will consider not only environmental stewardship, but also social and economic notions of sustainability. Throughout the course, we will examine contemporary case studies in conjunction with weekly readings. This pairing will equip students to approach design practice and criticism with a scholarly authority. The seminar is appropriate for students with a range of exposures to sustainability studies, allowing individual students to coalesce different concepts of sustainability into a comprehensive theory.

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: John Gendall

PLDS 4872 SENIOR SEMINAR: SEMIOTICS

After four introductory sessions exposing the seminar to what the French writer Roland Barthes called the semiological adventure (of the 1960s and '70s), the course becomes an applied semiotics, addressing Americans for whom European theory is but a catalyst for action, for self-

insertion into the U.S. marketplace. These first lessons focus on the major names of the movement, Barthes, Lacan, Kristeva, Foucault, Derrida, Eco et al. The introduction will include sample decodings, from the founders of the discourse as well as from the instructor, who will focus on contemporary American examples and topics. Starting with the fifth session the seminar applies the theory to advertising (TV and radio), film, fashion, text, decorative arts and other market discourses. The pedagogic tools include fashion documentaries (Wender's "Notebook on Cities and Clothes", Scorsese's "Made in Milan", etc.), radio and TV Reports' video compilations of top current TV spots, engagement with the Seventh Avenue fashion department, a visit to the Cooper-Hewitt collection of decorative works, as well as in-seminar film and news screenings, lecture and above all, classroom discussion. In short, there will be a balance between theory and contemporary practice.

3 CR

Open to: Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Marshall Blonsky

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FASHION STUDIES PATHWAY: INTERMEDIATE COURSES

[UPDATED 3/30/11] PLFS 2001 SUPERMODEL: FASHION, BEAUTY AND 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?

3 CR

Open to: Sophomores and Juniors only.

Pathway: Fashion Studies, Design History

Faculty: Madison Moore

[UPDATED 6/3/11] 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'll discuss the influence of groundbreaking and visionary art directors of fashion photography, Alexey Brodovitch (Harpers Bazaar) and Alexander Liberman (Vogue). Richard Avedons and Irving Penns 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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Fashion Studies

Faculty: TBA

PLFS 2040 FASHION HISTORY: 1850-2000

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

3 CR

Open to: Sophomores and Juniors only.

Pathway: Fashion Studies, Design History

Faculty: Jessica Glasscock

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FASHION STUDIES PATHWAY: ADVANCED COURSES

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

3 CR

Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design History & Theory.

Open to: Juniors and Seniors only.

Pathway: Fashion Studies, Design Studies

Faculty: Elizabeth Morano

[CANCELED 5/3/11] PLFS 3124 FUTURISM & FASHION

[UPDATED 9/3/11] PLFS 3126 INTRODUCTION TO FASHION STUDIES

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. **3 CR**

Pre-requisite(s):

Open to: Juniors and Seniors only.

Pathway: Fashion Studies

Faculty: TBA

FASHION STUDIES PATHWAY: SENIOR SEMINARS

[ADDED 9/3/11] PLFS 4001 SENIOR SEMINAR: FASHION UNBOUND

Description forthcoming.

3 CR

Open to: Seniors only.

Pathway: Fashion Studies

Faculty: TBA

PLFS 4010 SENIOR SEMINAR: CONSTRUCT APPEARANCE

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

3 CR

Open to: Seniors only.

Pathway: Fashion Studies

Faculty: Elizabeth Morano

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SPATIAL DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

PLSD 2010 ON WALKING: A DESIGN ENGAGEMENT IN THE URBAN LANDSCAPE

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.

3 CR

Co-requisite(s): none.

Open to: Sophomores and Juniors only.

Pathway: Spatial Design Studies

Faculty: Matthew Bissen

SPATIAL DESIGN STUDIES PATHWAY: ADVANCED COURSES

PLSD 3000 SPA DESIGN HISTORY: EXPLORATIONS OF LEISURE, BATHING AND ARCHITECTURE

How have spas and thermal baths functioned as public spaces across time, place and culture? This seminar investigates the roles and relationships that bathing practices and structures have had in urban contexts over the past 2000 years. The development of spas and baths remains an anonymous history as art historian Sigfried Giedion termed it, one that is experienced in daily life but often taken for granted. We will explore the architectural history of spas through inquiry into: public health and hygiene, dense urbanization, erosion of public space, social dynamics and cultural identity, individual and societal well-being, use of energy, infrastructure and water resources. Students will gain a deep understanding of the cultural and spatial design history of public spa baths with readings of texts and diagrams by Giedion, Montaigne, Paracelsus, films by Fellini and Tarkovsky, analysis of plans as well as images by Palladio, Roni Horn, and Japanese Edo prints.

3 CR

Open to: Juniors and Seniors only

Pathway: Spatial Design Studies

Faculty: Lisa Tannenbaum

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SPATIAL DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLSD 4080 SENIOR SEMINAR: 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.

3 CR

Open to: Seniors only.

Pathway: Art and Design History, Design Studies

Faculty: Jane Necol

VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES

[CANCELED 3/30/11] PLVS 2015 CONTEMPORARY GLOBAL CINEMA

PLVS 2315 TECHNOLOGY & 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.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Visual Culture Studies

Faculty: Heliodoro San Miguel

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VISUAL CULTURE STUDIES PATHWAY: ADVANCED COURSES

PLVS 3015 MODERN SEX AND GENDERED DESIGN

Does the designed world determine or reflect gender, sex, and sexuality? How can an object, interior, or building foreclose upon or present new interpretations of the discursive subjects of gender, sex, and sexuality. Working from fundamental writings on sex and gender, this course will consider craft, product and interior design as well as architecture and urbanism as both expressions of these rhetorics of sex, gender, and sexuality, and as constructing these same categories. Specific topics will include theories of sex, gender, and sexuality; the gendering of interiors; the sexual revolution in design; early design education: art school or home economics; gender, consumption, and urbanism; the rise of the department store and the new woman; and the postmodern suburban ideal.

Class meetings, organized as vignettes, will incorporate short lectures, student presentations, and discussion of the readings and material presented in the first half of class. Students will complete weekly reading responses (1pp), a research paper of 10-15pp (broken up into smaller assignments throughout the semester), present on their research topic, and lead classroom discussion one week. Attendance and classroom discussion will be critical to success in this course.

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Erin Leary

[ADDED 3/30/11] 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.

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Ann Dell'Aria

[ADDED 3/30/11] 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 complete written reading responses, class presentations, a literature review, and exam.

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Erin Leary

PLVS 3699 VISUAL CULTURE AND THE RADICAL 60s

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).

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Susan Sherman

VISUAL CULTURE STUDIES PATHWAY: SENIOR SEMINARS

[UPDATED 4/6/11] PLVS 4000 SENIOR SEMINAR: PRACTICING CRITICISM

Much like the art it addresses, criticism is best understood as a form of practice—one that seeks to both assess individual objects and understand their place within a broader context. A second distinguishing feature of criticism is its engagement with the art of the present. For this reason, the goal of this class is twofold: Its primary interest is the practice of criticism—of learning how to make a critical argument with respect to works of art, exhibitions or architectural installations. Its second aim is to introduce students to the key issues and debates that currently animate the field of contemporary art. Drawing on New York City's unparalleled cultural resources, the class will consider work currently on view in galleries and museums. In lieu of traditional papers, writing assignments will take the form of "reviews."

3 CR

Open to: Seniors only.

Pathway: Visual Culture Studies

Faculty: Janet Kraynak

PLVS 4010 SENIOR SEMINAR: 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.

3 CR

Open to: Seniors only.

Pathway: Visual Studies, Art History

Faculty: Laurence Hegarty

PLVS 4040 SENIOR SEMINAR: UTOPIA/DYSTOPIA 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.

3 CR

Open to: Seniors only.

Pathway: Visual Studies

Faculty: Helio San Miguel

HISTORY OF DECORATIVE ARTS AND DESIGN PROGRAM, MA

REQUIRED COURSES

PGDE 5100 SURVEY OF DECORATIVE ARTS I: RENAISSANCE TO NEOCLASSICISM

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.

3 CR

Open to: Dec Arts students only.

Faculty: Lorraine Karafel

PGDE 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.

3 CR

Open to: Dec Arts students only.

Faculty: Sarah Lawrence and Laura Auricchio

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SPECIAL REGISTRATION

PGDE 5500 SPECIAL STUDIES 1

PGDE 5500 SPECIAL STUDIES 2

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

3 CR

Open to: Graduate students only.

PGDE 5900 INDEPENDENT STUDY, 3 CR

PGDE 5905 INDEPENDENT STUDY 2, 3 TO 6 CR

Students who wish to pursue a specific interest, beyond what is available in any existing course, may work independently under the supervision of a faculty member or museum curator. To register

for an independent study, the Contract for Independent Study is completed, which requires a description of the project and the signatures of the independent study supervisor and the program chair. A student must have completed 12 CR in the Masters Program before pursuing an independent study.

Open to: Graduate students only.

PGDE 5902 INDEPENDENT STUDY: THESIS

Description forthcoming.

3 CR

PGDE 5901 EQUIVALENCY

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

1 to 12 CR

PGDE 5903 INTERNSHIP

PGDE 5904 INTERNSHIP 2

Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the 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.

3 to 6 CR

Open to: Graduate students only.

PGDE 5908 INDEPENDENT STUDY: THESIS 1

Please see program for approval.

3 CR

Open to: Graduate students only.

PGDE 5909 INDEPENDENT STUDY: THESIS 2

Please see program for approval.

3 CR

Open to: Graduate students only.

PGDE 5910 INDEPENDENT STUDY: MA EXAM

Please see program for approval.

3 CR

Open to: Graduate students only.

PGDE 5999 MAINTAINING STATUS

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

0 CR

Open to: Graduate students only.

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SCE: School-wide [[PSCE](#)]

Architecture, M.Arch [[Required](#)] [[Elective](#)]

Design & Technology, MFA [[Required](#)] [[Elective](#)]

Fashion Design & Society, MFA [[Required](#)]

Fashion Studies, MA [[Required](#)] [[Elective](#)]

Fine Arts [[Required](#)] [[Elective](#)]

History of Decorative Arts, MA [[Required](#)] [[Elective](#)]

Interior Design, MFA [[Required](#)]

Lighting Design, MFA [[Required](#)] [[Elective](#)]

Photography, MFA [[Required](#)]

Transdisciplinary Design, MFA [[Required](#)]

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FASHION STUDIES PROGRAM, MA

REQUIRED COURSES

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.

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies students.

Pathway: Fashion Studies

Faculty: Heike Jenss

[UPDATED 5/3/11] 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.

3 CR

Open to: MA Fashion Studies students.

Pathway: Fashion Studies.

Faculty: TBA

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.

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies students.

Pathway: Fashion Studies

Faculty: Elizabeth Morano

ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SCE: School-wide [[PSCE](#)]

Architecture, M.Arch [[Required](#)] [[Elective](#)]

Design & Technology, MFA [[Required](#)] [[Elective](#)]

Fashion Design & Society, MFA [[Required](#)]

Fashion Studies, MA [[Required](#)] [[Elective](#)]

Fine Arts [[Required](#)] [[Elective](#)]

History of Decorative Arts, MA [[Required](#)] [[Elective](#)]

Interior Design, MFA [[Required](#)]

Lighting Design, MFA [[Required](#)] [[Elective](#)]

Photography, MFA [[Required](#)]

Transdisciplinary Design, MFA [[Required](#)]

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GRADUATE ELECTIVE COURSES

GENERAL ELECTIVES

[CANCELED 5/3/11] PLDS 5110 DESIGN STUDIES 1: DISCOURSE

PLAH 5010 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.

3 CR

Open to: Graduate students and Seniors by permission.

Pathway: Art History, Theory and Criticism

Faculty: Arnold Klein

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 Thackera's *In The Bubble*; Chris Anderson's *The Long Tail*; Bruno Latour, *The Love of Aramis*; Bent Flyvbjerg, *Making Social Science Matter*. There will be a special focus on the global financial crisis as an example of design failure. Students should have read *Fools Gold* for the first class. Students will be encouraged to come up with their own projects.

3 CR

Open to: Graduate students and Seniors by permission.

Pathway: Design Studies

Faculty: Benjamin Lee

PLDS 5400 DESIGN FOR THIS CENTURY: LECTURE

PLDS 5401 DESIGN FOR THIS CENTURY: RECITATION

This lecture course is designed for first-year graduate students as an introduction to comprehending design as a mode of acting in the world. The course considers design generically without preference to one specialism and draws its examples from the full spectrum of design professions and activities. The context it adopts is to consider design in relation to the some of

the major shifts opened in the C21st, particularly in relation to the deep un-sustainability of what-is and the emergence of the artificial as the horizon and medium of life. The course looks at design in three ways: (i) in terms of the capabilities of design; (ii) poetically, or the question of design as resonance and attunement; (iii) as “Meta-Design” in terms of the ‘expanded field of practice’ necessitated by the shifting conditions and challenges of the C21st; (iv) as a critical, political and ethical practice.

3 CR

Open to: Graduate students and undergraduate seniors by permission.

Pathway: Design Studies

Faculty: Clive Dilnot

Note: PLDS 5400 and 5401 must be taken together in order to qualify for credit.

PLDS 5500 GLOBAL ISSUES IN DESIGN: LECTURE

PLDS 5501 GLOBAL ISSUES IN DESIGN: RECITATION

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.

3 CR

Open to: Graduate students only.

Pathway: Design Studies, Criticism & Writing

Faculty: Susan Yelavich

Note: PLDS 5500 and PLDS 5501 must be taken together in order to qualify for credit.

[REMOVED 9/3/11] PLDS 5900 GRANT WRITING: FULBRIGHT

PLEN 5000 ESL: GRADUATE INTERMEDIATE

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.

0 CR

Open to: Graduate students only.

Faculty: Jeremy Scott

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HISTORY OF DECORATIVE ARTS (PGDE)

PGDE 5107 NYC: DESIGN OF THE CITY

The built environment of New York has always been more than physical objects; it has become a set of cultural narratives. A building or a neighborhood might inspire artworks, or claim a social significance far beyond its utilitarian function as an office tower, theatre or apartment house. This course will survey the history of the physical city of New York as it shaped and was shaped by the city's cultural history, from the 17th century to the present, with an emphasis on the mid 19th to mid 20th century. We will discuss the architectural history of the city, but also ways in which the building and street plans themselves reflect the cultural aspirations of their builders. We will look at major decorative arts manufacturers and designers based in the city and considering patterns of patronage, stylistics, and engagement with urban space. The course will also deal with patterns of cultural institution building in the 19th and 20th-century city; and how artists and designers used, or didn't use, the city as subject. Classes will focus on such topics as the conception of the urban grid; parks and class structure; the city as spectacle; civic sculpture; and the cult of the skyscraper.

3 CR

Open to: Graduate students only.

Faculty: Ethan Robey

PGDE 5110 SURVEY OF CERAMICS: AMERICAN CERAMIC HISTORY, 1760-1920

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.

3 CR

Open to: Graduate students only.

Faculty: Barbara Veith

PGDE 5128 TOPICS IN GLASS: TRANSFORMATIONS IN 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.

3 CR

Open to: Graduate students only.

Faculty: Diane C. Wright

PGDE 5145 HISTORY OF TEXTILES: DESIGN AND TECHNIQUE

This course will make full use of the Museum's extensive textile collection to introduce students to the broad range of textile creation and use through history. The collection is organized by technique, so the course will use this as a starting point to examine the ways in which craft, technology and trade have informed the design and aesthetics of textiles and the related areas of interiors and fashion. While the primary focus will be on European and American materials from the Renaissance through the present, other cultures will be examined in their technical or aesthetic intersections with and contributions to Western design history.

3 CR

Open to: Graduate students only.

Faculty: Susan Brown

PGDE 5163 LOUIS C. TIFFANY: ART AND THE BUSINESS OF ART

Louis C. Tiffany, son of the founder of Tiffany and Company, was an innovative artist/entrepreneur who organized workshops of designers and craftspeople to produce blown glass, stained glass windows, ceramics, enamels and the lamps for which Tiffany is best-known. After being out of fashion from the late 1920s through the 1960s, the revival of interest in Tiffany's work was led by a few dealers and collectors. Recently art scholars have begun to alter perception of this artist/businessman by sorting out the identities of his once-anonymous designers and identifying individual styles within the company's output.

This course will expand upon this new scholarship. Students will assess Tiffany's work in a broad context including his competitors in the U.S. and Europe, and will develop connoisseurship skills to enable them to make their own qualitative judgments of Tiffany's output. The course will draw on the expertise of several New York curators, dealers and conservators who are providing the highest standards of research on Tiffany.

3 CR

Open to: Graduate students only.

Faculty: Elizabeth DeRosa

PGDE 5182 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?

3 CR

Open to: Graduate students only.

Faculty: Sarah Lawrence

PGDE 5183 FRENCH DESIGN: NOUVEAU TO MOD

This course explores French interior design and decorative arts from the late 19th to the mid 20th century. The starting point will be the development and varied expression of the style called "l'Art Nouveau," a decisive break from the historical revivalism that characterized 19th-century design. The course will also address the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, the event that gave birth to the term "Art Déco" and brought widespread attention to modern decorative and applied arts for the first time. This exhibition showcased new designers, such as Emile-Jacques Ruhlmann and Jean Dunand. During the middle decades of the 20th century creators such as Jean Prouvé and Jean Royère applied the experience of modernity to a wider market.

3 CR

Open to: Graduate students only.

Faculty: Sarah Lawrence

[UPDATED 3/30/11] PGDE 5185 GRAND TOUR

A European tour has for so long been a rite of passage for artists and students, we forget it was otherwise in the sixteenth- to eighteenth centuries, when only persons of rank or distinction were able to adventure abroad. Then, a Grand Tour was the privilege of aristocrats and princes. A traditional component of the princely education, it was their once-in-a-lifetime opportunity to escape from home and see the world with a small entourage and minimal protocol. This course explores the phenomenon of the Grand Tour, focusing on the meaning of Italy as a tourist destination, in contrast to the significance of Versailles, Moscow, Asia and the Middle East. Consideration of primary sources will accompany a survey of more recent literature devoted to the subject. We will study the movement of artworks and artists, the formation of the great royal and aristocratic collections in Germany, France and England, and the transfer of specific design impulses such as the grotesque and chinoiserie styles. Besides illustrated classroom lectures and discussion, there will be visits to print rooms, libraries and the Metropolitan Museum. Student evaluation will be based on class participation and an independent study resulting in a paper of 15-20 pages.

3 CR

Open to: Graduate students only.

Faculty: Maureen Cassidy-Geiger

[UPDATED 6/3/11] PGDE 5210 THE INTERIOR DECORATOR IN GILDED AGE AMERICA

This course examines the development of the professional decorator in the late nineteenth and early twentieth century. Cabinet-makers, artists, architects, and decorators each created distinctive high-style interiors for city and country houses. The role of the interior decorator evolved aesthetically and commercially during the gilded age. Herter Brothers, Leon Marcotte, Pottier & Stymus, Louis C. Tiffany, Associated Artists, John Lafarge, McKim, Mead & White, Ogden Codman, and Elsie de Wolfe are among the firms that will be studied.

3 CR

Open to: Graduate students only.

Faculty: Nina Gray

PGDE 5212 SURVEY OF SILVER: BRITISH AND AMERICAN 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.

3 CR

Open to: Graduate students only.

Faculty: Deborah Dependahl Waters

PGDE 5215 ADVERTISING: THE 20TH CENTURY

This course will examine advertising in America both historically and thematically. Beginning in the late 19th century and coming up to the present advertising will be analyzed in relation to the evolution of American commercial life and society. Print advertisements, posters, television and film will be investigated from the perspectives of nationalism, racism, feminism, consumerism, and postmodernism. Run as a seminar class participation is essential. Students will be responsible for bringing in material for discussion as well as a final presentation.

3 CR

Open to: Graduate students only.

Faculty: Marilyn Cohen

[UPDATED 6/3/11] PGDE 5230 COLD WAR MODERN

Using the recent Victorian & Albert exhibition of the same name as a starting point, "Cold War Modern" examines aspects of art and design from the end of World War II to the fall of the Berlin Wall. It examines a diverse array of artifacts and material culture including: fashion, film, international exhibitions and World's Fairs, furniture, graphics, architecture, industrial design, and interiors. The course builds on David Crowley and Jane Pavitt's argument that, "Art and design were not peripheral symptoms of politics during the Cold War: they played a central role in representing and sometimes challenging the dominant political and social ideas of the age."

3 CR

Open to: Graduate students only.

Faculty: Sarah Lichtman

[UPDATED 6/3/11] PGDE 5430 GERMAN DESIGN: 1871 TO 1945

The course will investigate Germany as a center for the decorative arts--including interior decoration and furniture--between 1700 and 1980. Geographically situated in the center of Europe, and therefore on the crossroads of East-West and North-South trade, Germany saw a multitude of foreign influences coming from the craftsmen and trade of Italy and France, as well as the Netherlands and England. This had a great impact on the creation of a particular and unique German style, and has left a rich legacy open to new discoveries after the recent reunification of the country. Religious divisions between the Catholic regions in southern and western Germany and the Protestant regions of the east and north also caused differences in political influences, which in return had an impact on style and taste. The 18th century saw a

strong influence of French aristocratic art, which found individual interpretation in the German provinces, since the French prototypes were too expensive and were merely known through drawings or printed documents. Through the migration of craftsmen from Germany to the great capitals of Europe such as London, Paris and Petersburg, and later the young United States German craftsmanship had an influence on productions in these countries. The sober and elegant forms of the Biedermeier period of the 19th century displayed new attempts at creating a purely German style and had varying degrees of international success. The Jugend movement and the Bauhaus school established successful designers and creators who brought their vision abroad when many were forced into emigration after 1933. The sombre years of the “Third Reich” were followed by a research of reconciliation and connection with international trends which often were realized only with the modest means of a country which had lost the war. The main artistic currents and centers for the creation and the manufacture of fine furniture, art objects and porcelain (Augsburg, Dresden, München, Dessau and Berlin) will be presented and discussed.

3 CR

Open to: Graduate students only.

Faculty: TBA

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FASHION STUDIES (PGFS)

[UPDATED 6/3/11] PGFS 5100 FASHION & ARCHITECTURE

This course explores the relationship between architecture, fashion, and 'fashionability' in the modern and contemporary periods. Through an investigation of case studies, using largely primary sources, we will uncover the cultural-political aesthetics of respective eras, as well as examine relationships between specific architects and designers. Topics may include: rococo and neo-classical style and sensibility in late 18th century France and early 19th century Germany; the relationship between city, cinema, and fashion in the 1920s and 1930s; the post-WWII American vision of Europe as fashion fantasy land; the mid-twentieth century collaborations between Knoll, Som, and Eero Saarinen; the shared sensibility of shelter magazines and fashion magazines in the contemporary period; collaborations between contemporary architects and designers as shared branding; and the department store and showroom as typologies. The course aims to aid students in the development of their own historical and theoretical projects, as well as in their creative practices.

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies students.

Pathway: Fashion Studies

Faculty: Jeffrey Lieber

[ADDED 6/3/11] PGFS 5110 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, it’s 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."

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies students.

Pathway: Fashion Studies

Faculty: Christina Moon

[ADDED 6/3/11] PGFS 5120 FASHION AND SOCIAL INNOVATION

This seminar interrogates the category of fashion through varying cross-cultural examples of "innovation" in dress, body ornamentation, and cloth making in order to ask: what are the cultural assumptions underlining popular beliefs about social innovation in fashion? In exploring this question this course combines readings on the embodiment of aesthetic and material practices with cross-cultural studies examining a range of institutional sites where bodies are fragmented, commodified, and fashioned. Central to this effort are questions about power, ideology, and moral quandaries surrounding both the production and consumption of wearable forms. Aiming to expand and refine how we analytically approach the "fashioned body" as both a theoretical and applied subject of scholarly inquiry this seminar draws on a wide range of readings, including work by Bradley Quinn, Sherry Turkle, Daniel Miller, Dorothy Ko, Donna Haraway, and Sass Brown. These writings will be brought into dialogue with the avant-garde work of/about Daspu, Lucy Orta, Virgil Ortiz, and Hussein Chalayan. In doing so, this course provides a critical framework for questioning the relationship between "innovation" and fashion.

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies and MFA Fashion Design and Society students.

Pathway: Fashion Studies.

Faculty: Todd Nicewonger

PGFS 5130 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 necessary to create these "deluxe experiences." For instance, a possible visit to the Four Seasons Hotel on 57th Street in Manhattan will include a careful exploration of the hotel lobby, guest rooms, and back-of-the-house operations. 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.

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies students.

Pathway: Fashion Studies.

Faculty: David Brody

[ADDED 6/3/11] PGFS 5142 DRESS, BODIES AND BORDERS

This course examines visual culture at the turn of the millennium, 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 course examines a range of media from the video and performance work of Leigh Bowery, to the dance performances of Merce Cunningham in collaboration with Rei Kawakubo of Comme des Garçons and to the experimental fashion shows staged by Alexander McQueen. It combines theories and methodologies from fashion theory and history, gender studies, art history, performance and science studies in its exploration of the topic.

3 CR

Open to: Graduate students, with preference given to MA Fashion Studies students.

Pathway: Fashion Studies

Faculty: Francesca Granata

[ADDED 6/3/11] PGFS 5143 PGFS 5143 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.

3 cr

Open to: Graduate students, with preference given to ma fashion studies and MFA Fashion Design and Society students

Pathway: Fashion Studies.

Faculty: Pascale Gatzert

[ADDED 9/3/11] PGFS 5901 INTERNSHIP

Description forthcoming.

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SCHOOL OF ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

LEVEL 1

PAGD 1040 GRAPHIC DESIGN 1

This is a 6 hour studio in which the students learn to organize the printed page using words and pictures – graphic design. They will learn the process, tools, materials, and techniques used to solve specific design problems.

4 CR

Pre-requisite(s): N/A

Open to: Majors Only.

PAGD 1060 TYPOGRAPHY 1

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

2 CR

Pre-requisite(s): N/A

Open to: Majors Only.

PAGD 1070 PROCESS & SKILLS

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

2 CR

Pre-requisite(s): N/A

Open to: Majors Only.

PAGD 1140 DIGITAL LAYOUT

This course provides a thorough overview of presentation graphics. Students will learn how to develop and organize information to be used for all print media. Intensive weekly homework assignments and projects will exercise the students skills in mastering the use of Adobe Photoshop, Illustrator and InDesign.

2 CR

Primary software used: Adobe CS4

Pre-requisite(s): N/A

Open to: Majors Only.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

Please see the [General Studio AAS](#) section for a description of the following required course:

PAGS 1021 COLOR THEORY, 2 CR

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LEVEL 2

PAGD 1010 HISTORY OF GRAPHIC DESIGN

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

3 CR

Pre-requisite(s): N/A

Open to: Majors Only.

PAGD 1041 GRAPHIC DESIGN 2

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

4 CR

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

Open to: Majors only.

PAGD 1091 INTERACTIVE/WEB DESIGN 1

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

2 CR

Pre-requisite(s): N/A

Open to: Majors Only.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLEN 1021 CRITICAL READING AND WRITING 2, 3 CR

Please see the [General Studio AAS](#) section for a description of the following required course:

PAGS 1001 DRAWING, 2 CR

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LEVEL 3

PAGD 1042 GRAPHIC DESIGN 3

This is an advanced course devoted to fine-tuned solutions to a wide range of reality-based design problems. There is an emphasis on discovering personal style, clarity of communication and improving presentation techniques.

4 CR

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

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

Open to: Majors only.

LEVEL 4

PAGD 1030 PORTFOLIO AND PROCESS

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

2 CR

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.

Open to: Majors Only.

SPECIAL REGISTRATION

PAGD 3900 INDEPENDENT STUDY

Please see program for approval.

1 to 2 CR

PAGD 3901 INTERNSHIP

Please see program for approval.

0 to 2 CR

ELECTIVES

Students may select electives from 1000 or 2000 level required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]

General Studio, AAS [[Required/Elective](#)]

Fashion Design, AAS [[Required](#)] [[Elective](#)]

Fashion Marketing, AAS [[Required](#)] [[Elective](#)]

Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SDS: School-wide [[PSDS](#)]

Architectural Design, BFA [[Required](#)]

Communication Design, BFA [[Required](#)] [[Elective](#)]

Design & Management, BBA [[Required](#)]

Design & Technology, BFA [[Required](#)] [[Elective](#)]

Environmental Studies, BA [[Required/Elective](#)]

Fashion Design, BFA [[Required](#)] [[Elective](#)]

Fine Arts, BFA [[Required](#)] [[Elective](#)]

Foundation [[Required](#)]

Illustration, BFA [[Required](#)] [[Elective](#)]

Integrated Design, BFA [[Required](#)]

Photography, BFA [[Required](#)] [[Elective](#)]

Product Design, BFA [[Required](#)]

Urban Design Studies, BA [[Required/Elective](#)]

GRAPHIC DESIGN AAS ELECTIVES (PAGD)

PAGD 1050 DESIGNING SYMBOLS

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

2 CR

Prerequisite(s): PAGD 1060 Typography 1.

Open to:

PAGD 1061 ADVANCED TYPOGRAPHY

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

2 CR

Prerequisite(s): PAGD 1060 Typography 1

Open to: Majors only.

PAGD 1090 PUBLICATION DESIGN

PAGD 1090 PUBLICATION DESIGN: BOOKS

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

2 CR

Prerequisite(s): N/A

Open to: Majors only.

[CANCELED 5/3/11] PAGD 1092 INTERACTIVE/WEB DESIGN 2

PAGD 1096 PHOTO LITHOGRAPHY

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

2 CR**Prerequisite(s):****Open to:****PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN**

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

2 CR**Open to:** Junior or Senior level students from any program with at least one semester of Typography.**Note:** Permission from the program required.**PAGD 1240 ADVANCED DIGITAL LAYOUT**

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

2 CR**Primary software used:** Adobe CS4**Prerequisite(s):** PAGD 1140 Digital Layout**Open to:** Majors only.**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.

2 CR**Prerequisite(s):****Open to:**

GENERAL STUDIO, AAS

PAGS 1001 DRAWING

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

2 CR

Pre-requisite(s): N/A

Open to: All New School Students.

PAGS 1021 COLOR THEORY:

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

CULTURE

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.

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.

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.

URBAN CULTURE

What's written and painted on walls? Graffiti vs. Street Art, is there a difference? What's going on around you? Look at street culture; paint, ink, stickers, wheat paste, street

signage, ads and names fighting for public space. We will explore old New York City, current New York City, graffiti, The Hip Hop movement, fashion and art history as a point of departure to figure out the significance of color in art, design and your life.

2 CR

Pre-requisite(s): N/A

Open to: All New School Students.

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COMMUNICATION DESIGN, BFA

REQUIRED COURSES

FRESHMAN YEAR

There are two first year options for Communication Design students: *Direct Entry* or *Foundation*.

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1

PUFN 1040 DRAWING STUDIO 1

PUFN 1440 2D INTEGRATED STUDIO 1

PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

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SOPHOMORE YEAR

[UPDATED 4/20/11] PUCD 2025 TYPE: CORE STUDIO

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.

4 CR

Co-requisite(s): PUCD 2026 Type: Core Lab

Open to: Majors Only.

[UPDATED 4/20/11] PUCD 2026 TYPE: CORE LAB

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.

2 CR

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

Open to: Majors Only.

Please see the [Design & Technology BFA](#) section for a description of the following required course:

PUDT 1203 CREATIVE COMPUTING

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JUNIOR YEAR

PUCD 3095 TOPICS:

[UPDATED 4/20/11] 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 in a broad spectrum of media, the student will initially investigate the history of each key medium and how art direction has dramatically evolved and been impacted by socioeconomic influences, market segmentation and technological changes. The student will then be challenged with a variety of assignments to art direct/design creative solutions utilizing and exploring the use of type, photography, illustration and motion.

[UPDATED 4/20/11] INFORMATION DESIGN

This course is an advanced studio for students interested in developing complex information design projects. Students will complement historical and theoretical readings with their own research, then develop larger independent projects situated in their own areas of interest. Emphasis is on critical thinking, iterative design methodology, and the synthesis of research, design production, and presentation.

[UPDATED 4/20/11] INTERACTION

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

[UPDATED 4/20/11] MOTION GRAPHICS

This course is an advanced studio for students interested in developing complex time-based projects. Students will complement the historical, theoretical, and contemporary readings with their own research, then develop larger independent projects situated in their own areas of interest. Emphasis is on critical thinking, iterative design methodology, and the synthesis of research, design production, and presentation.

[UPDATED 7/7/11] NARRATIVE

This course is an advanced studio for students particularly interested in developing more complex projects within the domain of narrative storytelling, including animation, live action and visual narrative. 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.

[UPDATED 4/20/11] PRINT STUDIO

This course is an advanced studio for students interested in developing more complex publication and print design projects, with a particular focus on the interaction between static and dynamic media. Students will complement the historical, theoretical, and contemporary readings with their own research, then develop larger independent projects situated in their own areas of interest. Emphasis is on critical thinking, iterative design methodology, and the synthesis of research, design production, and presentation.

[CANCELED 5/3/11] TYPOGRAPHY STUDIO

6 CR

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

Open to: Majors only.

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SENIOR YEAR

[UPDATED 4/20/11] 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.

6 CR

Pre-requisite(s): PUCD 3095 Topics

Open to: Majors only

[UPDATED 5/3/11] PUCD 4210 SENIOR THESIS 2

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

4CR

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

Open to: Majors only

SPECIAL REGISTRATION

PUCD 3900 INDEPENDENT STUDY

Please see program for approval.

1 TO 6 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 TO 2 CR

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [\[Required\]](#) [\[Elective\]](#)
General Studio, AAS [\[Required/Elective\]](#)
Fashion Design, AAS [\[Required\]](#) [\[Elective\]](#)
Fashion Marketing, AAS [\[Required\]](#) [\[Elective\]](#)
Interior Design, AAS [\[Required\]](#) [\[Elective\]](#)

UNDERGRADUATE

ADHT [\[Required\]](#) [\[Elective\]](#)
AMT: School-wide [\[PSAM\]](#)
SDS: School-wide [\[PSDS\]](#)
Architectural Design, BFA [\[Required\]](#)
Communication Design, BFA [\[Required\]](#) [\[Elective\]](#)
Design & Management, BBA [\[Required\]](#)
Design & Technology, BFA [\[Required\]](#) [\[Elective\]](#)
Environmental Studies, BA [\[Required/Elective\]](#)
Fashion Design, BFA [\[Required\]](#) [\[Elective\]](#)
Fine Arts, BFA [\[Required\]](#) [\[Elective\]](#)
Foundation [\[Required\]](#)
Illustration, BFA [\[Required\]](#) [\[Elective\]](#)
Integrated Design, BFA [\[Required\]](#)
Photography, BFA [\[Required\]](#) [\[Elective\]](#)
Product Design, BFA [\[Required\]](#)
Urban Design Studies, BA [\[Required/Elective\]](#)

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DESIGN & TECHNOLOGY, BFA

REQUIRED COURSES

FIRST YEAR

PUDT 1100 IMAGE: CORE STUDIO

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.

4 CR

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

Open to: Majors only.

PUDT 1103 IMAGE: CORE LAB

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. In-class projects will be complimented by a final portfolio of work. Primary software used: Adobe Illustrator, Photoshop & InDesign.

2 CR

Co-requisite(s): PUDT 1100 Image: Core Studio

Open to: Majors only.

PUDT 1203 CREATIVE COMPUTING

This course will introduce students to the building blocks of creative computing within the visual and media environment. Students will learn to create dynamic images, type and interfaces, that can translate into print, web and spatial forms. Through weekly problems, students will learn programming fundamentals that translate in virtually all programming platforms and will later be introduced to various methods for creative output.

Primary software platform: Processing.

3 CR

Pre-requisite(s): N/A

Open to: Undergraduate students, including non-majors.

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

[\[contents\]](#)

SOPHOMORE YEAR

PUDT 2100 INTERACTION: CORE STUDIO

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

4 CR

Pre-requisite(s): PUDT 1100 Image: Core Studio or equivalent

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

Open to: Majors only.

[UPDATED 4/20/11] PUDT 2101 INTERACTION: CORE LAB

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

2 CR

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

Open to: Majors only.

JUNIOR YEAR

Please see the [Communication Design BFA](#) section for a description of the following required course:

PUCD 3095 TOPICS, 6CR

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLDS 3510 & 3511 GLOBAL ISSUES IN DESIGN & VISUALITY IN THE 21st CENTURY, 3 CR

[\[contents\]](#)

SENIOR YEAR

PUDT 4100 THESIS 1

This course initiates the year-long process of the conceptualization, research, prototyping, iteration and review for the senior thesis. 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.

6 CR

Pre-requisite(s): PUCD 3095 Topics Studio or equivalent.

Open to: Majors only.

SPECIAL REGISTRATION

PUDT 3900 INDEPENDENT STUDY

Please see program for approval.

0 to 6 CR

PUDT 3910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 2 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]

General Studio, AAS [[Required/Elective](#)]

Fashion Design, AAS [[Required](#)] [[Elective](#)]

Fashion Marketing, AAS [[Required](#)] [[Elective](#)]

Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SDS: School-wide [[PSDS](#)]

Architectural Design, BFA [[Required](#)]

Communication Design, BFA [[Required](#)] [[Elective](#)]

Design & Management, BBA [[Required](#)]

Design & Technology, BFA [[Required](#)] [[Elective](#)]

Environmental Studies, BA [[Required/Elective](#)]

Fashion Design, BFA [[Required](#)] [[Elective](#)]

Fine Arts, BFA [[Required](#)] [[Elective](#)]

Foundation [[Required](#)]

Illustration, BFA [[Required](#)] [[Elective](#)]

Integrated Design, BFA [[Required](#)]

Photography, BFA [[Required](#)] [[Elective](#)]

Product Design, BFA [[Required](#)]

Urban Design Studies, BA [[Required/Elective](#)]

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FINE ARTS, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1

PUFN 1040 DRAWING STUDIO 1

PUFN 1440 2D INTEGRATED STUDIO 1

PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1, 3 CR

[\[contents\]](#)

SOPHOMORE 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.

3 CR

Pre-requisite(s): N/A

Open to: Fine Arts majors only.

CORE INTRO LABS

A minimum of two differing Intro Labs are required to move into [Topics Labs](#).

[UPDATED 7/7/11] 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.

3 CR

Pre-requisite(s): N/A

Open to: Non-majors with permission of the Fine Arts Program.

PUFA 2230 INTRO TO 3D

Intro in 3D will offer students across 15 weeks 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. Different sections of Intro to 3D offered within and across different semesters will allow different interesting focus on 3D media: Sculpture, casting, space and Installation. Students will receive basic technical instruction in each of the areas. From here students are encouraged to address any given assignment through a range of material realization. This Core Lab will allow students to explore technical knowledge, facility in tandem with the history of 3D media, through integrated readings. Technical skill sets and historical awareness of the genre will be taught side by side

3 CR

Pre-requisite(s): N/A

Open to: Non-majors with permission of the Fine Arts Program.

PUFA 2240 INTRO TO 4D

Intro in 4D will offer students across 15 weeks 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. Different sections of Intro to 4D offered within and across different semesters will allow different interesting combinations of three kinds of 4D media within the clusters. For example: Video/Performance/Sound or Sound/Animation/Interactivity are two potential sets of combinations. 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 mediums. This Core Lab will allow students to explore technical knowledge, facility in tandem with the history of 4D media, through integrated readings. Technical skill sets and historical awareness of the genre will be taught side by side.

3 CR

Pre-requisite(s): N/A

Open to: Non-majors with permission of the Fine Arts Program.

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JUNIOR 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.

3 CR

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

Open to: Fine Arts majors only.

CORE TOPICS LABS

Two differing Topic Labs, which build on skills introduced in [Intro Labs](#), are required to take Advanced Projects Labs.

PUFA 3220 TOPICS IN 2D

A Core Lab: Topics in 2D offers a focused investigation into a single topic. The topic can be, for example, focused simply on one specific techniques or materials such as drawing, printmaking, photography or painting, or can allow for hybrid practices or 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. Reading in this class is seen as an integral part of student's studio practice.

3 CR

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

Open to: Non-majors with permission of the Fine Arts Program.

PUFA 3230 TOPICS IN 3D

A Core Lab: Topics in 3D offers a focused investigation into a single topic. The topic can be, for example, focused simply on one specific techniques or materials such as *Casting the Body*, *Architectural Space*, or can allow for hybrid practices or context-driven strategies such as *Site Specificity* and *The Ready-Made* or *Interactive Spatial Arrangement*. It can also take on more expansive themes such as *Larger than Life: Space beyond the Body*, *Monuments: Sites of Collective Memory* or *Traditional Weaving Techniques and Identity*. The topics class will allow students to explore the respective areas in more focus and depth, through research-based studio work. Reading in this class is seen as an integral part of student's studio practice.

3 CR

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

Open to: Non-majors with permission of the Fine Arts Program.

PUFA 3240 TOPICS IN 4D

A Core Lab: Topics in 4D offers a focused investigation into a single topic. The topic can be, for example, focused simply on one specific techniques or materials such as *HD video*, *Performance Strategies* or *3-D Animation*, or can allow for hybrid practices or context-driven strategies such as *Public Engagement*, *Narrative Video* or *Performance in Video*. It can also take on larger themes such as *Feminist Performance Practice* or *The Power of the Gaze in Video*. The topics class will allow students to explore the respective areas in more focus and depth, through research-based studio work. Reading in this class is seen as an integral part of student's studio practice.

3 CR

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

Open to: Non-majors with permission of the Fine Arts Program.

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SENIOR YEAR

PUFA 4001 SENIOR CONCENTRATION 1

The year will focus on the establishment of more independent thinking and working; the establishment of a solid studio practice. The student will be asked to be responsible for her/his invention, (i.e. to be able to discuss the content/rationale with intelligence and commitment). Research is an essential project. There will be individual weekly Faculty-Student meetings, reviews and critiques.

5 CR

Co-requisite(s): PUFA 4033 Visiting Lecture, PUFA 4053 Theory, Practice, and Career 1

Open to: Majors only.

PUFA 4033 VISITING LECTURERS

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 studios and talk to students about the development and progress of their work.

0 CR

Co-requisite: PUFA 4001 Senior Concentration 1

Open to: Majors only for registration, but lectures are open to all students and the public.

PUFA 4053 THEORY, PRACTICE, AND CAREER 1

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

3 CR

Co-requisite: PUFA 4001 Senior Concentration 1

Open to: Majors only.

SPECIAL REGISTRATION

PUFA 3900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

PUFA 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]

General Studio, AAS [[Required/Elective](#)]

Fashion Design, AAS [[Required](#)] [[Elective](#)]

Fashion Marketing, AAS [[Required](#)] [[Elective](#)]

Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SDS: School-wide [[PSDS](#)]

Architectural Design, BFA [[Required](#)]

Communication Design, BFA [[Required](#)] [[Elective](#)]

Design & Management, BBA [[Required](#)]

Design & Technology, BFA [[Required](#)] [[Elective](#)]

Environmental Studies, BA [[Required/Elective](#)]

Fashion Design, BFA [[Required](#)] [[Elective](#)]

Fine Arts, BFA [[Required](#)] [[Elective](#)]

Foundation [[Required](#)]

Illustration, BFA [[Required](#)] [[Elective](#)]

Integrated Design, BFA [[Required](#)]

Photography, BFA [[Required](#)] [[Elective](#)]

Product Design, BFA [[Required](#)]

Urban Design Studies, BA [[Required/Elective](#)]

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ILLUSTRATION, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1

PUFN 1040 DRAWING STUDIO 1

PUFN 1440 2D INTEGRATED STUDIO 1

PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

SOPHOMORE YEAR

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.

4 CR

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

Open to: Majors Only.

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. A wide range of techniques for notating form in space 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."

2 CR

Co-requisite: PUIL 2115 Core Studio 1: 2D

Open to: Majors Only.

PUIL 2070 LANGUAGE AND LETTERFORM

As illustrators, we are often called upon to respond to a written text, or our work may include our own fiction or non-fiction writing. This course considers writing both as a visual element and for its narrative content. Students will address the aesthetic considerations of creating letterforms and incorporating type into an image. They will learn the basic elements of typographic design, gaining familiarity with leading, kerning, serifs, etc. They will also be required to write their own stories in various forms. Assignments will ask students to write in a variety of forms, including but not limited to: the short story, narrative non-fiction, dialogue for a graphic novel or comic, captions for single-panel images, and annotations for reportorial drawings. Students will work with hand-written text as well and may also create their own digital typefaces. Some assignments will require students to solve illustrative problems solely through letterforms. They will explore the way words and pictures interact to create meaning.

3 CR

Co-requisite: PUIL 2115 Core Studio 1: 2D

Open to: Majors Only.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLDS 2500 & 2501 INTRODUCTION TO DESIGN STUDIES, 3 CR

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JUNIOR YEAR

PUIL 3010 ILLUSTRATION CONCEPTS 3

The goal of this course is to identify each student's individual developmental issues as an artist and to resolve these issues. Further development of the student's visual language is stressed through the improvement of the artist's conceptual skills. Project emphasis is on realizing a concept that solves the problems presented, evoking appropriate mood and meeting deadlines. Each student strengthens their verbal skills while explaining and discussing ideas and solutions. Course assignments reflect current trends in the marketplace, featuring lectures and critiques from professional illustrators, art directors, gallery directors, and graphic designers.

3 CR

Pre-requisite(s): PUIL 2010 Sophomore Illustration Concepts.

Open to: Non-majors with permission of the program.

PUIL 3050 ADVANCED DRAWING & PAINTING

This is a six-hour drawing/painting class. Drawing and painting from models becomes a natural springboard for personal expression. The class concentrates on composition and attention is given to contemporary and historical precedents. Concepts of pictorial space are incorporated along with figure work. Drawing is also a tool for diagramming ideas and creating marks to develop style and point of view. The pairing of painting with drawing is a natural development from the work done in the sophomore year.

3 CR

Pre-requisite(s): PUIL 2030 Sophomore Drawing and PUIL 2040 Painting.

Open to: Non-majors with permission of the program.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLDS 3510 & 3511 GLOBAL ISSUES IN DESIGN & VISUALITY IN THE 21st CENTURY, 3 CR

[\[contents\]](#)

SENIOR 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.

4 CR

Pre-requisite(s): PUIL 3010 Junior Concepts.

Open to: Senior Illustration majors only.

PUIL 4040 DIGITAL PRESENTATION

This course gives students a realistic overview of the profession of illustration/design. This course will help prepare seniors to present themselves and their work in their senior exhibition as well as out in the professional world. Visiting professionals will give professional perspectives and share personal experience.

3 CR

Pre-requisite(s): PUIL 2070 Typography and three digital electives.

Open to: Senior Illustration majors only.

SPECIAL REGISTRATION

PUIL 3900 INDEPENDENT STUDY

Please see program for approval.

0.5 to 5 CR

PUIL 3901 PROFESSIONAL INTERNSHIP

This Internship is for students who want to gain experience in the field of art and design. Please see program for approval.

0 to 3 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under ‘Open To’ to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]
General Studio, AAS [[Required/Elective](#)]
Fashion Design, AAS [[Required](#)] [[Elective](#)]
Fashion Marketing, AAS [[Required](#)] [[Elective](#)]
Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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PHOTOGRAPHY, BFA

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

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.

2 CR

Pre-requisite(s): N/A

Open to: Non-majors with permission of the program. Please see a photography program advisor to schedule a class.

PUPH 1010 FRESHMAN SEMINAR 1

This introductory seminar, part of the program'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.

4 CR

Pre-requisite(s): N/A

Open to: Non-majors with permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

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.

3 CR

Pre-requisite(s): N/A

Open to: 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.

3 CR

Pre-requisite(s): N/A

Open to: Undergraduate AMT Students.

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

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SOPHOMORE 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.

3 CR

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

Open to: Non-majors with permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

PUPH 2003 STUDIO & 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.

3 CR

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

Open to: Non-majors with permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

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.

3 CR

Pre-requisite(s): PUPH 1009 Design 2: Line to Pixel or equivalent.

Open to: Majors only.

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.

3 CR

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

Open to: Majors only.

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLVS 2300 HISTORY OF PHOTOGRAPHY, 3 CR

PLAD 2500 & 2501 INTRODUCTION TO VISUAL CULTURE, 3 CR

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JUNIOR YEAR

PUPH 3001 JUNIOR SEMINAR 1

This course, part of the program'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.

3 CR

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

Open to: Majors only.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLDS 3510 & 3511 GLOBAL ISSUES IN DESIGN & VISUALITY IN THE 21st CENTURY, 3 CR

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SENIOR YEAR

PUPH 4001 SENIOR SEMINAR 1

In the final Seminar sequence in the program'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.

3 CR

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

Open to: Majors only.

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.

2 CR

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

Open to: Majors only.

PUPH 4005 SENIOR THESIS TUTORIAL

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

1 CR

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

Open to: Majors only.

SPECIAL REGISTRATION

PUPH 3900 INDEPENDENT STUDY

Only Seniors in the Photography Program may take an Independent Study. Projects proposed for an independent study must be of a type and form that cannot be done in any class offered in the Photography Program's curriculum. Once the project has been proposed, an appropriate instructor will be chosen for the student. Independent Study leaders meet with students for 1-2 one-on-one hours per week.

The Proposal for an Independent Study must include:

- 1) A detailed explanation of the concept of their project
- 2) A detailed explanation of the execution of their project
- 3) A description of the medium of the project and the method of presentation for the final result
- 4) An explanation of why this project cannot take place within the Photography Program's curriculum

- 5) An explanation of how this project relates to the work that the student has done to date
- 6) An explanation of how the project will advance the students work and move them toward their goals.

Students should see the Photography program advisor for additional details.

0.5 to 2 CR

Pre-requisite(s):

Open to: Majors only. By permission of the program director only.

PUPH 3901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography program of a magazine, a professional photo studio, a gallery, 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 Office of Career Services. Students must obtain a Work/Learn Agreement contract and have their supervisor fill it out. Students must work for a minimum of 90 hours during the semester (which equals around 7 hours per week for 13 weeks) and write a one-page report detailing what they have learned during the internship. At the end of the internship, the employer must evaluate job performance by filling out the Employer Evaluation form. Interested students should see the Photography program advisor for additional details.

0 to 2 CR

Pre-requisite(s):

Open to: Majors only. By permission of the Photo program advisor only.

PUPH 3903 SPECIAL ELECTIVE

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

0.5 to 2 CR

Pre-requisite(s):

Open to: Majors only. By permission of the program director only.

ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]
 General Studio, AAS [[Required/Elective](#)]
 Fashion Design, AAS [[Required](#)] [[Elective](#)]
 Fashion Marketing, AAS [[Required](#)] [[Elective](#)]
 Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SDS: School-wide [[PSDS](#)]

Architectural Design, BFA [[Required](#)]

Communication Design, BFA [[Required](#)] [[Elective](#)]

Design & Management, BBA [[Required](#)]

Design & Technology, BFA [[Required](#)] [[Elective](#)]

Environmental Studies, BA [[Required/Elective](#)]

Fashion Design, BFA [[Required](#)] [[Elective](#)]

Fine Arts, BFA [[Required](#)] [[Elective](#)]

Foundation [[Required](#)]

Illustration, BFA [[Required](#)] [[Elective](#)]

Integrated Design, BFA [[Required](#)]

Photography, BFA [[Required](#)] [[Elective](#)]

Product Design, BFA [[Required](#)]

Urban Design Studies, BA [[Required/Elective](#)]

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AMT SCHOOL-WIDE COURSES

This fall marks the introduction of [PSAM](#), a school-wide subject code. Courses offered under this heading are either cross-program, cross-school or cross-divisional electives; interdisciplinary in design; intended for broader audiences or non-major populations; or are required by more than one program within the school. Program-specific electives (offered under [PUCD](#), [PUFA](#), [PUIL](#) and [PUPH](#)) are listed as well. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

SCHOOL-WIDE – UNDERGRADUATE (PSAM)

PSAM 1050 PHOTOGRAPHY 1

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

3 CR

Pre-requisite(s): N/A

Open to: All New School undergraduate students.

PSAM 1051 PHOTOGRAPHY 2: PHOTOJOURNALISM

In this class, through the study of great photojournalistic images and weekly assignments, students learn how to use images to tell a story while developing a personal vision. 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.

3 CR

Pre-requisite(s): PSAM 1050 Photography 1 or by permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

Open to: All New School undergraduate students.

PSAM 1080 DIGITAL IMAGING

Students will learn how to use Photoshop to composite images. Topics to be addressed include making good quality scans and prints. There are in-class exercises designed to show various aspects of the software package. Homework assignments give students the opportunity for personal and creative development. Students will learn how Photoshop interacts with other programs like In Design and Illustrator and also how to prep images for the Web. This course is not for CD or DT majors.

3 CR

Primary software used: Adobe Photoshop, Illustrator, InDesign.

Pre-requisite(s): N/A

Open to: All New School undergraduate students

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.

3 CR**Pre-requisite(s):** N/A**Open to:** All AMT undergraduate students and non-majors with permission.**PSAM 1128 WEB DESIGN 1**

To do business in the 21st century, all designers should have a basic understanding of how a web page is constructed for self-promotion, communication, and confidence with the increasing presence of the web in all of the design disciplines. HTML, CSS and interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. Projects will include the completion of a portfolio web site. This course is a not for CD or DT majors.

3 CR**Primary software used:** HTML, CSS.**Pre-requisite(s):** N/A**Open to:** All New School undergraduate students.**[UPDATED 4/20/11] 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.

3 CR**Prerequisite(s):** N/A**Open to:** Freshman in School of Art, Media, and Technology**PSAM 1310 ANIMATION: FOUNDATION**

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

3 CR**Pre-requisite(s):** N/A**Open to:** Non-majors.

PSAM 1320 ANIMATION: DRAWING

This drawing studio focuses on the human form, movement and sequential thinking. Students draw from the model, study and analyze the effects of gravity and weight in motion. Drawing on location and from the model, working with animation, pacing, different graphics. Topics discussed include how to draw the figure in motion and from any angle; how to use expression, scale and theatrics to create exciting visuals for film and animation; designing with color, texture and type in motion; character design based on personality as expressed through drawing and design. Recommended for Illustration majors and Animation focused students.

3 CR**Pre-requisite(s):** PSAM 1310 Animation: Foundation**Open to:****[UPDATED 4/20/11] PSAM 1500 TYPOGRAPHY AND VISUAL DESIGN**

This intensive course introduces students from other programs 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 designed for non CDT majors and is the pre-requisite for introductory PUCD electives.

3 CR**Pre-requisite(s):** N/A**Open to:** Non-majors.**[UPDATED 4/20/11] PSAM 1800 EXPLORATIONS IN DRAWING**

This is an AMT freshman level course introducing students to the practice of drawing and its use in the design process. Drawing is a fundamental practice integral to all the media arts and the many 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.

3 CR**Pre-requisite(s):** N/A**Open to:** Freshman in School of Art, Media, and Technology**2000 LEVEL****PSAM 2110 WEB MEDIA 1**

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

3 CR**Primary software used:** Adobe Flash.**Pre-requisite(s):** PSAM 1128 Web Design 1.**Open to:**

PSAM 2116 WEB MEDIA 2

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

3 CR**Primary software used:** Adobe Flash.**Pre-requisite(s):** PSAM 2110 Web Media 1.**Open to:****PSAM 2150 WEB DESIGN 2**

Description forthcoming.

3 CR**PSAM 2204 SOUND DESIGN 1**

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 (yes, we have ears too), integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound.

3 CR**Primary software used:** ProTools**Pre-requisite:****Open to:** Undergraduate non-majors.**PSAM 2220 AUDIO/VISUAL 1**

Audio/video 2 is an advanced project-based exploration of high definition digital video and audio technologies. Students will collaborate on each other's crews, learn more advanced lighting, audio, and camera techniques as well as HD editing workflow. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings will reinforce the learning objectives of the studio. Collaborative projects to learn each aspect of crewing will yield short exercises as well as a required final 5 to 15 minute narrative or documentary HD video short.

3 CR**Primary software used:** Final Cut Pro**Pre-requisite:** proven knowledge of 3-Chip Mini-DV Cameras and basic Final Cut editing and/or AV 1 or its equivalent.**Open to:****PSAM 2270 EXPERIMENTAL VIDEO**

In this class, students will learn how to work with video to mine its innate attributes: image, motion, sound and time. Throughout the semester students will be introduced to challenging videos made by artists from the 1970's to the present as well as reading on the nature of video

and art. Projects will concentrate on the students' creative impulse as they bring their ideas to bear using the medium of digital video. This class is ideal for students who have an interest in video as a fine art medium or students who wish to explore ideas without the constraints of a commercial purpose.

3 CR

Pre-requisite(s): PUDD 2020 Digital Audio & Video.

Primary software used: Final Cut Pro, Adobe AfterEffects, Sound Edit.

Open to:

PSAM 2311 ANIMATION: CHARACTER

Essentially a drawing and character design studio. Drawing from live models informs the student about the distinctions of character creation. Students work up a back story and a full character bible one or more characters. Rigorous attention is placed on story research and concept development and writing; character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition; studying animation drawing styles and rendering techniques.

3 CR

Pre-requisite(s): PSAM 1310 Animation: Foundation

Open to:

[CANCELED 5/3/11] PSAM 2342 ANIMATION: STORYBOARDING

PSAM 2500 IMAGING FOR DESIGNERS

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

3 CR

Pre-requisite(s):

Open to:

PSAM 2605 CG MODELING 1

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

3 CR

Primary software used: Maya.

Pre-requisite(s):

Open to:

[CANCELED 5/3/11] PSAM 2607 CG LIGHTING

[CANCELED 5/3/11] PSAM 2612 CG: CHARACTER LAB

3000 LEVEL

[CANCELED 5/3/11] PSAM 3312 ANIMATION: METHODS

PSAM 3440 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 is strongly recommended for CDT majors.

3 CR

Primary software used: Adobe After Effects

Pre-requisite(s):

Open to: Undergraduate students only, non-majors with permission.

PSAM 3441 MOTION GRAPHICS 2

Motion Graphics 2 uses Adobe After Effects as a portal through which students enter the world of motion graphics and visual effects. Designed for students who have completed Motion Graphics 1, this course starts with the basics of After Effects and helps students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored.

3 CR

Primary software used: Adobe After Effects.

Pre-requisite(s): A grade of "C" or better in PSAM 3440 Motion Graphics 1.

Open to: Undergraduate students only

PSAM 3500 COMMERCIAL STORYBOARDING

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

3 CR

Pre-requisite(s): PUCD 3060 Advertising Concepts.

Open to:

[CANCELED 5/3/11] PSAM 3606 CG MODELING 2

[CANCELED 5/3/11] PSAM 3611 CG: CHARACTER 2

[UPDATED 4/20/11] PSAM 3700 X-STUDIO

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.

3 CR

Prerequisite(s): N/A

Open to: Juniors and Seniors in School of Art, Media & Technology

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.

3 CR

Pre-requisite(s): 2100 Imaging for Designers.

Open to:

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PROGRAM-SPECIFIC ELECTIVES - UNDERGRADUATE

COMMUNICATION DESIGN (PUCD)

[UPDATED 4/20/11] PUCD 2010 PRINT DESIGN

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

3 CR

Pre-requisite(s):

Open to: Sophomore CD and DT majors

[UPDATED 3/30/11] PUCD 2013 LETTERPRESS

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

3 CR

Pre-requisite(s):

Open to:

[UPDATED 4/20/11] PUCD 2110 DISPLAY LETTERING

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

3 CR

Prerequisite(s):

Open to:

[CANCELED 5/3/11] PUCD 3010 ADVANCED TYPOGRAPHY

PUCD 3020 INTRODUCTION 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.

3 CR

Prerequisite(s):

Open to:

[UPDATED 4/20/11] 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. 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 and understanding production implications of the design.

3 CR

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

Open to:

PUCD 3035 BOOK COVER DESIGN

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

3 CR

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

Open to:

PUCD 3040 CORPORATE DESIGN

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

3 CR**Pre-requisite(s):** All Sophomore-level required courses.**Open to:****PUCD 3050 PACKAGE DESIGN 1**

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

3 CR**Pre-requisite(s):** All Sophomore-level required courses.**Open to:****PUCD 3060 ADVERTISING CONCEPTS**

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

3 CR**Pre-requisite(s):** All Sophomore-level required courses.**Open to:****PUCD 3120 CORPORATE IDENTITY & PACKAGING**

Investigate the professional environment of corporate and package design. Through the development of image, logo, typography and marketing sensibility, a product or service may fail or succeed. This course determines what aspects of design and presentation lead to success or failure; what is "safe" in design, and what is experimental. Discussions will include why clients may fear the unknown, and how originality may be brought to the marketplace. A class goal is to produce strong portfolio work.

3 CR**Pre-requisite(s):** PUCD 3040 Corporate Design or PUCD 3050 Package Design 1.**Open to:**

PUCD 3170 EDITORIAL DESIGN

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

3 CR**Pre-requisite(s):** PUCD 4030 Publication Design.**Open to:****PUCD 3300 SPATIAL GRAPHICS 1**

This course will explore graphic design in the public realm. Students will be introduced to the possibilities of graphic design within the realms of architecture, landscape architecture, urban design, and public art. Leveraging skills, methods, and theory common to these disciplines, students will use research as a basis for deriving graphic form. The designed outcome will be a piece of visual communication that occupies physical space. An interest in architecture, information graphics, and a strong interest in typography a plus.

3 CR**Prerequisite(s):** All Sophomore-level required courses.**Open to:** Non-majors with permission**PUCD 3300 SPATIAL GRAPHICS 1: URBAN BRANDING**

Description forthcoming.

3 CR**Prerequisite(s):** All Sophomore-level required courses.**Open to:** Non-majors with permission**PUCD 4030 PUBLICATION DESIGN**

The aesthetics of type and image remains the most widespread media for graphic designers. Every aspect of the printed word and image is investigated and considered in these classes. The class focuses on the process by which ideas are developed, edited and ultimately presented in both personal and public contexts. The sequence of the idea is stressed, including how these ideas are presented and revealed. The Communication Design Program offers a range of approaches, based upon the professor's objectives and understanding of publication design.

3 CR**Pre-requisite(s):** All Sophomore-level required courses.**Open to:****PUCD 4040 PROMOTION DESIGN**

The development of two- and three-dimensional graphics is explored in the context of promoting a product. All aspects of developing visual significance, from formulating the idea to utilizing innovative printing techniques, are reviewed. Consideration of how promotion complements or is distinct from identity, style, or form is revealed through a number of projects. Aspects of how the idea of promotion extends beyond traditional communication strategies are discussed, while

students find unique forms of expression to ensure their product's voice can be distinctive amongst consumer clutter.

3 CR

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

Open to:

PUCD 4050 PACKAGE DESIGN 2

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

3 CR

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

Open to:

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

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

3 CR

Pre-requisite(s): PUCD 3010 Advanced Typography.

Open to:

[UPDATED 4/20/11] 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. Sample assignments may include branding/logo design and application, banners and outdoor posters, marketing materials, follow-up advertising applications, and website design. This class is for any student who is self-motivated and wants outstanding portfolio samples upon graduation.

3 CR

Prerequisite(s): Senior Thesis.

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

PUCD 4132 BRAND EXPERIENCE DESIGN

Brand Experience Design builds on the knowledge gained in Corporate Design, Package Design, Packaging & Corporate I.D. and Advertising Concepts. Students learn advanced branding concepts and create complete sensory experiences for consumers. Work includes identity design, package design, collateral design, brand retail spaces, and brand communication channels.

3 CR

Pre-requisite(s): All Sophomore-level requirements and two of the following: PUCD 3060 Advertising Concepts, PUCD 3050 Package Design 1, and PUCD 3120 Corporate ID and Packaging.

Open to:

PUCD 4144 ADVERTISING & MARKETING

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

3 CR

Prerequisite(s):

Open to:

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FINE ARTS (PUFA)**PUFA 2801 PAINTING**

This course focuses on the basics of painting, with an emphasis on technical paint handling, color, composition and materials. Acquiring basic studio habits and practices, students begin the process of a visual and conceptual examination of painting today. Individual and group criticism, combined with field trips and discussion, expands perspectives within historical contexts. As students advance, they explore a variety of abstract and figurative possibilities for self-examination.

3 CR

Prerequisite(s):

Open to: Lang students and non-majors.

NOTE: This course is a Pre-requisite(s) for spring semester's Painting 2 (PUFA 2002).

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ILLUSTRATION (PUIL)**[UPDATED 3/30/11] PUIL 2040 ILLUSTRATIVE PAINTING**

This six-hour class will explore various paint mediums and the expressive power of color. Students develop an understanding of basic traditional concerns of contemporary painting vocabulary (i.e., shape, form, volume, and value). The course covers the effect of scale, surface (primed or unprimed) and imagery both abstract and realistic.

3 CR

Pre-requisite(s):

Open to: Non-majors with permission of the program.

PUIL 3072 CHILDREN'S BOOK ILLUSTRATION

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

3 CR

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

Open to: Non-majors with permission of the program.

PUIL 3094 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. This course will be in a workshop format.

3 CR

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

Open to: Non-majors with permission of the program.

PUIL 3110 ILLUSTRATION IN MOTION

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

3 CR

Pre-requisite(s): Junior and Seniors only.

Open to: Non-majors with permission of the 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.

3 CR

Prerequisite(s):

Open to: Illustration majors only.

[CANCELED 3/30/11] PUIL 3121 WEB FOR ILLUSTRATORS

PUIL 3123 SKETCHBOOK WAREHOUSE

This class will explore and examine the commercial viability of the work of sketchbooks. The sketchbook will be understood as a repository for ideas and explorations, which will ultimately

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

3 CR

Prerequisite(s):

Open to: Non-majors with permission of the program.

PUIL 3131 BEYOND THE PAGE

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

3 CR

Prerequisite(s):

Open to: Non-majors with permission of the program.

PUIL 3145 TOY CONCEPT DEVELOPMENT AND CHARACTER 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.

3 CR

Pre-requisite(s):

Open to: Junior and Seniors only. Non-majors with permission of the program.

PUIL 3170 OPEN DRAWING WORKSHOP

This is an open drawing course with models and a monitor. This course is offered for all students who want to work on their drawing skills outside of their required courses.

0 CR

Open to: All (with valid school ID).

[CANCELED 5/3/11] PUIL 3232 READING GRAPHIC NOVELS

PUIL 3233 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.

3 CR

Pre-requisite(s):

Open to: Junior and Seniors only. Non-majors with permission of the 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.

3 CR

Pre-requisite(s):

Open to: Junior and Seniors only. By permission only.

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PHOTOGRAPHY (PUPH)

PUPH 4013 FINE ART DIGITAL PRINTING

This course is designed to develop the student's visual style through their exploration of a wide variety of film exposure, darkroom printing and digital imaging techniques. Each student will be expected to take a particular aesthetic direction in their work and will learn to employ whatever techniques best support this direction. Each student will produce a final "professional" portfolio which is both technically and aesthetically cohesive.

3 CR

Pre-requisite(s):

Open to: Juniors and seniors within the Photography Program, or equivalent. Non-majors with permission of the program (please see a photography program advisor to schedule a class or portfolio review).

PUPH 4020 CONCEPTUAL PROCESSES: CONTEMPORARY 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.

3 CR

Pre-requisite(s):

Open to: This course is open to juniors and seniors within the Photography Program, or equivalent. Non-majors with permission of the program (please see a photography program advisor to schedule a class or portfolio review).

[CANCELED 5/3/11] PUPH 4023 MOMENTS OF CLARITY

PUPH 4024 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.

3 CR

Pre-requisite(s):

Open to: This course is open to juniors and seniors within the Photography Program, or equivalent. Non-majors with permission of the program (please see a photography program advisor to schedule a class or portfolio review).

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.

3 CR

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

Open to: Non-majors with permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

PUPH 4036 FASHION CONCEPTS

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. This class is a Pre-requisite(s) for PUPH 4059 Fashion Portfolio.

3 CR

Pre-requisite(s):

Open to: This course is open to juniors and seniors within the Photography Program, or equivalent. Non-majors with permission of the program (please see a photography program advisor to schedule a class or portfolio review).

PUPH 4046 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.

3 CR

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

Open to: Non-majors with permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

PUPH 4079 PICTURING SEXUALITY

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

3 CR

Pre-requisite(s):

Open to: Juniors and seniors within the Photography Program, or equivalent. Non-majors with permission of the program (please see a photography program advisor to schedule a class or portfolio review).

[CANCELED 5/3/11] PUPH 4090 PHOTOGRAPHY AS ACTIVISM

[UPDATED 5/3/11] PUPH 4200 ADVANCED STUDIO & LIGHT

This advanced studio lighting course explores innovative strategies and techniques through demonstrations, assignments, visits to professional lighting studios, and self-directed projects. The more succinctly one is able to effectively execute lighting concepts, the more keen and unmistakable the photographic voice or style that emerges. Visual problem solving is emphasized through exploring the use of various lighting sources, and methods of cutting, shaping, and directing light.

3 CR

Pre-requisite(s):

Open to:

PUPH 4300 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.

3 CR

Pre-requisite(s):

Open to:

PUPH 4410 DIGITAL CINEMA

This class will explore time-based concepts as they relate to imaging and digital media. This advanced investigation explores imagery as it relates to time, narrative, sequence, dialectic montage, poly-linear and extra-linear structures. Software utilized includes Flash, Final Cut Pro and Sound Edit.

3 CR

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

Open to: Non-majors with permission of the department. Please see a photography department advisor to schedule a class or portfolio review.

PUPH 4510 ADVANCED PHOTOSHOP

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

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Program, who have completed PUPH 2008 Design 4: Pixel to Cyberspace or equivalent.

Open to: Majors only.

PRINTMAKING (PUPR)

[CANCELED 3/30/11] PUPR 2090 PRINTMAKING 1

[UPDATED 3/30/11] 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.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

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 them with a vocabulary of techniques, to free students to explore the infinite possibilities of expression; from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-collé and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

PUPR 2211 PHOTO ETCHING

Technology is constantly evolving as are the processes related to photography and photo mechanical reproduction. This course provides very low tech on up to digital high tech alternatives to plate-making practices that enable the full expression of ideas and concepts which incorporate photographic images. This class is open to beginning and advance students.

3 CR

Pre-requisite(s): None, though experience in etching is helpful.

Open to: All New School students.

PUPR 2220 SCREENPRINT

In this course students learn reduction printing, hand painted acetate stencils, to mix inks and several different printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to many projects expected of students in all major studio areas. Screen-printing runs the gamut from handmade and photographic

images to personal abstract statements and can be printed on many different surfaces. The class is open to beginning and advanced students.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

PUPR 2221 SCREENPRINT: DIGITAL

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

3 CR

Pre-requisite(s): None.

Open to: All New School students.

PUPR 2224 SCREENPRINT: FASHION

This course opens up opportunities for students to research, design and screen-print Fashion Apparel and to incorporate place printing as a component in planning interdisciplinary projects. Students use cutting edge 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 screen-printing and learn an understanding of how it cross-sects as art and as adornment for functional items. Beginning screen-printers are welcome.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

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.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

[UPDATED 3/30/11] PUPR 2230 LITHOGRAPHY: POLYESTER PLATE

This class 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.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

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.

3 CR

Pre-requisite(s): None.

Open to: All New School students.

[UPDATED 5/3/11] PUPR 3000 THROUGH PRINT: ARTIST BOOKS - CONTENT AND FORM

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.

3 CR

Pre-requisite(s): Previous coursework in printmaking, artist books, or narrative (or by permission)

Open to: All Juniors and Seniors (Graduate students may audit and seek independent study credit – please discuss with your advisor)

[UPDATED 4/20/11] PUPR 3000 THROUGH PRINT: SEQUENCE AND MOTION

Sequence and Motion is an upper level printmaking course in which students will explore the synthesis of traditional print making methods, etching and relief printing (woodcut or linoleum cut, etc.) with book structures (perfect binding & accordion) to make sequential narratives.

Printmaking, which is often focused on producing multiples or editions, acts as an exciting frame for developing motion and time-based work. In this course, we will work with traditional and experimental printmaking methods, ordering and manipulating multiples to tell both non-linear stories and conventional narratives through image and text. This course is for upper level students (juniors and seniors) with previous coursework in printmaking.

3 CR

Pre-requisite(s): Previous coursework in either printmaking or motion/time-based media.

Open to: All Juniors and Seniors (Graduate students may audit and seek independent study credit – please discuss with your advisor)

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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.

6 CR

Pre-requisite(s): N/A

Open to: Majors only.

[UPDATED 3/30/11] PGTE 5250 CREATIVITY AND COMPUTATION LAB

Description forthcoming.

0 CR

Prerequisite(s): N/A

Open to: Majors only.

SECOND YEAR

PGTE 5126 WRITING AND 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).

3 CR

Pre-requisite(s): N/A

Open to: Majors only.

[UPDATED 3/30/11] 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.

6 CR

Pre-requisite(s): PGTE 5126 Writing and Research

Open to: Majors only

SPECIAL REGISTRATION

PGTE 5900 INDEPENDENT STUDY

Enrollment is by permission of the program only.

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Enrollment is by permission of the program only.

0 to 2 CR

PGTE 5902 EQUIVALENCY

Enrollment is by permission of the program only.

1 TO 12 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SCE: School-wide [[PSCE](#)]

Architecture, M.Arch [[Required](#)] [[Elective](#)]

Art & Design Education [[Elective](#)]

Design & Technology, MFA [[Required](#)] [[Elective](#)]

Fashion Design & Society, MFA [[Required](#)]

Fashion Studies, MA [[Required](#)] [[Elective](#)]

Fine Arts [[Required](#)] [[Elective](#)]

History of Decorative Arts, MA [[Required](#)] [[Elective](#)]

Interior Design, MFA [[Required](#)]

Lighting Design, MFA [[Required](#)] [[Elective](#)]

Photography, MFA [[Required](#)]

Transdisciplinary Design, MFA [[Required](#)]

FINE ARTS, MFA

REQUIRED COURSES

FIRST YEAR

[UPDATED 3/30/11] PGFA 5105 GRADUATE CORE 1: STUDIO VISITS

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

3 CR

Co-requisite(s): PGFA 5036 Graduate Core 1: Group Critique, PGFA 5127 Theory, Practice and Career 1, & PGFA 5150 Critical Thinking 1

Open to: Majors only.

[UPDATED 3/30/11] PGFA 5036 GRADUATE CORE 1: GROUP CRITIQUE

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

3 CR

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

Open to: Majors only.

[UPDATED 3/30/11] PGFA 5127 THEORY, PRACTICE AND CAREER 1

This class will be dedicated to analyze and critically engage the methods and strategies of exhibiting art within the contemporary scene with the aim to offer students an experimental forum to envision their own work in the encounter with a public. From museums, to public interventions, to print publications and Zines, to non-for 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 a space, a display and a public in the field. Students will have the chance to collectively discuss their own experiences as viewers within an immediate dialogue with not only the art on view but the methodology of other artists, curators, and galleries in creating that meeting point of art works with a 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. Students will also be required to write reviews of their experience of the actual exhibitions as well as the assigned texts. This class will introduce students to a multitude of different possibilities in exhibition concept and strategy. The class will offer a useful tool to expand students own imagination of how to interface a public, how to show, arrange or enact their own work towards an audience. 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.

3 CR

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

Open to: Majors only.

[UPDATED 3/30/11] PGFA 5150 CRITICAL THINKING 1

This is the first section of a two-section course aimed to refine students understanding of the critical underpinnings that inform and drive the increasingly global environment of the art world. This first section of the course sets the foundation of integrated theoretical learning within the studio. The class will provide a supportive environment for students to 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. Students in this class develop a keen awareness and capacity to deepen their studio practice by actively integrating already existing and acquired knowledge, skills and methodologies from a variety of disciplines (art history, philosophy, cultural theory, etc). 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. The class offers a focused collective study through in class reading, writing and discussion as well as audio-visual research and lectures that are defined by faculty but also driven by the student's unique interests. 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.

3 CR

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

Open to: Majors only.

[\[contents\]](#)

SECOND YEAR

[UPDATED 3/30/11] PGFA 5046 GRADUATE CORE 3: GROUP CRITIQUE

Group critiques are small-scale forums in which student work is presented publicly and commented on by faculty and peers. Groups of ten to twelve students working with one faculty member will be re-constituted every four weeks. Sessions will focus on collective analysis of student work and its relationship to contemporary cultural debates and trends. Students are

encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. Faculty will introduce readings, topics for discussion, and strategies for catalyzing interaction among group members.

3 CR

Co-requisite(s): PGFA 5115 Graduate Core 3: Studio Visits, PGFA 5140 Thesis Research & Writing 1, & PGFA 5020 Visiting Artist Lecture Series

Open to: Majors only.

[UPDATED 3/30/11] PGFA 5115 GRADUATE CORE 3: STUDIO VISITS

This course, divided into studio visits and group critique, is a central element of the MFA experience at Parsons. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. Students are immersed in a lived experience of the world of art through dialogue with actively engaged makers of contemporary culture. Each week, students will experience one-on-one contact with several professors, visiting artists and critics. Regular meetings with faculty in the student's chosen field and meetings with faculty from other disciplines are an intrinsic and necessary aspect of the program. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists. In the second year of the program, students will select a thesis advisor from among the faculty, who will mentor them as they prepare for their thesis exhibition and write their MFA thesis.

3 CR

Co-requisite(s): PGFA 5046 Graduate Core 3: Group Critique, PGFA 5140 Thesis Research & Writing 1, & PGFA 5020 Visiting Artist Lecture Series

Open to: Majors only.

[UPDATED 3/30/11] PGFA 5140 THESIS RESEARCH & WRITING 1

This two-semester sequence will serve as the theoretical component of the 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 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 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.

3 CR

Co-requisite(s): PGFA 5046 Graduate Core 3: Group Critique, PGFA 5115 Graduate Core 3: Studio Visits, & PGFA 5020 Visiting Artist Lecture Series

Open to: Majors only.

[UPDATED 7/7/11] 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.

0 CR

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

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

[CANCELED 5/3/11] PGFA 5230 GRADUATE STUDIO VISITS

SPECIAL REGISTRATION

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see Fine Arts Program for approval.

0 to 3 CR

PGFA 5902 INDEPENDENT STUDY

Please see Fine Arts Program for approval.

1 to 3 CR

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course.

For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [\[Required\]](#) [\[Elective\]](#)

AMT: School-wide [\[PSAM\]](#)

SCE: School-wide [\[PSCE\]](#)

Architecture, M.Arch [\[Required\]](#) [\[Elective\]](#)

Art & Design Education [\[Elective\]](#)

Design & Technology, MFA [\[Required\]](#) [\[Elective\]](#)

Fashion Design & Society, MFA [\[Required\]](#)

Fashion Studies, MA [\[Required\]](#) [\[Elective\]](#)

Fine Arts [\[Required\]](#) [\[Elective\]](#)

History of Decorative Arts, MA [\[Required\]](#) [\[Elective\]](#)

Interior Design, MFA [[Required](#)]
Lighting Design, MFA [[Required](#)] [[Elective](#)]
Photography, MFA [[Required](#)]
Transdisciplinary Design, MFA [[Required](#)]

[\[contents\]](#)

PHOTOGRAPHY, MFA

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. Students are expected to maintain regular contact with their graduate advisor. The semester of independent studio work culminates in a weeklong residency in January during which group and individual critiques are conducted.

3 or 6 CR

Pre-requisite(s): None.

Open to: Majors only.

[UPDATED 3/30/11] PGPH 5008 PHOTO TOPICS: CONTEMPORARY STRATEGIES

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

3 CR

Pre-requisite(s): N/A

Open to: Majors only.

[\[contents\]](#)

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. Students are expected to maintain bi-weekly contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a weeklong residency in January during which group and individual critiques are conducted.

3 or 6 CR

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

Open to: Majors only.

PGPH 5301 THESIS AND EXHIBITION 1

Part I 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.

2 CR

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

Open to: Majors only.

[\[contents\]](#)

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. Please see Program for additional details.

1 to 3 CR

Open to: Majors only, by permission.

PGPH 5900 INDEPENDENT STUDY

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

0.5 to 3 CR

Open to: Majors only, by permission.

PGPH 5901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography 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.

0 to 3 CR

Open to: Majors only, by permission.

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SCE: School-wide [[PSCE](#)]
Architecture, M.Arch [[Required](#)] [[Elective](#)]
Art & Design Education [[Elective](#)]
Design & Technology, MFA [[Required](#)] [[Elective](#)]
Fashion Design & Society, MFA [[Required](#)]
Fashion Studies, MA [[Required](#)] [[Elective](#)]
Fine Arts [[Required](#)] [[Elective](#)]
History of Decorative Arts, MA [[Required](#)] [[Elective](#)]
Interior Design, MFA [[Required](#)]
Lighting Design, MFA [[Required](#)] [[Elective](#)]
Photography, MFA [[Required](#)]
Transdisciplinary Design, MFA [[Required](#)]

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SCHOOL-WIDE COURSES – GRADUATE (PSAM)

PSAM 5100 THE ARTIST AS 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.

3 CR

Pre-requisite(s): None

Open to: undergraduate and graduate degree students from throughout the university.

[UPDATED 3/30/11] PSAM 5204 SOUND DESIGN 1

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 (yes, we have ears too), integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound.

3 CR

Pre-requisite(s): None

Open to: undergraduate and graduate degree students from throughout the university.

[CANCELED 5/3/11] PSAM 5303 ANIMATION: MOTION CAPTURE

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.

3 CR

Primary software used: Adobe After Effects

Prerequisite(s):

Open to: Graduate or undergraduate students, non-majors with permission.

PSAM 5441 MOTION GRAPHICS 2

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

and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored. This course will be complimented with readings on animation and visual effects.

3 CR

Primary software used: Adobe After Effects

Pre-requisite(s): A grade of "B or better in 5440 Motion Graphics 1.

Open to: Graduate or undergraduate students, non-majors with permission.

[CANCELED 5/3/11] PSAM 5451 MOTION GRAPHICS STUDIO

[UPDATED 3/30/11] PSAM 5550 COLLABORATION STUDIOS

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

[CANCELED 4/20/11] FASHIONABLE TECHNOLOGY

[ADDED 5/3/11] FOOD & EMERGING MEDIA

Description forthcoming.

SCRAPYARD CHALLENGE

This Collaboration Studio course examines the practice of recycling and artistic production through urban exploration and hacking or rethinking of public spaces. As the world's landfills swarm with millions of tons of discarded electronics, the examination of the critical and creative use of recycled materials becomes ever more important. Scrapyard Challenge and Urban Hacking examines interventions in planned obsolescence through technological practice and will tackle the issues of recycling, art making, and sustainability. The course will give students challenges around the city to complete using found and discarded materials combined with embedded microcontrollers such as Arduino. Students will work both individually and in teams to address the following themes: low-tech, dead-tech, found-tech, and lost-tech.

SOFT CIRCUITS 2

This class serves as a continuation and a more in depth exploration of the integration of new materials and electronics into paper and textile-based interfaces covered in Soft Circuit I Collab. The class focuses on the integration of new materials and computation in the context of reproduction; exploring the aesthetic and functional potential of modularity by experimenting with materials and techniques of fabrication. The main goal of the class is to be able to document and reproduce the results of these explorations to create several copies of a project or a modular larger one. Students will utilize silk-screen printing techniques to print electroluminescent and thermo-chromic pigments together with resistive and conductive inks to create displays, sensors, and circuits on different surfaces. Students will also be introduced to low and hi fi techniques to produce PCB

boards on paper, fabric and copper plates. Students will utilize Fritzing, an open source platform, as both a means to document their prototyping circuits as well as to produce PCB layouts for professional manufacturing.

[ADDED 4/6/11] SIMPLE INTERFACES

In collaboration with ECAL+EPFL Lab, Switzerland and with other international design schools, students will design and develop refined prototypes of remote control devices for senior citizens, seeking a radical simplification of the user experience in consideration of universal and inclusive design form factors. Opportunities to collaborate with product design students and learn rapid prototyping skills are featured in this team-based project. A jury will select most promising prototypes for inclusion in international exhibition, publication and commercialization rights.

[ADDED 4/6/11] FUTURE OF HEALTH

The healthcare industry is in the midst of a paradigm shift as new US healthcare legislation places an emphasis on wellness and preventative care. Given that coverage is often tied to the measurability of a program or treatment - who defines wellness; who defines what healthy is? Simultaneously growing visibility into our personal health and what we can do to impact it, opens the door for innovative design and new personal technologies. How can technology help us capture and analyze the effects of preventative measures? How can technology help us promote wellness? This collaboration studio, working in conjunction with North Shore LIJ Health System and Creative Realities, will focus on the development of innovative approaches, applications and communication vehicles designed to educate, measure, and impact wellness in individuals and communities.

[ADDED 4/20/11] TOWARDS AN ILLUSTRATED MANUAL OF PROTEST

How do those living in the United States understand their First Amendment rights to free speech in an ever changing political climate? How do they exercise their capacity to affect change in a rapidly evolving, socially networked landscape? How do people organize, communicate and take action when communication grids go down? This collab studio will involve of a series of conversations and workshops with: programmers working on the construction of ad-hoc mesh networks; lawyers specializing in first amendment rights; activists who incorporate performance; and illustrators working with sequential narrative. The work will lead to the design of a visual narrative that explains first amendment rights and protest strategies to new and fluent English speakers alike. The compiled work will be an illustrated, downloadable, Make Magazine style comic book / cook book that outlines speech rights and new socially networked forms of collective action and protest.

[ADDED 5/3/11] URBAN BIKE

Description forthcoming.

3 CR

Open to: Graduate and upper-division students, non-majors with permission

[ADDED 9/3/11] PSAM 5570 APPLIED RESEARCH STUDIOS

GLOBALISM

Globalization -- and its discontents -- has been openly discussed for thirty years. Global trade empires have existed for a considerable time, ceding largely to global corporations. The ease of global electronic communications, however, has recently extended the ability of billions more people to collaborate easily across time and space. The free software movement, for instance, demonstrates that people can successfully build useful technologies on a global level, while advance-fee frauds (419 scams) show another side of this decreasing communications cost. The course will focus on reviewing existing global systems and experimenting with new ones, especially concentrating on: global corporations and corporate surveillance; trans-national unions, social movements, and resistance; environmental and climate change strategies; diasporas, migration, and remittances; communications, censorship, and communications alternatives.

ARTSCI

Art, Science & Technology is an introductory online course that explores how similar technologies are driving new forms of art, design and science. It broadly surveys scientific and technological innovations, using technology in innovative ways; it explores art, design inspired by science and art, and science collaborative projects. Art is taken to encompass contemporary forms of expression that are technologically driven. The class is designed for students of all disciplines, including the non-declared, with a goal to inspire students to think outside of the box, explore divergent and convergent thought and seek out knowledge and inspiration from many different disciplines as well as encourage collaboration with their peers. The intent is to show that scientists describe their moments of discovery in similar terms as artists do about their creative breakthroughs and that, fundamentally, both grapple with identical questions of the nature of reality. Every week will be devoted to a particular theme with required reading, video viewing and online research, and students will be asked to maintain a blog that incorporates their own ideas in relation to the subject. The midterm and final are based on the weekly lectures and blogs. The final grade is based on the midterm, final and blogs.

FUTURE OF URBAN FASHION (VF)

The Future of Urban Fashion examines the future of urban living through the outdoor/lifestyle brands of VF. Ethnographic research, the examination of the human psychology, and functionalities of garments (i.e. climate control, health implications, self-cleaning, electronically enhanced, water proof, etc.) shall inform the creation of concepts (for garments) for the urban dweller. The concept prototypes use advanced materials and technologies that interpret ideas from the outdoor industry for urban needs. The concepts shall also be communicated to enhance the experience of a shopper and the understanding of the garment's purpose/functionality. VF provides materials and presents their brands. The outcome of the studio is innovative and creative concepts. VF will choose prototype to be developed until and shown at the Innovation Summit in March 2012.

[CANCELED 5/3/11] PSAM 5580 TEAM:

PSAM 5600 CURRENTS:

These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently.

[ADDED 9/3/11] INTERACTIVE BOOKS

[ADDED 5/3/11] IPAD PROTOTYPING

3 CR

Prerequisite(s):

Open to: Graduate and upper-division students, non-majors with permission

[CANCELED 5/3/11] PSAM 5601 CG DYNAMICS

[ADDED 5/3/11] PSAM 5607 CG LIGHTING

Description forthcoming.

3 CR

Prerequisite(s):

Open to:

[ADDED 9/3/11] PSAM 5611 CG CHARACTER 2

Description forthcoming.

3 CR

Prerequisite(s):

Open to:

[CANCELED 9/3/11] PSAM 5612 CG CHARACTER LAB

Description forthcoming.

3 CR

Prerequisite(s):

Open to:

[CANCELED 9/3/11] PSAM 5700 THEORY AND PRACTICE CONTEMPORARY ART

Description forthcoming.

3 CR

Prerequisite(s):

Open to:

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."

3 CR**Prerequisite(s):**

Open to: Non-majors with permission of the program.

PSAM 5850 WRITING AND THE STUDIO PRACTICE

Writing is an important skill for photographers and all creative practitioners, whether it is a part of their creative work, a professional ability to represent ideas or as an extension of critical engagement. The purpose of the course is to provide a structure and context for an active engagement with writing. Students will focus on and improve their writing as a flexible tool for creative uses in the field of photography and related media. Examples and contexts for different styles/approaches will be discussed to broaden the potential relationships between word and image, language as an integral part of studio practice, writing as a means of supporting professional development, and as a way to communicate critical ideas. Students will be expected to develop a personal relationship to language that supports their specific goals as photographers/creative practitioners. Assignments will range from creative projects to the conventions of professional communication. Students will work individually, collaboratively, and will be expected to turn in weekly assignments as well as long-term projects.

3 CR**Prerequisite(s):**

Open to:

PSAM 5856 VISUAL DESIGN CONCEPTS

Visual Design Concepts is a course dedicated to the connections between visual communication (image, type, motion, sound), 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.

3 CR**Prerequisite(s):**

Open to: Graduate students.

PSAM 6700 TRANSDISCIPLINARY GRAD SEMINAR

Description forthcoming.

3 CR**Prerequisite(s):**

Open to:

[\[contents\]](#)

PROGRAM-SPECIFIC ELECTIVES – GRADUATE

DESIGN & TECHNOLOGY (PGTE)

[ADDED 5/3/11] PGTE 5067 LIVE DATASTREAM & PROCESSING

Description forthcoming.

3 CR

Prerequisite(s):

Open to:

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.

3 CR

Prerequisite(s):

Open to: Non-majors with permission of the program.

[CANCELED 5/3/11] PGTE 5502 GAME DESIGN 3

PGTE 5509 SOUND, PERFORMANCE & MAX/MSP 1

Cycling 74's Max/MSP/Jitter programming environment is a powerful tool for real-time multimedia application and development. This class will provide a basic-to-intermediate understanding of application development in Max/MSP/Jitter, touching on such topics on the way as: MIDI communication, interface design, performance strategies, installation considerations, the basics of digital sound synthesis, structure and programming of Quicktime, OpenGL and more.

3 CR

Prerequisite(s):

Open to: Non-majors with permission of the program.

[UPDATED 4/6/11] 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.

3 CR

Prerequisite(s): One semester's prior programming experience in Java, C/C++, or equivalent.

Open to: Non-majors with permission of the program.

PGTE 5544 DATABASES

The next generation of internet experiences is born. The days of tedious HTML form based applications will soon be eclipsed by more user-centric, responsive, real-time implementations of online applications that feel more like software and less like web pages. The course will examine how to design and develop database driven internet functionality with Flash MX and ColdFusion. Possibilities are endless for students interested in game design, telepresence, data visualization, collaborative environments, experimental net art, commerce, interactive narrative, or those simply interested in integrating user functionality into their major studio or thesis projects.

3 CR

Pre-requisite(s): Fundamental skills in basic web design, the Flash application, basic ActionScript and working with a server.

Open to: Non-majors with permission of the program.

[UPDATED 4/6/11] PGTE 5545 GAME WORKSHOP

Description forthcoming.

3 CR

Prerequisite(s):

Open to:

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.

3 CR

Prerequisite(s):

Open to: Non-majors with permission of the 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.

3 CR

Prerequisite(s):

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

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.

3 CR**Prerequisite(s):****Open to:** Non-majors with permission of the department.**PGTE 5585 PHYSICAL COMPUTING 1: DIGITAL**

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

3 CR**Prerequisite(s):****Open to:** Non-majors with permission of the program.**[CANCELLED 9/3/11] PGTE 5599 UBIQUITOUS COMPUTING**

Description forthcoming.

3 CR**Prerequisite(s):****Open to:**[\[contents\]](#)**FINE ARTS (PGFA)****[UPDATED 9/3/11] PGFA 5300 ADVANCED PRACTICE**

Descriptions forthcoming.

ECO-SOCIAL NET**INSTALLATION****PAINTING****VIDEO/FILM/ART**

3 CR**Prerequisite(s):**

Open to: This is an upper-level MFA Fine Arts studio elective; it is also open to other MFA students from across AMT with permission of MFA FA Director and class instructor.

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SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

LEVEL 1

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.

4 CR

PAID 1050 PRINCIPLES OF INTERIOR DESIGN

This course introduces fundamental principles of interior design composition: the organization of space, circulation, scale, light, and color. Historical methods will be discussed. Projects will include an analysis of both a historical and contemporary interior.

2 CR

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

PAID 1211 DRAWING FOR INTERIORS 1: 3D

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

2 CR

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

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

Please see the [General Studio AAS](#) section for descriptions of the following required courses:

PAGS 1001 DRAWING, 2 CR

PAGS 1021 COLOR THEORY, 2 CR

[\[contents\]](#)

LEVEL 2

PAID 1020 ID STUDIO 1

This studio is an introduction to developing design concepts, space planning, visualization of layouts and furniture arrangement. Students will learn the design process, from information gathering, client concerns, space measurements, to material considerations and layout. Sociological, physiological and psychological aspects of design are considered.

4 CR

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

PAID 1028 ENVIRONMENTAL DESIGN

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

2 CR

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLEN 1021 CRITICAL READING AND WRITING 2, 3 CR

[\[contents\]](#)

LEVEL 3

PAID 1021 ID STUDIO 2

This studio continues to address the issues outlined in ID Studio 1 with more complex programs. Problems of space, function, aesthetics, materials, lighting, and building codes are discussed. Projects will address real-life design problems. 3ds max will be introduced. Students will use the computer model building software to better understand the impact of their design decisions.

6 CR

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

PAID 1040 INTERIOR DESIGN HISTORY 1

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

3 CR

PAID 1070 CONSTRUCTION DOCUMENTS

Construction documents are the legal instruments of the interior design profession. They are the means through which design professionals communicate design intent to the contractors and

vendors who build and furnish the spaces they conceive. In this course students will review and discuss standards of practice to develop a complete set of construction documents for an interior space. Emphasis will be on organizing and producing professional quality graphic documentation of an interior project.

2 CR

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

LEVEL 4

PAID 1022 ID STUDIO 3

The goal of this studio is to reach beyond the rudimentary understanding of interiors by analyzing, evaluating and investigating the components that comprise interior space. The focus will be on thinking creatively and the need to articulate design ideas. The projects vary in scale (ex: hotel, spa, or multi-use project) working with a sequence of spaces to design with a variety of program requirements.

4 CR

Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1021 ID Studio 2, PAID 1030 Drawing for Interiors 1: 2D.

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SPECIAL REGISTRATION

PAID 3900 INDEPENDENT STUDY

Please see program for approval.

1 TO 4 CR

PAID 3901 INTERNSHIP

Please see program for approval.

0 to 2 CR

ELECTIVES

Students may select electives from 1000 or 2000 level required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [\[Required\]](#) [\[Elective\]](#)

General Studio, AAS [\[Required/Elective\]](#)

Fashion Design, AAS [\[Required\]](#) [\[Elective\]](#)

Fashion Marketing, AAS [\[Required\]](#) [\[Elective\]](#)

Interior Design, AAS [\[Required\]](#) [\[Elective\]](#)

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

INTERIOR DESIGN AAS ELECTIVES (PAID)

PAID 1000 3D STUDIO MAX

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

2 CR

PAID 1031 DRAWING INTERIORS 2

This course strengthens the students' understanding of presentation techniques, focusing on perspective and color rendering. Students will render with colored pencils and watercolors.

2 CR

PAID 1035 VISUAL REPRESENTATION: DECORATION

This course is an introduction to freehand drawing. Successful projects in Interior Decoration will be the subject. Students will develop freehand one and two point perspectives in graphite, pen and colored pencils. Through a combination of on-site drawing sessions, readings, discussions and studio assignments, students will explore new paradigms of design. The focus will be to investigate a language of decoration that addresses the rapidly changing requirements of our interior environments. The term 'decoration', in this course, refers to the composition and resulting atmosphere of volumes, color, light, textures, materials, furnishings, sounds, smells and accessories that create an interior environment.

2 CR

PAID 1041 INTERIOR DESIGN HISTORY 2

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

3 CR

PAID 1060 MATERIALS AND FINISHES 1

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

2 CR

[UPDATED 5/3/11] PAID 1090 THE COLOR OF SPACE

This course will introduce the fundamental principles of color. Through a series of exercises, students will examine the impact of color in paint, physical materials and light. Studio projects will look at two and three dimensional applications of color. Students will analyze the work of modernist as well as traditional interior designers from the past and the present. These examinations will be done through readings, site visits, discussion, drawing and collage exercises.

2 CR

PAID 1095 CONTEMPORARY INTERIOR DESIGN THEORY

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

3 CR

PAID 1200 LIGHTING

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

2 CR

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

PAID 1201 INTERIOR DESIGN PORTFOLIO

Students will develop their graphic design skills as they design and produce their Interior Design Portfolio.

2 CR

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

Primary software used: InDesign and Photoshop.

[UPDATED 4/6/11] 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. The course will cover the design concepts, fabrication techniques, dimension and scale. 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.

3 CR

[CANCELED 5/3/11] PAID 1214 DOMESTICITY & MODERN DESIGN

ARCHITECTURAL DESIGN, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1
PUFN 1040 DRAWING STUDIO 1
PUFN 1440 2D INTEGRATED STUDIO 1
PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

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

[\[contents\]](#)

SOPHOMORE 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.

5 CR

PUAD 2014 ELEMENTS OF SPACE, TECTONICS & SURFACE: LECTURE

PUAD 2013 ELEMENTS OF SPACE, TECTONICS & SURFACE: RECITATION

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.

3 CR

PUAD 2021 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.

3 CR

Please see the [Art & Design History & Theory](#) section of this booklet for the following course description:

[PLSD 2324/2325 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 3 CR](#)

[\[contents\]](#)

JUNIOR 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.

6 CR

PUAD 3030 ARCHITECTURE AND ENERGY: LECTURE

PUAD 3031 ARCHITECTURE AND ENERGY: RECITATION

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 environmentally conscious design strategies. The subject matter deals with the scientific and technical while always relating actions to concepts of beauty and form.

3 CR

Note: PUAD 3030 and 3031 must be taken together in order to qualify for credit.

PUAD 3032 NATURE, CULTURE AND DESIGN

This course explores the relationships of Nature, Culture, and Design. We will investigate personal and ethnic identity, cultural change, and ecological disruption in the context of the design traditions of divergent cultures. We will also investigate design responses to current cultural problems (including students' own) that face designers today. We will use as a group contextual example the proposed center for West Harlem Environmental Action. WE ACT is a New York City

non-profit organization working to improve environmental quality and to secure environmental justice in predominately African-American and Latino communities.

3 CR

PUAD 3900 INDEPENDENT STUDY

By special permission of the Director of the BFA program only.

1 to 3 CR

PUAD 4910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 6 CR

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SENIOR 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.

6 CR

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.

1 CR

ELECTIVES

Students may select electives from 1000 or 2000 level required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [\[Required\]](#) [\[Elective\]](#)

General Studio, AAS [\[Required/Elective\]](#)

Fashion Design, AAS [[Required](#)] [[Elective](#)]
Fashion Marketing, AAS [[Required](#)] [[Elective](#)]
Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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INTERIOR DESIGN, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1
PUFN 1040 DRAWING STUDIO 1
PUFN 1440 2D INTEGRATED STUDIO 1
PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

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

[\[contents\]](#)

SOPHOMORE 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.

5 CR

Pre-requisite(s):

Open to:

PUID 2050 ELEMENTS OF SPACE, TECTONICS AND 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.

3 CR

Pre-requisite(s):

Open to:

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.

3 CR

Pre-requisite(s):

Open to:

Please see the [Art & Design History & Theory](#) section of this booklet for the following course description:

[PLSD 2324/2325 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 3 CR](#)

[\[contents\]](#)

JUNIOR 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.

6 CR

Pre-requisite(s):

Open to:

[\[CANCELED 5/3/11\] PUID 3052 ARCHITECTURE AND INTERIOR DESIGN](#)

PUID 3055 PROGRAM: CONCEPT AND 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.

3 CR

Pre-requisite(s):

Open to:

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.

3 CR

Pre-requisite(s):

Open to:

PUID 3900 INDEPENDENT STUDY

By special permission of Director of BFA program only.

1 to 3 CR

Pre-requisite(s):

Open to:

PUID 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

Pre-requisite(s):

Open to:

[\[contents\]](#)

SENIOR 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.).

6 CR

Pre-requisite(s):

Open to:

PUID 4005 DETAILS, FURNITURE AND 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.

3 CR

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.

1 CR

Pre-requisite(s):

Open to:**ELECTIVES**

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]
General Studio, AAS [[Required/Elective](#)]
Fashion Design, AAS [[Required](#)] [[Elective](#)]
Fashion Marketing, AAS [[Required](#)] [[Elective](#)]
Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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PRODUCT DESIGN, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

[PUFN 1000 3D STUDIO 1](#)

[PUFN 1040 DRAWING STUDIO 1](#)

[PUFN 1440 2D INTEGRATED STUDIO 1](#)

[PUFN 1505 LABORATORY 1](#)

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

[PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR](#)

[PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR](#)

[\[contents\]](#)

SOPHOMORE YEAR

PUPD 2000 DESIGN, RESEARCH & DEVELOPMENT 1

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

3 CR

Pre-requisite(s):

Open to:

PUPD 2015 GRAPHIC LAYOUT, PORTFOLIO, AND PUBLICATION

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.

3 CR

Pre-requisite(s):

Open to:

PUPD 2020 PROTOTYPES 1

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

2 CR**Pre-requisite(s):****Open to:****PUPD 2030 MODELS 1**

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

2 CR**Pre-requisite(s):****Open to:****PUPD 2040 PROCESS & PRESENTATION DRAWING 1**

In this course students learn manual skills to quickly produce essential types of drawing required at each stage of the product design process. Product design is inherently a creative and collaborative activity demanding rapid ideation as well as graphic communication among a variety of participants. Drawing is a critical tool, from concept development and research, through presentation, prototyping, evaluation and production.

2 CR**Pre-requisite(s):****Open to:**[\[contents\]](#)**JUNIOR YEAR****PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1**

Description forthcoming.

3 CR**Pre-requisite(s):****Open to:****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.

2 CR

Open to: Non-majors with permission of the program.

PUPD 3037 HOW THINGS WORK

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

2 CR

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

PUPD 3038 DESIGN MARKETING

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

2 CR

Pre-requisite(s):

Open to:

PUPD 3052 MODELS 3

This course will work directly with Design Concepts & Applications 1: Mass Market. Coordinating with the assignments and special projects within Mass Market, multiple in-class demonstrations of processes and techniques will focus on a more in-depth exploration of materials and applications covered in Models 1 and 2. The course will begin to integrate the 3-D Printer and the technology learned in Alias and Solid Works into a process of model making. Moving away from appearance models, the course will focus on the fabrication of working prototypes.

2 CR

Co-requisite(s): PUPD 3000 Design Concepts & Applications 1: Mass Market.

PUPD 3070 INFORMATION DESIGN

This course explores methods to gather and structure design data in efficient and effective ways. Projects investigate strategies for mapping, diagramming and the creation of visually compelling data. This includes user testing, instructional illustration, and wide-ranging topics from team project management to analyzing ergonomic studies. Focus will be put on communication to multiple audiences, stakeholders as well as general accessibility.

2 CR

Pre-requisite(s):

Open to:

PUPD 3072 MATERIALS 2

This course is designed to teach students about the specific qualities of materials and manufacturing processes that product designers typically use in industry now, and could potentially use in the future. Students will learn design guidelines for materials and processes that will enable them to create designs that can really be made. They will learn how to choose between materials in their designs, and how to approach the weaving of sustainable materials into their projects. Additional topics covered will 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 will consist of a combination of lectures, fieldtrips to manufacturing sites, and projects. Through these activities, the goal is to instill in students the spirit of invention, and to empower them to push the horizons of what materials and manufacturing processes can do. This is the second course in the three-course Materials Curriculum sequence, and is a required course for all students in the product design program.

2 CR

Pre-requisite(s):

Open to:

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 the others' modeling environment. The uses of Internet resources will be stressed for further learning independence. This course aims to increase understanding of digital modeling world through the comparisons and complimenting of different modeling and rendering environments.

2 CR

Open to: Majors only.

Primary software used: Rhino3D

PUPD 3126 SOLID WORKS

Solid Works is a 3-D parametric modeling and surfacing 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 file. 3-D models that are created with this program

are fully associative and can be defined by the users or automatic relationships. As the course progresses students will begin to integrate their own work into the program, which will allow for the further understanding of creating a 3-D model with their design intent intact.

2 CR

Pre-requisite(s):

Open to:

PUPD 3220 PROTOTYPES 3

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

2 CR

Co-requisite(s): PUPD 3000 Design Concepts & Applications 1: Furniture.

[CANCELED 5/3/11] PUPD 3226 SOLID WORKS 2

PUPD 3300 METAL FABRICATION

Students in this class will use the intelligence of the materials to inform the design process by asking the following questions: What does the material want to do? What is it capable of? What are its limits? What are its secrets? What is the material in your hands telling you about your work? Students will learn to design and fabricate using modern metalworking techniques. Study methods for cutting, forming, machining and joining and finishing metals. Students will gain direct experience with a basic set of methods for joining, forming and finishing a variety of industrial metals. Particular areas of focus will include effective communication with vendors and understanding of the historical and cultural significance of these evolving technologies. Integrate technical and design issues through a series of design/build projects.

2 CR

Pre-requisite(s):

Open to:

PUPD 3310 NON-FERROUS METALS: INTRODUCTION

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

2 CR

Pre-requisite(s):

PUPD 3322 CERAMIC DESIGN 1

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

2 CR**Pre-requisite(s):****Open to:****[CANCELED 5/3/11] PUPD 3328 CERAMIC LIGHTING****SENIOR YEAR****PUPD 3900 INDEPENDENT STUDY**

Please see Program for more information.

1 to 6 CR**Pre-requisite(s):****Open to:****PUPD 3901 PROFESSIONAL INTERNSHIP**

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

0 to 2 CR**Pre-requisite(s):****Open to:****PUPD 4000 THESIS & ANALYSIS STUDIO 1**

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

4 CR**Pre-requisite(s):**

PUPD 4082 MATERIALS 4

In this course students advance and apply the knowledge of materials and manufacturing process learned in earlier classes. During this project based, studio course students collaborate with vendors and suppliers on their projects. Objectives include learning the 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 thesis project and developing a portfolio of related materials and manufacturing processes. Issues such as cost analysis and project management are also covered.

2 CR

Pre-requisite(s):

Open to:

ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]
General Studio, AAS [[Required/Elective](#)]
Fashion Design, AAS [[Required](#)] [[Elective](#)]
Fashion Marketing, AAS [[Required](#)] [[Elective](#)]
Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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ARCHITECTURE, M.ARCH

REQUIRED COURSES

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.

6 CR

Pre-requisite(s):

Open to:

PGAR 5013 REPRESENTATION & 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.

4 CR

Pre-requisite(s):

Open to:

In consultation with the Director of the M.Arch program, students are required to take one of the following (3 CR) History of Architecture courses:

PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE: LECTURE

PGAR 5041 MODERN AND POSTMODERN ARCHITECTURE: RECITATION

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.

3 CR

Pre-requisite(s):

Open to:

Note: PGAR 5040 and 5401 must be taken together in order to qualify for credit.

PGAR 5113 ISSUES & PRACTICES MODERN ARCHITECTURE 1: LECTURE

PGAR 5115 ISSUES & PRACTICES MODERN ARCHITECTURE 1: RECITATION

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.

3 CR

Pre-requisite(s):

Open to:

Note: PGAR 5113 and 5115 must be taken together in order to qualify for credit.

PGAR 5123 THEORY OF ARCHITECTURAL FORM

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

3 CR

Pre-requisite(s):

Open to:

[\[contents\]](#)

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'.

9 CR

Pre-requisite(s):

Open to:

PGAR 5213 STRUCTURAL TECHNOLOGY 1: LECTURE

PGAR 5215 STRUCTURAL TECHNOLOGY 1: RECITATION

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.

3 CR

Pre-requisite(s):

Open to:

Note: PGAR 5213 and 5215 must be taken together in order to qualify for credit.

Please see the [SCE School-wide Offerings](#) section for a description of the following required course:

[PSCE 5300/5301 ENVIRONMENTAL TECHNOLOGY](#)

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. Sited in New York, 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.

9 CR

Pre-requisite(s):

Open to:

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.

1 CR

Pre-requisite(s):

Open to:

PGAR 5513 THEORY OF URBAN FORM

This lecture/seminar develops a critical framework for understanding urban form, focusing on the modern metropolis from 1850 to the present. It has three primary aims: to assess the social implications of urban form; to evaluate different strategies of formal control over urban development; and to investigate how urban issues are engaged by architectural form. The first section of the course surveys the 19th-century rise of the metropolis, drawing on critical theory to outline the social, political, and experiential dimensions of this new urban system. The second section investigates modernist responses to the metropolis, contrasting utopian and actual attempts to impose formal order on urban development from 1900 through the 1970s. The third section examines the reaction against modernist urbanism that has led to the range of approaches pursued today.

3 CR

Pre-requisite(s):

Open to:

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SPECIAL REGISTRATION

PGAR 5900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

Open to:

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

Open to:

PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP

Please see program for more information.

3 CR

Open to:

PGAR 5910 MAINTAINING STATUS

Please see program for more information.

0 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SCE: School-wide [[PSCE](#)]

Architecture, M.Arch [[Required](#)] [[Elective](#)]

Art & Design Education [[Elective](#)]

Design & Technology, MFA [[Required](#)] [[Elective](#)]

Fashion Design & Society, MFA [[Required](#)]

Fashion Studies, MA [[Required](#)] [[Elective](#)]

Fine Arts [[Required](#)] [[Elective](#)]

History of Decorative Arts, MA [[Required](#)] [[Elective](#)]

Interior Design, MFA [[Required](#)]

Lighting Design, MFA [[Required](#)] [[Elective](#)]

Photography, MFA [[Required](#)]

Transdisciplinary Design, MFA [[Required](#)]

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LIGHTING DESIGN, MFA

FIRST YEAR

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

PGAR 5040/5041 MODERN AND POSTMODERN ARCHITECTURE, 3 CR

PGAR 5113/5115 ISSUES & PRACTICES MODERN ARCHITECTURE 1, 3 CR

PGLT 5001 LIGHTING STUDIO 1

The First Studio in the two year experience addresses abstract projects that involve the exploration of fundamental design components: light, color, form, space, plane, rhythm, balance and texture. This study begins model form in two dimensions, proceeding through three dimensions to full-scale mock-up study. Within the context of this initial investigation of light as a design medium, students will explore various means of representation from photography through hand and computer rendering to computer simulation in three dimensions.

6 CR

Pre-requisite(s):

Open to:

PGLT 5111 PRINCIPLES OF LIGHTING

Principles of Lighting includes a survey of various topics that influence lighting design decisions including properties of materials as they relate to light, codes and the law, reading and using catalogs, documentation, and the health effects of light. This class introduces the technical and practical aspects of lighting design including design process, the physics of light, lamp and luminaire technology, application of photometric data and calculations.

3 CR

Pre-requisite(s):

Open to:

PGLT 5115 LUMINAIRE DESIGN

This is a companion studio to Luminaire and Systems Technology. This class explores the design of fixtures and covers aesthetic and technical form, as well as the influences of fabrication and mass production on both decorative and utilitarian luminaires. Subjects include: concept origination; detail studies; mock-ups; components; manufacturing processes; use of materials, the integration of reflectors, lamps, lenses, ballasts and shielding into a complete lighting fixture; code requirements; and the interface between luminaires and surrounding architectural construction. Full-scale model building and functional mock-ups are also utilized as both study and presentation techniques.

3 CR

Pre-requisite(s):

Open to:

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SECOND YEAR

PGLT 5003 LIGHTING STUDIO 3

This studio proceeds to full development of conceptual architectural lighting design with a series of projects addressing client needs, programs, technical requirements and given conditions. In this studio, students explore larger and more challenging architectural spaces and exterior areas. Exercises include reaching beyond architectural lighting and expanding design vision by learning from other media. Possible techniques include computer visualizations and the design of performance pieces and analysis of the theatricality of public spaces. Designs are rigorously backed up with calculations, documentation and presentation drawings. Students learn lighting techniques using computer-aided calculation and representation, including modeling programs that calculate and present illuminances (such as AGI 32 and Lumen Micro™).

6 CR

Pre-requisite(s):

Open to:

PGLT 5116 SYSTEMS TECHNOLOGY

This course explores in depth, the material and fabrication issues of the equipment used in lighting interior and exterior spaces as well as electrical theory and practice, codes, control systems, energy management, ballast technology and outdoor lighting. Also covered are thermal issues related to lighting design including luminaire performance, regulatory requirements, code issues and overall building performance (integration of lighting with mechanical systems).

3 CR

Pre-requisite(s):

Open to:

PGLT 5126 THESIS SEMINAR

This seminar course allows graduate students the opportunity to engage lighting research in a seminar setting on a topic set forth by the faculty. In particular, distinct methodologies of lighting research and exploration are discussed and engaged around a shared focus. While the topic of discussion ranges from urban issues to specific details, the rigorous level of engagement sets the precedent for establishing methods of individualized work to be completed during the spring semester Thesis Studio.

3 CR

Pre-requisite(s):

Open to:

SPECIAL REGISTRATION

PGLT 5900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SCE: School-wide [[PSCE](#)]
Architecture, M.Arch [[Required](#)] [[Elective](#)]
Art & Design Education [[Elective](#)]
Design & Technology, MFA [[Required](#)] [[Elective](#)]
Fashion Design & Society, MFA [[Required](#)]
Fashion Studies, MA [[Required](#)] [[Elective](#)]
Fine Arts [[Required](#)] [[Elective](#)]
History of Decorative Arts, MA [[Required](#)] [[Elective](#)]
Interior Design, MFA [[Required](#)]
Lighting Design, MFA [[Required](#)] [[Elective](#)]
Photography, MFA [[Required](#)]
Transdisciplinary Design, MFA [[Required](#)]

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INTERIOR DESIGN, MFA

REQUIRED COURSES

FIRST YEAR

PGID 5001 DESIGN STUDIO 1

This course introduces 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. The course contributes to the formation of a shared project-based vocabulary for interior designers by incorporating the analysis of canonical precedents into the design work.

6 CR

Pre-requisite(s):

Open to:

PGID 5015 INTERIOR DESIGN SURVEY

Interior Design Survey focuses on the development of interior styles as an expression of cultural, material, political, and aesthetic conditions from the 15th century to the present. It explores the evolution of interior design as a discrete field of practice and its recent emergence as an academic discipline and certified profession.

3 CR

Pre-requisite(s):

Open to:

PGID 5021 REPRESENTATION AND SPATIAL ANALYSIS

Representation and Spatial Reasoning explores techniques of architectural representation that develop the student's ability to think, draw, and analyze interior space. The course is a critical exploration of the conventions of architectural drawing: plans, section, elevation, 1, 2, and 3-point perspective, axonometry, parallel line projection, shadow projection, oblique projection, and descriptive geometry.

3 CR

Pre-requisite(s):

Open to:

Please see the [SCE School-wide Offerings](#) section for a description of the following required course:

[PSCE 5300/5301 ENVIRONMENTAL TECHNOLOGY](#)

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SECOND YEAR

PGID 5201 DESIGN STUDIO 3

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.

6 CR

Pre-requisite(s):

Open to:

PGID 5212 FABRICATION AND PROCESS

Fabrication and Processes develops skills for understanding, forming, and articulating a design problem and its solution specifically in relation to the manufactured components of an architectural interior.

3 CR

Pre-requisite(s):

Open to:

PGID 5233 THESIS PREPARATION

Thesis Preparation is a research seminar in which students develop a written and graphic proposal for a capstone studio 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.

3 CR

Pre-requisite(s):

Open to:

SPECIAL REGISTRATION

PGID 5900 INDEPENDENT STUDY

Description forthcoming.

0.5 TO 3 CR

Pre-requisite(s):

Open to:

PGID 5901 PROFESSIONAL INTERNSHIP

Description forthcoming.

0.5 TO 3 CR

Pre-requisite(s):

Open to:

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course.

For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SCE: School-wide [[PSCE](#)]
Architecture, M.Arch [[Required](#)] [[Elective](#)]
Art & Design Education [[Elective](#)]
Design & Technology, MFA [[Required](#)] [[Elective](#)]
Fashion Design & Society, MFA [[Required](#)]
Fashion Studies, MA [[Required](#)] [[Elective](#)]
Fine Arts [[Required](#)] [[Elective](#)]
History of Decorative Arts, MA [[Required](#)] [[Elective](#)]
Interior Design, MFA [[Required](#)]
Lighting Design, MFA [[Required](#)] [[Elective](#)]
Photography, MFA [[Required](#)]
Transdisciplinary Design, MFA [[Required](#)]

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SCHOOL-WIDE OFFERINGS

This fall marks the introduction of PSCE, a school-wide subject code. Courses offered under this heading are either cross-program, cross-school or cross-divisional electives; interdisciplinary in design; intended for broader audiences or non-major populations; or are required by more than one program within the school. Program-specific electives (offered under PGAR, PGID, and PGLT) are listed following PSCE. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

GRADUATE (PSCE)

PSCE 5001 DIGITAL DESIGN: ENVIRONMENTS

Utilizing multi-media software, this seminar takes up different digital design issues. In previous years, topics have included sustainability; the Internet and its cybernetic relationship to ecology, the interrelations between space, surface and screen, craft and digital information technologies.

3 CR

Pre-requisite(s):

Open to:

PSCE 5002 DIGITAL DESIGN: PRESENTATION

This course focuses on presenting projects with digital media. In particular 3-D studio Max will be explored in terms of both the technicalities of the software and its potential for representing architecture, interiors, and light.

3 CR

Pre-requisite(s):

Open to:

[UPDATED 3/30/11] 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.

3 CR

Pre-requisite(s):

Open to:

[UPDATED 3/30/11] 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.

3 CR**Pre-requisite(s):****Open to:****PSCE 5030 TOPICS: EXHIBITION DESIGN**

This course offers students the opportunity to analyze how designers use space, form, light, and graphics to convey ideas about art, culture, history, fashion, and science. Students consider how display and presentation influence then meaning of fine-art objects and commercial goods. The relationship between exhibition history, theory, and practice is analyzed.

3 CR**Pre-requisite(s):****Open to:****PSCE 5031 TOPICS: FURNITURE, DETAIL, AND SPACE**

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

3 CR**Pre-requisite(s):****Open to:****[UPDATED 3/30/11] PSCE 5032 TOPICS: STRUCTURES**

This course will analyze topics in structural systems 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 or element of building construction and how those systems influenced the architectural design of the building and vice versa. Projects presented will include Carnegie Hall, The Guggenheim Museum, The Morgan Library, Cornell University's Millstein Hall, Brown University's Creative Arts Center, Falling Water, and the Whitehall Ferry Terminal among others.

3 CR**Pre-requisite(s):****Open to:****[UPDATED 3/30/11] PSCE 5033 TOPICS: SUSTAINABLE DESIGN**

Sustainability is a term that has been used by analysts and practitioners holding widely differing perspectives, from economics to environmental history, from biology to political science and

international relations. How can designers begin to construct conceptual frameworks for understanding the questions that sustainability raises? This seminar will investigate the history and theory of sustainability dating back to the mid-20thC. We will examine writings about nature and the environment (Rachel Carson), with key moments of environmental policy and activism (Earth Day 1970), and design research (from garden cities to BedZED). We will look at how designers and critics have responded to the concept of sustainability. How can the values of environmentalism and sustainability be integrated into the ways in which designers think?

3 CR

Pre-requisite(s):

Open to:

[UPDATED 3/30/11] PSCE 5034 TOPICS: LIGHT-SPACE ART

The course has three major objectives: (1) to explore light-space art precedents by artists such as Robert Irwin and James Turrell 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 in-situ installations will be collaborative.

3 CR

Pre-requisite(s):

Open to:

[UPDATED 3/30/11] PSCE 5050 HISTORY: 20th C. INTERIOR DESIGN

This advanced research seminar explores topics in twentieth-century interior design as they were taught, adapted and disseminated by faculty, students and graduates of the New York School of Fine and Applied Art/Parsons School of Design from 1896 to 1975. How did this influential institution engage with and shape the discourse of interior design in the United States and internationally? How did the school and its graduates give form to the built environment of New York City, both inside and out? In addition to participating in seminar discussion, students will undertake a semester-long research project using material in the Anna-Maria and Stephen Kellen Archives at Parsons the New School for Design and other relevant archives. At least one course in the history of interior design is a pre-requisite for this course. Undergraduates by permission of instructor.

3 CR

Pre-requisite(s):

Open to:

[UPDATED 3/30/11] PSCE 5051 HISTORY: SURFACE ARTIFACTS

Drawing from design case studies scaled from landscapes to building interiors and details, as well as from an interdisciplinary set of readings in design theory, natural and technological science, philosophy, and social 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 the contingent facts of evolutionary biology and cultural knowledge as intrinsic factors within an environment's potential to legislate the physical and phenomenal nature of habitation through space-shape, material, and form in light. Students will undertake two design projects as a group and one as an individual. Undergraduates by permission of instructor.

3 CR

Pre-requisite(s):

Open to:

[CANCELED 5/3/11] PSCE 5201 DESIGN STUDIO 3

PSCE 5300 ENVIRONMENTAL TECH 1: LEC

PSCE 5301 ENVIRONMENTAL TECH 1: REC

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.

3 CR

Pre-requisite(s):

Open to:

PROGRAM-SPECIFIC ELECTIVES

ARCHITECTURE ELECTIVES (PGAR)

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

[CANCELED 5/3/11] PGAR 5571 LIGHTING PRINCIPLES IN ARCH & INTERIOR DESIGN

[CANCELED 5/3/11] PGAR 5628 SEMINARS IN ARCHITECTURAL HISTORY: ARCHITECTURE, INTERIOR DESIGN and LUXURY

PGAR 5631 ARCHITECTURE & SOCIAL PRACTICE: SOLAR

This fall the New School launched a multi-year research initiative with Stevens Institute of Technology to explore the use of solar technology to create sustainable, replicable, and cost-effective housing solutions. Over the course of the next two years, teams of undergraduate and graduate students, with expertise ranging from engineering to architecture to urban policy, are designing and then constructing a fully functioning solar duplex house in the Ward 7 community of Washington, DC working with Habitat for Humanity, DC, and the local DC government. The team is also developing relationships with local civic leaders and stakeholders to ensure that the design proposal will make a positive contribution to the community (<http://www.buildingpositive.org/>). This course builds on initial design ideas developed during the fall 09 and spring 10 by Architecture, Engineering Systems, Product Design and Urban students. This seminar will focus on development the details for the house. It will include building full-scale prototypes to test hypothesis and also the working drawings for the house. The details have the potential to greatly enhance the project. We will be working side by side with students from fashion, digital technology to engineering to finalize the integration of systems. The first part of semester will involve prototype development and testing. The second part of the semester will prepare final construction documents based on results. Specifications and schedules will also be developed along with procurement of materials to initiate construction.

3 CR

Open to: All students in the School of Constructed Environments.

[ADDED 3/30/11] PGAR 5632 LAB: SOLAR DECATHLON

This course will serve as the locus for students participating in the EMPOWERHOUSE Project, the Parson/New School/Stevens entry to the 2011 Solar Decathlon competition.

0 CR

Open to:

LIGHTING DESIGN ELECTIVES (PGLT)

These elective classes have limited enrollment. Priority is given to graduate and undergraduate students in the Architecture, Interior Design and Lighting Design programs. Students in outside programs are required to obtain permission from the program prior to registration.

[CANCELED 5/3/11] PGLT 5141 LIGHTING: A DESIGN HISTORY

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SCHOOL OF DESIGN STRATEGIES

DESIGN AND MANAGEMENT, BBA

REQUIRED COURSES

FIRST YEAR

[UPDATED 3/30/11] PUDM 1100 INTRODUCTION TO DESIGN AND MANAGEMENT

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.

3 CR

Pre-requisite(s):

Open to: Design and Management majors; non-majors subject to program approval.

Please see the [Foundation](#) section for a description of the following required course:

[PUFN 1800 DESIGN 1: DESIGN ELEMENTS AND VISUAL TOOLS, 3 CR](#)

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

[PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR](#)

[PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR](#)

Please see PSDS section for a description of the following required course:

[PSDS 2130/2131 DESIGN, SELF, AND SOCIETY, 3 CR](#)

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SOPHOMORE YEAR

PUDM 2002 DESIGN 3: VISUAL ORGANIZATION AND INFORMATION DESIGN 1

An introduction to Visual Organization and Information Design. Students will explore different types of information and the modes of visual organization and representation that are appropriate to them. The class involves a studio and will draw upon previous design and technology skills.

3 CR

Pre-requisite(s): PUFN 1800 Design 1 and PUFN 1810 Design 2.

Open to: Design and Management majors only.

[UPDATED 3/30/11] PSDS 2000 CORE: INNOVATION (LECTURE)

PSDS 2001 CORE: INNOVATION (DISCUSSION)

What makes something truly new or original? How do you spot opportunities to create new things, services or experiences? How do you determine whether another innovation is actually a good thing? What is the history of innovation and how are innovative ideas and practices integrated into cultural practices? This course explores classic texts on entrepreneurship and innovation while also considering the role of the artist and design as an agent of change, and the nature and promise of technology in the creation of our possible future(s). Lecture + Discussion Section.

3 CR

Open to: Design and Management majors; non-majors subject to program approval.

Note: PSDS 2000 and 2001 must be taken together in order to qualify for credit.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLDS 2190/2191 HISTORY OF DESIGN

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

[UPDATED 4/6/11] LMTH 2020 STATISTICS, 3 CR

[UPDATED 4/6/11] ULEC 2030/2031 MICROECONOMICS LECTURE/DISCUSSION, 3 CR

[\[contents\]](#)

JUNIOR YEAR

[UPDATED 3/30/11] PUDM 2101 ECONOMICS AND ETHICS OF SUSTAINABLE DESIGN

There is no issue more central to design today than how to create products, services, environments and businesses that are sustainable. This course introduces students to basic philosophical arguments regarding the relationship between human beings and the natural world, and asks them to apply these arguments to contemporary issues in design. Students read texts on the, cultural, technological, and business issues involved in sustaining growth and innovation, and explore the economic and ecological implications of environmentally responsible design.

3 CR

Pre-requisite(s): PUDM 1100 Introduction to Design and Management, PUDM 1101 Design in Everyday Experience, and PSDS 2100 Innovation.

Open to: Design & Management majors only.

[UPDATED 3/30/11] PUDM 3301 RESEARCH + DEVELOPMENT METHODS

An introduction to ways in which the practices of research and design overlap and intersect, this course surveys commonly used research and design methodology with an emphasis on relationships between the contexts and conditions in which such methods are applied and the theoretical frameworks in which they are grounded. A range of techniques for observing and describing existing phenomena are addressed together with procedures for generating and developing new ideas in order to compare and contrast differing ways in which methods can be used to operationalize concepts. Active experimentation in the form of individual as well as group

projects will expose students to the basic theoretical and procedural knowledge that is required to integrate research and design methodology in a strategic manner – competencies that will serve as a foundation for the development of advanced methodology in other courses offered under the Integrative Methods Lab umbrella among other pursuits.

3 CR

Pre-requisites(s):

Open to: Design and Management juniors and seniors; upper-level non-majors subject to program approval.

PUDM 3401 MANAGING CREATIVE PROJECTS AND TEAMS

Historically, designers have been trained to see themselves as “creative types,” whose value to projects cannot be easily quantified or rationalized. By its very nature, this “auteur” role has always created problems in regard to project management. In the course of the past few decades, as the nature of creative endeavors has become increasingly complex and collaboration more common, much energy has been focused upon understanding the creative process so that it can be more efficiently managed. In addition to covering the basics of project management (estimation, client management, etc.) this course will identify some of the ways in which managing creative projects differs from other forms of project management, and explore ways in which these differences have been addressed and creativity enhanced. By the end of the course, you will have the critical ability to anticipate problems before they arise as well as a deep understanding of how the “creative role” can be spread across an entire project team.

3 CR

Pre-requisites(s):

Open to: Design and Management juniors and seniors; upper-level non-majors subject to program approval

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--the time value of money, risk and reward, and valuation--and their practical application for entrepreneurs, managers, and investors.

3 CR

Pre-requisite(s): LSTS 2825 Statistics.

Open to: Design and Management juniors and seniors; upper-level non-majors subject to program approval.

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SENIOR YEAR

PUDM 4020 BUSINESS LAW

This course addresses American jurisprudence as it applies to business. It draws on students’ concurrent studies in economics, finance and marketing, while also introducing new business concepts. Topics include intellectual property, business torts and crimes, contracts, secured transactions, creditors’ rights, bankruptcy, employment law, licensing and business organizations (sole proprietorships, partnerships, and corporations).

3 CR

Open to: Design and Management seniors; upper-level non-majors subject to program approval.

PUDM 4030 STRATEGIC MANAGEMENT

In today's business arena, strategic planning, marketing and analytical skills are now demanded by all businesses. This course is broken down into six modules: introduction to the management process; strategic planning process; strategic marketing; organizational structure; human resources policies and management; and the business of the planning process. The course will draw upon case studies from the design industries.

3 CR

Pre-requisite(s):

Open to: Design and Management seniors; upper-level non-majors subject to program approval.

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SPECIAL REGISTRATION

PUDM 3900 INDEPENDENT STUDY

Meeting by arrangement. Students must seek approval from an academic advisor.

1 to 3 CR

PUDM 3901 PROFESSIONAL INTERNSHIP

Meeting by arrangement. Students must seek approval from an academic advisor.

0 TO 3 CR

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [\[Required\]](#) [\[Elective\]](#)
General Studio, AAS [\[Required/Elective\]](#)
Fashion Design, AAS [\[Required\]](#) [\[Elective\]](#)
Fashion Marketing, AAS [\[Required\]](#) [\[Elective\]](#)
Interior Design, AAS [\[Required\]](#) [\[Elective\]](#)

UNDERGRADUATE

ADHT [\[Required\]](#) [\[Elective\]](#)
AMT: School-wide [\[PSAM\]](#)
SDS: School-wide [\[PSDS\]](#)
Architectural Design, BFA [\[Required\]](#)
Communication Design, BFA [\[Required\]](#) [\[Elective\]](#)
Design & Management, BBA [\[Required\]](#)

Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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FOUNDATION, BFA

REQUIRED COURSES

PUFN 1000 3D STUDIO 1

3D Studio introduces students to the basic principles, processes, and materials of three-dimensional form through a series of projects that encourage drawing, experimentation, and conceptual development through the acquisition of essential core knowledge, to create and construct three-dimensional forms. Students explore form, space, and structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.

3 CR

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

PUFN 1040 DRAWING STUDIO 1

Drawing Studio emphasizes the perceptual, analytical, and imaginative approaches to drawing that support broader art and design processes throughout the school. The perceptual component develops eye, mind, and hand coordination through the objective observation of the human figure, still life, and space. The role of the analytical component is to develop an understanding of methods, concepts, and drawing systems, such as anatomical, orthographic, paraline, and perspective drawing. The imaginative component emphasizes experimental approaches, thinking outside the box and the development of the student's personal voice.

3 CR

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

PUFN 1440 2D INTEGRATED STUDIO 1

2D Integrated Studio provides an introduction to fundamental principles of visual expression and communication in both theoretical and applied forms. Students develop their ability to integrate physical, photographic and digital media and processes. Through the creation of images, objects and experiences, they encounter issues of design, color and narrative. The course meets twice a week; one session in a computer lab and one session in a studio.

3 CR

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

PUFN 1505 LABORATORY 1

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

3 CR

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

PUFN 1800 DESIGN 1: DESIGN ELEMENTS AND DIGITAL TOOLS

Design 1 introduces students to the vocabulary of two-dimensional design through projects created through using both traditional and digital processes. Students will extend projects with digital tools that were started in traditional media and vice versa, thus moving fluidly between these tools and processes. Students will explore elements,(value, shape, and line), principles (symmetry, balance, proportion, and weight), and the elements of 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.

5 CR

Open to: First-semester students in Design and Management only.

PUFN 1200 FOUNDATION WORKSHOPS

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

0 CR

The following courses are required for Foundation students. Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

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INTEGRATED DESIGN, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1

PUFN 1040 DRAWING STUDIO 1

PUFN 1440 2D INTEGRATED STUDIO 1

PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

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CORE COURSES

PUIC 2500 IDC ECOLOGIES: (UN)FASHION

Embedded in an understanding of culture, history and place, students in IDC Ecologies: (Un)Fashion will design with the body and their own identity as their principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, photography and publications through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and making.

4 CR

Co-requisite(s): PUIC 2100 IDC Lab: Media

Open to: Majors, non-majors and to Environmental Studies; Lang students with program approval.

Note: This course satisfies core requirements for IDC Fashion Area of Study.

[CANCELLED 9/3/11] PUIC 2510 IDC ECOLOGIES: TOOLS FOR INTERACTION

[CANCELED 5/3/11] PUIC 2530 IDC ECOLOGIES: STREET LIFE

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.

4 CR

Co-requisite(s): PUIC 3100 IDC Lab: Performance

Prerequisite(s): PUIC 2100 IDC Lab: Media, PUIC 2101 IDC Lab: Design Thinking, PUIC 2500 IDC Ecologies: (Un)Fashion and IDC Systems: Being Singular Plural for students in the Fashion AoS in the Integrated Design program.

Open to: Majors, non-majors and to Environmental Studies; Lang students with program approval.

Note: This course satisfies core studio requirements for the Fashion Area of Study in the Integrated Design program.

PUIC 3510 IDC INTERFACES: SERVICES AND THE HOUSEHOLD

This studio core is for junior students who develop their work within the Area of Study of Service Design in IDp. 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/room mating) 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.

4 CR

Co-requisite(s): PUIC 3100 IDC Lab: Performance (for Integrated Design students)

Prerequisite(s):

- PUIC 2100 IDC Lab Media and PUIC 2101 IDC Design Thinking (for Integrated Design students). IDC Systems: Services and the self (previously IDC Systems: Health Services Innovation) for Integrated Design students from the Service Design Area of Study.
- Any IDC Systems for Integrated Design students from other Areas of Study.
- This course satisfies core studio requirements for the Service AoS in the Integrated Design program.

Open to: Majors, non-majors and Environmental Studies; Lang students with program approval.

Notes: No restrictions, but previous Service Design related courses (ADHT Service Design Concepts, IDp Collab: Urban Services and IDC Colloq: Service Design Concepts) are desirable.

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IDC LABS

PUIC 2100 IDC LAB: MEDIA

Students work with various digital applications, including, but not limited to digital imaging, presentation, video and audio tools and Internet as platforms to investigate the concepts and processes of making, creating, imaging and representing society's *media landscape*. The course is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice. A special emphasis will be placed on digital media for purposes of representation, dissemination and critique.

2 CR

Open to: Majors and non-majors, and to Environmental Studies.

PUIC 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 around public speaking, debate, acting, role-playing, and scenario building. 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 performance.

2 CR

Prerequisite(s): PUIC 2100 IDC Lab: Media, PUIC 2101 IDC Lab: Design Thinking.

Open to: Majors and non-majors, and to Environmental Studies.

SPECIAL REGISTRATION

PUIC 3901 INDEPENDENT STUDY

Meeting by arrangement. Students must seek approval from an academic advisor

0 to 6 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]

General Studio, AAS [[Required/Elective](#)]

Fashion Design, AAS [[Required](#)] [[Elective](#)]

Fashion Marketing, AAS [[Required](#)] [[Elective](#)]

Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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URBAN DESIGN STUDIES, BS

[UPDATED 5/3/11] PUUD 2800 DRAWING PERCEPTUAL METHODS

Perceptual Methods will introduce students to an ecological approach using analogous drawing exercises and a reading and discussion sequence. Important in this class is introspective exploratory design and research through drawing and the development of a final project. As humans, we continuously create images in our heads that explain our bodies to us. Similarly we continuously create images of our cities as we distractedly walk down the street. In this way our bodies are images amongst other images. As designers we can engage these circuits of images toward new assemblies and environments. Students will explore this relational system for working, thinking and being in the city toward a goal of recognizing their own ecological point of view as well as those of others, and finally as a way of focusing the everyday image-making on pressing issues and challenges of today.

3 CR

Pre-requisite(s):

Open to: All University Undergraduate Degree Students.

[UPDATED 5/3/11] PUUD 2810 DESIGN 1: STREET LIFE

This course will engage cities through an urban design lens. Urban policy and management have dominated our imagination of how change occurs in urban environments; however change always happens independent of these measures. Urban design is a fresh way of looking at cities where all change is engaged toward revealing new patterns of urban life. Urban design works at micro and macro scales, linking our sensory perceptions to material, economic and information flows by engaging the messy life of cities. We will begin this exercise through several fieldwork exercises, learning from observation and documentation of the street life of one NYC street using, photography, video and drawing. We will also learn about changes in neighborhood messiness over time using a patch dynamic approach. Finally, we will propose change to the life of one street using design scenarios.

3 CR

Pre-requisite(s):

Open to: All University Undergraduate Degree Students with 30 or more credits completed.

[UPDATED 7/7/11] PUUD 3800 URBAN DESIGN STUDIO 1: TWO LAGOON

In this course, students will engage design within large urban landscapes. Students will develop a critical understanding of the urban context and a designer's role in unearthing, framing, understanding, and influencing human interactions in the city. Starting with a multi-scale analysis, and continuing with developing concepts and visual responses to specific questions, students map their own urban trajectories, practices and experiences, as well as those of other human and non-human actors in the city. In parallel with analyzing films, theoretical works, and art installations, students will be engaged in hands-on inquiries and will deploy digital photography, video, diagramming, three dimensional modeling and online forms supported by the Internet to document and then represent their designs in the city.

6 CR

Pre-requisite(s): PUUD 2010 Design 1: Street Life and PUUD 2020: Design 2 Temp Works

Open to: Urban Design Majors

[CANCELLED 9/3/11] PUUD 3810 URBAN CORE LAB: MY CURB

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ENVIRONMENTAL STUDIES, BA/BS

[UPDATED 5/3/11] PSDS 1601 ECOLOGICAL COMMUNICATION DESIGN

In this course, you will learn the need for, and some introductory techniques to, visually communicate environmental phenomena. Ecosystems and risks of damaging impacts to the sustainability of ecologies tend not to be visible. Toxins are too small or pollutants too voluminously dispersed to be immediately visible, as are the complex consequences of emissions from industrial systems. Consequently, environmental science and environmental activism require careful strategies for visualizing ecological relations. This course, via its computer lab sections, will introduce you 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 you will have familiarity with the key Design Software and be able to produce to an introductory level 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.

3 CR

Pre-requisite(s):

Open to: All University Undergraduate Degree Students.

[CANCELLED 9/3/11] PSDS 2501 PROJECTS: URBAN COMMUNITIES

[ADDED 5/3/11] PSDS 2530 COLLAB: NATURAL DYEING

Description forthcoming.

3 CR

Pre-requisite(s):

Open to:

[ADDED 5/3/11] PSDS 2532 COLLAB: URBAN INTERVENTIONS

Description forthcoming.

3 CR

Pre-requisite(s):

Open to:

[CANCELLED 9/3/11] PSDS 2533 COLLAB: URBAN PRACTICES

[UPDATED 5/3/11] PSDS 2602 MATERIAL IMPACTS

In this course, you will learn about the principles and methods for evaluating, and then making design improvement decisions about, the ecological impacts of products. Current societal unsustainability is primarily a material problem – a problem with the kinds and quantities of materials with which we make the built environments upon which we depend to live. Designs hold materials temporarily together, materials that have all come from somewhere or something else and are going somewhere or becoming something else. This course explores those

materials flows through the life of designed products and environments and their ecological impacts. 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. The course examines the conflicts and complex consequences that result when this or that material are put together in a design.

6 CR

Pre-requisite(s): PUNV 1600 Ecological Communication Design and PUNV 2600 Sustainable Design Thinking: Lab

Open to: All University Undergraduate Degree Students.

[UPDATED 5/3/11] PSDS 3601 SUSTAINABLE BUSINESS PRACTICES

In this course, you will learn how to innovate new kinds of sustainable business models that facilitate less materials intense societies. The economies through which we resource our everyday lives are a major cause of current unsustainability. Merely reducing the ecological impact of business as usual is not sufficient. But more radical changes to society still need, especially for the purposes of transition, to offer opportunities for businesses. Consequently sustainability must involve new business model generation, creating value propositions from more sustainable material flows. This course surveys the kinds of business propositions that afford closed loop economies, with slower materials flows, often via the decoupling of use and ownership within service systems.

The course comprises a lecture and studio. The lecture surveys mainstream and alternative, and past and future business models, interrogating their anthropological and philosophical bases, their socio-technical contexts (such as those afforded by the new kinds of sociality arising with the use of social and locative media), and the kinds of social (un)sustainability that they depend upon and reinforce. The lecture also explores processes by which businesses innovate new value systems, focusing on 'servicization' – innovating service offerings that can displace household product ownership.

6 CR

Pre-requisite(s): PUNV 1600 Ecological Communication Design and PUNV 2600 Sustainable Design Thinking: Lab and PUNV 2610 Material Impacts and PUNV 3600 Sustainable Everyday Practices

Open to: All University Undergraduate Degree Students.

Note: Students will attend the ULEC *Not Owning Design Sustainable Futures* each week during Class Hours.

SCHOOL-WIDE COURSES

This fall marks the introduction of PSDS, a school-wide subject code. Courses offered under this heading are either cross-program, cross-school or cross-divisional electives; interdisciplinary in design; intended for broader audiences or non-major populations; or are required by more than one program within the school. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

UNDERGRADUATE (PSDS)

PSDS 2101 BUSINESS & PROFESSIONAL COMMUNICATION AND WRITING

A practical course to provide students with basic communication and presentation skills specifically targeted to the business environment, including on-line and traditional research techniques, professional writing, marketing, and presentations. Students will learn the essentials of accurate, clear, and effective communication to a variety of audiences and the reasons why such communication is essential to a successful professional career. Students with minimum training in basic grammar, students who are hesitant speakers, and students for whom English is not their native language will particularly benefit from this course.

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program approval.

PSDS 2102 ADVERTISING PRINCIPLES

Introduces advertising as both an art and science while providing a broad overview of advertising issues and functions. The course covers the entire field of advertising from both an agency and client point of view, with special emphasis paid to an integrated marketing framework. Students will learn the importance of incorporating the entire promotion mix (advertising, public relations, direct marketing, interactive/Internet marketing, sales promotion, and personal selling) into aspects of marketing communications campaigns. The course will reflect the fragmentation among conventional methods of media (TV, print) and branding to more alternative promotional tools and methods (guerilla tactics) as part of the marketing communications strategy. By the end of the semester, students will have developed their own advertising campaigns incorporating media, objectives, budgets, creative strategies and measurements for success. Several case studies will be used to examine domestic and international consumer and business markets, with special attention to fashion and design companies.

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program

PSDS 2103 INTELLECTUAL PROPERTY

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

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program

PSDS 2104 ACCOUNTING FUNDAMENTALS

What do you want your company to accomplish? How can you tell when you reach your goals? In this course, you will learn the language of accounting, enabling you to keep the accounts of your own small business; understand internal management reports; and evaluate financial statements. Besides a traditional accounting text, we will use The Accounting Game, a right-brain approach to this left-brain skill. Through readings and discussion, we will explore such topics as: How is the language of accounting used to inform or mislead? What decisions does the accountant make?

What motivates those decisions? Is maximizing profit and accumulating wealth the only reason to be in business? Prerequisites: basic math/algebra Open to students from other majors.

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program

PSDS 2105 BASIC BRAND STRATEGY

Understanding the fundamentals of branding and its key disciplines, and how to use design as part of a branding program that extends past a marketing initiative, will be the focus of this course. Each student will be developing a new (potentially global) brand of choice evolving around products, services, or endorsements, which addresses an identified 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.

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program

PSDS 2111 SMALL BUSINESS ENTERPRISE

This course explores the strategies, skills and process necessary to establish a successful small business enterprise in the fashion industry. Topics will include forecasting fashion trends, sampling fabric, putting a line together, contacting buyers, domestic production vs. importing, shipping and inventory control. In addition, topics related to opening and managing a small business will also be covered. Topics include organization and financing, accounting records, cost and financial analysis, managing financial and human resources, taxes, operations, and types of business. For Fall 2011, this course will involve an import business development project focused on a developing country.

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program

PSDS 2112 BASIC BUSINESS STRUCTURE

How and why have businesses developed common structures such as departments of production, marketing, finance, human resources? How do the various functions and departments of a company interact and support each other to attain the goals of the company? This course combines readings in the history and theory of business with an introduction to practical business topics. Discussion, group work, and case studies are used to explore the structures common to all businesses, from one-person operation to global conglomerate.

3 CR

Pre-requisite(s): N/A

Open to: All SDS students; non-SDS students subject to Design and Management program

PSDS 2130 DESIGN, SELF, AND SOCIETY (LECTURE)

PSDS 2131 DESIGN, SELF, AND SOCIETY (RECITATION)

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

3 CR

Pre-requisite(s): N/A

Open to: Design and Management majors; non-majors subject to program approval

PSDS 2141 COLLAB: HUMAN SERVICES

This is a hands-on design studio carried out in partnership with external organizations, and will focus on daily-life-services that affect the wellbeing and quality of life of urbanites and urban communities. The real-life situations students will design for may include youth-related services, food services, education services, and prevention and reintegration services as related to incarceration, among others. Students will explore new service opportunities through specific service design methods and tools, such as direct field research and co-design practices. This course is an excellent opportunity to build the portfolio and gain experience in the emerging field of Service Design.

3 CR

Pre-requisite(s): N/A

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

[CANCELED 5/3/11] PSDS 2161 SDS COLLOQ: SUSTAINABLE ENERGY SYSTEMS

[CANCELED 5/3/11] PSDS 2162 SDS COLLOQ: SUSTAINABLE MATERIAL SYSTEMS

[CANCELLED 9/3/11] PSDS 2163 COLLOQ: SUSTAINABILITY

[UPDATED 5/3/11] 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.

3 CR

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

[CANCELLED 9/3/11] PSDS 3101 ORGANIZATIONAL BEHAVIOR

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

3 CR

Pre-requisite(s): N/A

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval

PSDS 3102 INTERNATIONAL ADVERTISING AND PROMOTION

This course examines the historical and cultural context and current processes that shape the international advertising arena, using global design companies as country market case studies for advertising campaigns. The texts will explore the central cultural issues of the global age, such as increasingly competitive markets, globalization, cultural politics and identity values, along with the ability of individuals, corporations and nations to strategize and position themselves in the global information economy. We will look at the constraints and complexities for multinational corporations and advertising communities in defining global market segmentation and recognizing the rapid growth of market segments across country markets. How do these issues affect global advertising, branding and access, and the development of strategic competitive tools in the world markets?

3 CR

Pre-requisite(s): N/A

Open to: Upper-level majors and non-majors

PSDS 3103 ADVANCED BRAND STRATEGY

An extension and development of themes introduced in PSDS 2105 Basic Brand Strategies.

3 CR

Pre-requisite(s): N/A

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval

PSDS 3121 ANALYZING TRENDS: THE POWER OF DEMOGRAPHICS

This course will provide students with a deeper understanding of the structures and patterns of trend development, the tools available to identify emerging trends and provide a framework for researching, presenting and forecasting broader trend themes. This course gives aspiring design leaders the framework to understand how to analyze cultural data and incorporate this into patterns and projections for new products and branding.

3 CR

Prerequisite: N/A

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval

[CANCELED 5/3/11] PSDS 3122 NEW PRODUCT DEVELOPMENT

PSDS 3123 COLLOQ: SERVICE CONCEPTS

This course will critically examine the emerging transdisciplinary practice of service design. Service design is the scripting of interactions between people, in situations from a restaurant to higher education. Designers of services also design the environments ('servicescapes') and devices (such as forms or touch-screen terminals) necessary for the delivery of the service. Services are becoming an increasingly important section of post-industrial economies. They are also considered a vital part of the development of more sustainable and equitable societies. Designing a service involves balancing the need for efficiency in the delivery of the service with the need for personalizing the interaction between people. Consequently, services are best understood not as

one-way activities, but rather as co-creations between the people doing the services and the people receiving the services. This course will interrogate the power dynamics involved in services, and the way these are obscured by branding and current service design techniques. Students will research existing services and shadow a live service design project in the social services sector.

3 CR

Co-requisite(s): IDC System Interactive Cities (for Integrated Design students from the Service Design Area of Study).

Pre-requisite(s): none.

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

Special Notes: This course is strongly recommended for Integrated Design students from the Service Design Area of Study.

PSDS 3131 CONSUMER BEHAVIOR

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

3 CR

Prerequisite: Marketing 1

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

[CANCELED 3/30/11] PSDS 3141 PSDS PROJECTS: RIVER TO RIVER

PSDS 3151 LUXURY DESIGN AND STRATEGY

In this course, students from around Parsons join MBA students from Columbia University's Business School in an advanced studio on the development of luxury products, services and experiences for prominent manufacturers of luxury goods. This studio will engage students in the development and marketing of products in response to specific briefs, focusing on areas of exploration that are of particular interest to the participating firms. Working in class, in team-initiated conferences and in an on-line environment, students will gain real world experience in the dynamics of interdisciplinary team methods and the convergence of creative and business strategies. This course will also provide a rare opportunity for students to interact, in person and on-line, with senior executives of these world-renowned firms who will share their experience in design and business strategy.

3 CR

Prerequisite:

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

[UPDATED 5/3/11] PSDS 3502 SENSING

Sensing introduces students to the design challenge of engaging slowly-changing urban ecosystems that demand our rapid attention. 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 that these critical ecosystem processes can become legible, relevant and sensible in everyday life. To do this we will explore ecological concepts of onset, event and release, design parameters of scale, fit and measure as well as social science tools of sampling, monitoring and feedback. Students will develop a design project that can adapt, anticipate or even inspire ecosystem change through situated action.

4 CR

Prerequisite(s): N/A

Open to: All University Undergraduate Degree Students.

Note: This course satisfies core studio requirements for the Urban Area of Study in the Integrated Design program.

PSDS 4100 SENIOR SEMINAR

In the Senior Seminar, 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. As is consistent with a culminating experience, this course will draw upon and test competencies developed in previous courses and internships. Students will 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.

3 CR

Prerequisite:

Open to: SDS seniors only.

PSDS 4110 PORTFOLIO STRATEGIES: LECTURE

PSDS 4111 PORTFOLIO STRATEGIES: WORKSHOP

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. Students are expected to make use of lectures and workshops to help prepare them to implement and produce physical and digital professional materials, which are a culmination of their experiences and support each of their individual goals upon graduation.

3 CR

Co-requisite(s): In their senior year, students also need to complete three additional credits in order to fulfill the six-credit requirement for senior thesis.

Pre-requisite(s): N/A

Open to: SDS seniors only.

Note: PSDS 4110 and 4111 must be taken together in order to qualify for credit.

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 method and discipline required to achieve business objectives.

3 CR

Pre-requisite(s): N/A

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

[CANCELLED 9/3/11] PSDS 4113 LEADERSHIP

This course is designed to provide students with an understanding of various theories and concepts of leadership. Students will apply knowledge gained in analyzing case studies and resolving real world issues pertaining to leading themselves, subordinates, teams, and organizations.

3 CR

Pre-requisite(s): N/A

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

PSDS 4114 LEGAL PRINCIPLES IN CREATIVE INDUSTRIES

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 will also be provided, including contracts, copyright, trademark, and right of privacy/publicity law.

3 CR

Pre-requisite(s): N/A

Open to: Upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

PSDS 4501 SENIOR SEMINAR AND 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 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.

4 CR

Pre-requisite(s): N/A

Open to: SDS Seniors only.

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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 problems. 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 readings, presentations, and discussion; each student is expected to lead discussions on readings.

3 CR

Co- requisite(s): none

Pre-requisite(s): none

Open to: non-majors with permission.

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. 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.

6 CR

Co-requisite(s): PGTD 5000 Transdisciplinary Design Seminar 1

Pre-requisite(s): none

Open to: non-majors with permission.

PGTD 5110 INTENSIVE 1: ORIENTATION

The Transdisciplinary Design curriculum employs nontraditional techniques and methods that new students may not be familiar with. In this studio course, students are introduced to the skills and capacities needed to succeed in the Transdisciplinary Design Projects courses. Students are expected to be present for the entire orientation and to familiarize themselves with new approaches and methodologies.

1.5 CR

Co- requisite(s): none

Pre-requisite(s): none

Open to: non-majors with permission.

Please see the [Art & Design History & Theory](#) section for A description of the following required course:

PLDS 5400 DESIGN FOR THIS CENTURY, 3 CR

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SECOND YEAR

PGTD 5200 PROJECTS STUDIO 3: TRANSNATIONAL SOCIAL FLOWS

Communication technologies and travel has 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.

6 CR

Co-requisite(s): PGTD 5220 Thesis Preparation, PGTD 5230 Professional Communication

Pre-requisite(s): PGTD 5101 Projects Studio 2: Emergent Social Forms, PGTD 5130 Design-led Research

Open to: non-majors with permission.

PGTD 5210 INTENSIVE 3: WORKSHOP

The Transdisciplinary Design curriculum alternates between longer studio projects that extend the design process and short, intensive projects that closely simulate a professional work environment. 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. All visiting designers and projects are posted in advance; students are expected to sign up before the first day of the workshop. Each team is limited to 15 students or fewer. While the workshop takes place over four days, students must be prepared to show their work to visiting designers at pre-assigned dates and times. 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.

1.5 CR

Co-requisite(s): none

Pre-requisite(s): none

Open to: non-majors with permission.

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.

3 CR

Co-requisite(s): PGTD 5200 Projects Studio 3: Transnational Social Flows, PGTD 5230 Professional Communication

Pre-requisite(s): PGTD 5101 Projects Studio 2: Emergent Social Forms, PGTD 5130 Design-led Research

Open to: Majors only.

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.

3 CR

Co-requisite(s): none

Pre-requisite(s): none

Open to: non-majors with permission.

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SPECIAL REGISTRATION

PGTD 5900 INDEPENDENT STUDY

Description forthcoming.

1 TO 3 CR

Open to: Majors only

ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SCE: School-wide [[PSCE](#)]

Architecture, M.Arch [[Required](#)] [[Elective](#)]

Art & Design Education [[Elective](#)]

Design & Technology, MFA [[Required](#)] [[Elective](#)]

Fashion Design & Society, MFA [[Required](#)]

Fashion Studies, MA [[Required](#)] [[Elective](#)]

Fine Arts [[Required](#)] [[Elective](#)]

History of Decorative Arts, MA [[Required](#)] [[Elective](#)]

Interior Design, MFA [[Required](#)]

Lighting Design, MFA [[Required](#)] [[Elective](#)]

Photography, MFA [[Required](#)]

Transdisciplinary Design, MFA [[Required](#)]

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SCHOOL OF FASHION

FASHION MARKETING, AAS

LEVEL 1

[UPDATED 6/3/11] PAFM 1000 FASHION TEXTILE SURVEY

A comprehensive survey of fabrics used in apparel design and production. Sources, materials, trends and forecasts will be covered as students identify fibers, yarns and fabrics. Students examine the dyeing and finishing of textiles and learn to make informed decisions about fabrics based on aesthetics, durability, care and sustainability. Pattern, whether printed, painted, dyed or woven will be investigated as inspiration for the designer.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-majors.

[UPDATED 6/3/11] PAFM 1051 MARKETING 1: FASHION MARKETING

This course examines fundamental marketing concepts in the global fashion marketing environment. Students explore consumer insights, positioning, competitive advantage and channel decisions from both a theoretical and practical approach. Students analyze and identify target markets and become aware of key marketing decisions as they develop a global marketing plan for a fashion company.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major with permission.

[UPDATED 6/3/11] PAFM 1190 FASHION INDUSTRY: MARKETING

This course is an essential introduction to the business of fashion. It provides students with an overview of the industry structure across primary, secondary and auxiliary markets and explores the interrelationships between design, production and marketing. Fashion is examined from a modern and historic perspective, identifying new careers in apparel and textile companies.

2 CR

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

Pre-requisite(s): None

Open to: Majors, and non-majors.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

Please see the [AAS Graphic Design](#) section for a description of the following required course:

PAGS 1021 COLOR THEORY, 2 CR

Please see the [AAS Fashion Design](#) section for a description of the following required course:

PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR

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LEVEL 2

[UPDATED 6/3/11] PAFM 1040 MERCHANDISING MATH

This course is designed to provide students with a strong understanding of merchandising and retail math. Students analyze the profit-loss statement of fashion companies. Weekly exercises enable students to effectively solve mathematical problems in the fashion industry. Students learn about planning, inventory control, terms of sale, and both the wholesaler and the retailers' pricing policies.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major with permission.

[UPDATED 6/3/11] 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, managing and protecting fashion brands.

2 CR

Co-requisite(s): PAFM 1050 Marketing 1: Fashion Marketing.

Open to: Majors, and non-major with permission.

[UPDATED 6/3/11] PAFM 1080 MERCHANDISING

Students learn about the role of a merchandiser from the perspective of a branded apparel company. They examine a variety of merchandising strategies that enable a company to generate a profit. Fashion students learn line development principles and the line editing process. The role of merchandising is examined relative to market research, planning and control, costing and pricing strategies, as well as evaluating new business ventures.

2 CR

Pre-requisite(s): None

Open to: Majors and non-majors.

Please see the [Art & Design History & Theory](#) section for a description of the following required course:

PLEN 1021 CRITICAL READING AND WRITING 2, 3 CR

Please see the [AAS Fashion Design](#) section of this booklet for the following descriptions:

PAFS 1428 FASHION CAD: U4IA, 2 CR

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE, 2 CR

LEVEL 3

[UPDATED 6/3/11] PAFM 1020 IMPORT & EXPORT

This course prepares students to navigate the global market for raw materials and apparel contractors. It expands their merchandising horizons as they study the art of importing apparel and textiles. They learn basic terminology related to importing and study why import and export markets develop, which include joint venture, and emerging global markets. Students research a wide-range of assigned countries of export from a social, economic, cultural and political point of view to determine the venture's potential as a global sourcing partner.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major with permission.

[UPDATED 6/3/11] PAFM 1090 RETAILING

This course is an overview of the principles, procedures, and applications involved in successful retailing. It is an intensive examination and study of the functions and structures of retailing from an historical to present day perspective. Students explore global retailing, location and new technologies used in current retail organizations. This class examines the retail formulas and principles which buyers, store & merchandise managers use in managing store supply and demand of merchandise.

2 CR

Pre-requisite(s): None

Open to: Majors and non-majors.

[UPDATED 6/3/11] PAFM 1161 MARKETING 3: MARKETING MANAGEMENT

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.

2 CR

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

Open to: Majors only.

[UPDATED 6/3/11] PAFM 1194 PRODUCTION METHODS

This course will introduce the relationship between manufacturing and marketing from design concept through product development, production, and distribution, including sourcing raw materials and labor. Students will focus on the processes of manufacturing and terminology used, while gaining an understanding of patterns, fabric, trims, cutting, sewing, and finishing and how they relate to product construction, appearance, fit, costs, volume, and quality. Students will gain a working knowledge of sourcing globally and how it affects the manufacturing/marketing mix.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major with permission.

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LEVEL 4

[UPDATED 6/3/11] PAFM 1070 MERCHANDISING WORKSHOP

This course is designed for fashion marketing students to work together in an environment that simulates the daily activities of a fashion company in developing a product concept. Through weekly hands-on exercises, i.e. color and fabric selection, trend spotting and editing, students work to produce a collection for the up-coming season.

2 CR

Pre-requisite(s): PAFM 1080 Merchandising.

Co-requisite(s): PAFS Fashion CAD

Open to: Majors only.

[UPDATED 6/3/11] 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.

2 CR

Pre-requisite(s): None

Open to: Majors only.

See the [AAS Fashion Design](#) section of this booklet for the following descriptions:

PAFS 1431 FASHION HISTORY: COUTURE, 3 CR

PAFS 1432 FASHION HISTORY: SURVEY, 3 CR

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SPECIAL REGISTRATION

PAFM 3900 INDEPENDENT STUDY

Please see the program for approval.

1 to 2 CR

PAFM 3901 INTERNSHIP

Please see program for approval.

0 to 2 CR

ELECTIVES

Students may select electives from 1000 or 2000 level required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-

requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [[Required](#)] [[Elective](#)]
General Studio, AAS [[Required/Elective](#)]
Fashion Design, AAS [[Required](#)] [[Elective](#)]
Fashion Marketing, AAS [[Required](#)] [[Elective](#)]
Interior Design, AAS [[Required](#)] [[Elective](#)]

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

FASHION MARKETING AAS ELECTIVES

[UPDATED 6/3/11] PAFM 1100 PRODUCT DEVELOPMENT

This course teaches the students about the product development cycle of the fashion industry; from the initial trend forecast, to consumer analysis, marketing plans, garment fit, manufacturing and presenting the product line in order to generate private label merchandise. Students learn about the role of the product developer and what must be done in order to generate successful private label apparel. Students examine the advantages and disadvantages to private label merchandise.

2 CR

Pre-requisite(s): None

Open to: Majors and non-major with permission.

[CANCELED 5/3/11] PAFM 1110 E-MARKETING

[UPDATED 6/3/11] 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 (global and domestic). Field trips to buying offices, accessory showrooms, and trade shows enhance understanding of the development cycle.

2 CR

Pre-requisite(s): None

Open to: Majors and non-major with permission.

[UPDATED 6/3/11] 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.

2 CR

Pre-requisite(s): None

Open to: Majors and non-majors.

Special note: Students entering this course MUST have strong language and writing skills and be familiar with fashion journalism in both traditional and online content.

[UPDATED 6/3/11] PAFM 1180 PUBLIC RELATIONS

Media exposure can help businesses small or large succeed in today's fast paced environment. This class will teach students how to communicate effectively and generate media attention using press kits, social media, events, stunts, media alerts and releases. Students will also learn how to create a newsworthy angle and to "pitch" a fashion brand or product.

2 CR

Pre-requisite(s): None

Open to: Majors and non-major with permission.

[UPDATED 6/3/11] PAFM 1181 SUSTAINABLE FASHION COMPLIANCE

This course will examine manufacturing from a social, political and economic point of view. This course will enable the students to learn about the human rights and environmental violations as related to the apparel and textile industry. Students will learn about the impact that globalization has on the economic, political and environmental arenas in developing countries.

2 CR

Pre-requisite(s): None

Open to: Majors and non-major.

[UPDATED 6/3/11] PAFM 1182 TREND SPOTTING

This course focuses on fashion and trend forecasting in NYC and beyond. Through lectures, blogging, and weekly field assignments students will explore methodologies of trend spotting; means of locating & noticing trends; gathering trend data & ways to sift through multitudes of trend data & identify prevalent trends; fashion neighborhoods; color forecasting; direction of fashion change; consumer segmenting based on trend acceptance and how to give sound trend presentations and the skills required to do so.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-majors with permission.

[UPDATED 6/3/11] PAFM 1183 GLOBAL POLICIES: FASHION

Students will explore the power of politics on world trade and how globalization impacts the fashion industry. This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major with permission.

[UPDATED 6/3/11] PAFM 1191 VISUAL MERCHANDISING

This course enables students to understand the importance of visual merchandising in the retail environment. Through analysis of the window display, store layout, lighting, fixtures and props, the student learns 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. Hands-on product displays are created during class.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-majors with permission.

[UPDATED 6/3/11] 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 including plus size, mature market, teens, baby boomers, bridal, active-wear and more.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-majors.

[UPDATED 6/3/11] PAFM 1195 INTERNATIONAL BUSINESS AGREEMENTS

This course examines the legal aspects of international business agreements. Topics include trademark, copyright and licensing laws in relation to the global fashion business. Students gain an understanding of how international transactions are structured and a practical overview of international law policy.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major.

PAFM 1196 DESIGN HISTORY: CONNECTION

This course offers a history of the styles in furniture, fashion, interiors, the decorative arts, and painting, and examines the fascinating links to be made between the various design movements. Beginning with the 18th century and ending with the present, each slide-illustrated session focuses on a specific period and explores revival and innovation, as well as design connections.

3 CR

Pre-requisite(s): None

Open to: Majors, and non-majors.

[UPDATED 6/3/11] PAFM 1197 FASHION SHOW PRODUCTION & PUBLICITY

This course is an overview of fashion show production and promotion. It will cover topics including market research, audience identification, sponsorship, publicity, new media, advertising, event and client management. Throughout the semester students will play a role in the planning and assisting with a Parson's Fashion School event.

2 CR

Pre-requisite(s): None

Open to: Majors, and non-major with permission.

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FASHION DESIGN, AAS

LEVEL 1

PAFS 1000 FASHION DRAWING 1

This course serves as the foundation of fashion design representation. Students draw from live models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. It moves from gestures, shapes and poses to drawing the fashion figure.

2 CR

Open to: non majors.

PAFS 1090 CONSTRUCTION 1: SEWING

This is one of the three main components of apparel construction. Students will be introduced to basic sewing techniques using both methods: hand finishing and industrial sewing equipment.

2 CR

Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1080 Construction 1: Draping.

Note: Students who cannot take each of the Construction 1 courses at the same time are expected to complete PAFS 1090 Construction 1: Sewing first.

Open to: non majors.

PAFS 1422 PROCESS AND SKILLS: FASHION DESIGN

The objective of this course is to introduce students to design principles and creative standards common to all design fields. Projects will deal with pragmatic and creative issues. Assignments are progressive so that students will have the opportunity to establish their professional identity.

2 CR

Open to: non majors.

PAFS 1425 FASHION INDUSTRY: DESIGN

This is an overview of fashion design, complementing the marketing component of the industry. Students will learn how to develop design concepts, draw the basic fashion figure and the design sketch, compile a croquis book, and make flats.

2 CR

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

Open to: non majors.

PAFS 1428 FASHION CAD: U4IA

This course teaches the fundamentals of computer-aided design through the use of Computer Design Incorporated's U4ia software, used by leading apparel and textile companies. U4ia menus and functions are taught, including knits, watercolor prints and drawing techniques.

2 CR

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

Open to: non majors.

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE

This is an intensive course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop and Illustrator. These are two of the most versatile programs used by leading apparel and textile companies. Students will learn how to utilize them and customize them for fashion design industry needs.

2 CR

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

Open to: non majors.

PAFS 1441 FASHION CAD: PHOTOSHOP

This is an introductory course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop. This is the most versatile program used by leading apparel and textile companies. Students will learn how to utilize it and customize it for fashion design industry needs.

2 CR

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

Open to: non majors.

Please see the [AAS Graphic Design](#) section for descriptions of the following required courses:

PAGS 1021 COLOR THEORY, 2 CR

Please see the [AAS Fashion Marketing](#) section for a description of the following required course:

PAFM 1190 FASHION INDUSTRY: MARKETING, 2 CR

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LEVEL 2

PAFS 1020 CONSTRUCTION 1: PATTERNMAKING

This course provides an introduction to one of the three key components of apparel construction. The course will focus on the development of basic slopers and will lay down the basis for the design room patternmaking.

2 CR

Co-requisite(s): PAFS 1080 Construction 1: Draping and PAFS 1090 Construction 1: Sewing.

Note: Students who cannot take each of the Construction 1 courses at the same time are expected to complete PAFS 1090 Construction 1: Sewing first.

Open to: non majors with permission.

PAFS 1080 CONSTRUCTION 1: DRAPING

This is an introduction to the basic principles of three-dimensional fashion design. Students will use dress forms to achieve basic garment components: bodices, skirts, sleeves, collars, etc.

2 CR

Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1090 Construction 1: Sewing.

Note: Students who cannot take each of the Construction 1 courses at the same time are expected to complete PAFS 1090 Construction 1: Sewing first.

Open to: non majors with permission.

PAFS 1050 FASHION TECHNICAL DRAWING

Students will develop flat sketches for use in presentation and story board spec sheets. They will continue the development of the croquis book. Students will produce technical drawings by hand and digitally.

2 CR

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

Open to: non majors.

Please see the [AAS Fashion Marketing](#) section for descriptions of the following required courses:

PAFM 1000 FASHION TEXTILE SURVEY, 2 CR

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LEVEL 3**PAFS 1010 CONSTRUCTION 2**

This course sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.

4 CR

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.

3 CR

Pre-requisite(s):

Open to: non 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.

3 CR

Pre-requisite(s):

Open to: non majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1437 FASHION HISTORY: FUSION! ART AND FASHION

This highly interactive, slide-empowered course will introduce all the artists of the 20th century that had a major influence on and intense interaction with the creators of fashion - up to the moment when the fashion designer declares: I Am The Artist! An accompanying project will ask of

the students to develop a four-piece collection (mood board). The sketches will be based on the work of an artist of their choice.

3 CR

Pre-requisite(s):

Open to: non majors in fulfillment of program (not Art & Design History & Theory) requirements.

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LEVEL 4

PAFS 1011 CONSTRUCTION 3

This course provides an advanced level of garment construction that will be directed to haute couture sewing and draping techniques. Students will develop their own designs.

2 CR

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

Open to: non majors.

PAFS 1130 FASHION PORTFOLIO

This course is designed for upper level students in AAS Fashion Design. They will learn how to translate their design concepts into an effective and powerful Fashion Portfolio.

2 CR

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

Open to: Majors or non-majors by permission.

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, including the following sections:

ACCESSORIES

Students get an overview of the creation of a contemporary Fashion Accessory Collection. The collection begins with inspiration and ends with the creation of the finished collection. This class is a synthesis of the subjects covered in the AAS Fashion Design program.

AVANT GARDE

Students will transgress norms concerning beauty and utility, challenging traditional and conventional designs.

CONTEMPORARY

Students will produce their garments with an awareness of urban dressing combined with new performance fabrics with an emphasis on sustainability.

COUTURE

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

EXPERIMENTAL

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

KNITS

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

LINE DEVELOPMENT

Students will develop a four piece collection targeted to a specific client, according to industry standards.

2 CR

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing and PAFS 1010 Construction 2.

Open to: non majors.

Note: not all variations of the course will be offered every semester.

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SPECIAL REGISTRATION**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**

Please see program for approval.

0 to 2 CR

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ELECTIVES

Students may select electives from 1000 or 2000 level required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [\[Required\]](#) [\[Elective\]](#)

General Studio, AAS [\[Required/Elective\]](#)

Fashion Design, AAS [\[Required\]](#) [\[Elective\]](#)

Fashion Marketing, AAS [\[Required\]](#) [\[Elective\]](#)

Interior Design, AAS [\[Required\]](#) [\[Elective\]](#)

UNDERGRADUATE

ADHT [[Required](#)] [[Elective](#)]
AMT: School-wide [[PSAM](#)]
SDS: School-wide [[PSDS](#)]
Architectural Design, BFA [[Required](#)]
Communication Design, BFA [[Required](#)] [[Elective](#)]
Design & Management, BBA [[Required](#)]
Design & Technology, BFA [[Required](#)] [[Elective](#)]
Environmental Studies, BA [[Required/Elective](#)]
Fashion Design, BFA [[Required](#)] [[Elective](#)]
Fine Arts, BFA [[Required](#)] [[Elective](#)]
Foundation [[Required](#)]
Illustration, BFA [[Required](#)] [[Elective](#)]
Integrated Design, BFA [[Required](#)]
Photography, BFA [[Required](#)] [[Elective](#)]
Product Design, BFA [[Required](#)]
Urban Design Studies, BA [[Required/Elective](#)]

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FASHION DESIGN AAS ELECTIVES

PAFS 1040 TAILORING

Description forthcoming.

2 CR

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

Open to: non majors.

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.

2 CR

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

Open to: Nonmajors.

PAFS 1051 ADVANCED FASHION TECHNICAL DRAWING

Students with a basic level of fashion technical drawing will extend their flat sketching/drawing skills for advanced fashion representation and specification [spec sheets], using Adobe Illustrator in conjunction with Photoshop. The course will cover fashion items not covered in the pre-requisite course Fashion Technical Drawing, such as: outerwear, accessories and prints. The skills and methods practiced will demonstrate the design process of creating a cohesive body of work for presentation to prospective employers, clients, production mills, and/or within one's own design firm.

2 CR

Pre-requisite(s): PAFS 1050 Fashion Technical Drawing and an evaluation of work.

PAFS 1180 FASHION DRAWING 2

This course concentrates on developing the fashion silhouette and fabric rendering techniques using a variety of materials. Students will study the interconnectivity between fabric weight/texture and garment representation based on rendered croquis.

2 CR

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

Open to: non majors.

PAFS 1181 FASHION DRAWING 3

Description forthcoming.

2CR

Pre-requisite(s): none.

Open to:

PAFS 1110 ECO-FASHION: 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.

3 CR

Pre-requisite(s): none.

Open to: Non-majors enrolled in their junior year or by approval of the course instructor.

PAFS 1200 TEXTILE DESIGN EXPLORATION

Textile Design Exploration 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 Screen Printing, Fabric Painting, Fabric Dyeing, Digital Fabric Printing, and Felting.

2 CR

Pre-requisite(s): PAFS 1441 Fashion CAD: Photoshop or PAFS 1428 Fashion CAD: U4ia

PAFS 1423 ACCESSORY CONCEPTS

This studio identifies accessory categories and develops fashion products from concept to finish.

2 CR

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

Open to: non majors.

PAFS 1426 SHOE DESIGN

From concept to creation, this workshop course will teach the students how to design and fabricate footwear. It will investigate the markets, suppliers, construction methods, and manufacturing--everything necessary to get the shoes from the sketch book to the street.

2 CR**Pre-requisite(s):** PAFS 1000 Fashion Drawing 1.**Open to:** non majors.**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.

2 CR**Pre-requisite(s):****Open to:** non majors.**PAFS 1434 BUSINESS & ENTREPRENEURSHIP**

This course introduces students to developing a business plan and writing it, getting financing, working with contractors and manufacturers, wholesale and retail pricing, legal issues and copyrights, licensing, permits, and everything else they need to know about starting their own business.

2 CR**Pre-requisite(s):****Open to:** non majors.**PAFS 1450 FASHION LAW**

Fashion designers face unique legal challenges specific to their profession. The primary goal of this course is to educate fashion students as to the legal issues they will encounter during their careers and to prepare them as to the best way to address such concerns, whether it is on their own or with the assistance of an attorney. The course includes reading, lecture, discussion, individual and joint student projects, and a final exam.

2 CR**Pre-requisite(s):****Open to:** non majors.**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:** non majors enrolled in the PAFS Construction 1 sequence only.**[CANCELED 5/3/11] PAFS 1900 FASHION TECHNIQUES WORKSHOP**

FASHION DESIGN, BFA

REQUIRED COURSES

FRESHMAN YEAR

Please see [Foundation](#) section for descriptions of the following required courses:

PUFN 1000 3D STUDIO 1

PUFN 1040 DRAWING STUDIO 1

PUFN 1440 2D INTEGRATED STUDIO 1

PUFN 1505 LABORATORY 1

Please see the [Art & Design History & Theory](#) section for descriptions of the following required courses:

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE 14TH C., 3 CR

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SOPHOMORE YEAR

[UPDATED 4/6/11] 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.

6 CR

Pre-requisite(s):

Open to: BFA Sophomore

[UPDATED 4/6/11] 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.

3 CR

Pre-requisite(s):

Open to: BFA Sophomore

JUNIOR YEAR

[UPDATED 4/6/11] 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 an integral component.

6 CR

Pre-requisite(s):

Open to: BFA Juniors

[UPDATED 4/6/11] 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.

3 CR

Pre-requisite(s):

Open to:

[CANCELED 5/3/11] PUFD 3050 THEMES IN FASHION HISTORY

[CANCELED 5/3/11] PUFD 3053 THEMES IN MEN'S FASHION

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.

2 CR

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SENIOR YEAR

PUFD 4000 FASHION DESIGN CORE 5: THESIS

The senior year thesis experience is the capstone of each student's term of study in the Program of Fashion Design. It is a synthesis of accumulated knowledge – from critical thinking and analysis to design research and development to clothing construction. Each student will design and fabricate a collection representing his or her individual design philosophy and point of view. In addition, opportunities to participate in special industry-related projects and competitions can supplement this work on a strictly elective basis. The Concept Development component (six hours) encompasses two major year-long projects: the senior thesis collection and the

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

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

8 CR

PUFD 4060 BUSINESS SEMINAR

This course provides an immersion in business principles, entrepreneurship, and financial planning from the point of view of the needs of the fashion designer.

2 CR

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SPECIAL REGISTRATION

PUFD 3901 PROFESSIONAL INTERNSHIP

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

0 TO 2 CR

PUFD 3902 INDEPENDENT STUDY: STUDIO

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

1 TO 6 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL

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

2 CR

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ELECTIVES

Students may select electives from required and elective courses in the following Parsons Associates and Undergraduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ASSOCIATES

Graphic Design, AAS [\[Required\]](#) [\[Elective\]](#)
General Studio, AAS [\[Required/Elective\]](#)
Fashion Design, AAS [\[Required\]](#) [\[Elective\]](#)
Fashion Marketing, AAS [\[Required\]](#) [\[Elective\]](#)
Interior Design, AAS [\[Required\]](#) [\[Elective\]](#)

UNDERGRADUATE

ADHT [\[Required\]](#) [\[Elective\]](#)
AMT: School-wide [\[PSAM\]](#)
SDS: School-wide [\[PSDS\]](#)
Architectural Design, BFA [\[Required\]](#)
Communication Design, BFA [\[Required\]](#) [\[Elective\]](#)
Design & Management, BBA [\[Required\]](#)
Design & Technology, BFA [\[Required\]](#) [\[Elective\]](#)
Environmental Studies, BA [\[Required/Elective\]](#)
Fashion Design, BFA [\[Required\]](#) [\[Elective\]](#)
Fine Arts, BFA [\[Required\]](#) [\[Elective\]](#)
Foundation [\[Required\]](#)
Illustration, BFA [\[Required\]](#) [\[Elective\]](#)
Integrated Design, BFA [\[Required\]](#)
Photography, BFA [\[Required\]](#) [\[Elective\]](#)
Product Design, BFA [\[Required\]](#)
Urban Design Studies, BA [\[Required/Elective\]](#)

FASHION DESIGN BFA ELECTIVES (PUFD)

PUFD 2050 HISTORY, CULTURE AND SOCIETY 1

This course examines fashion from 1880 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, and industrial precursors to contemporary fashion's tastes and trends. This is a lecture course with supplemental field trips; guest speakers may include fashion designers, historians, critics, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.

2 CR

Pre-requisite(s):

Open to:

[CANCELLED 9/3/11] PUFD 2100 ZERO WASTE GARMENT

[ADDED 5/3/11] PUFD 2110 COUTURE DESIGN STUDIO

Description forthcoming.

3 CR

Pre-requisite(s):

Open to:

[UPDATED 6/3/11] PUFD 2350 DIGITAL: SURFACE EXPLORATIONS 1

This course explores techniques for utilizing Adobe Photoshop software as a tool for developing surface designs as part of a playful creative process. Different methods for manipulating images are examined, to create unique patterns that can be applied to any surface. The course investigates various available types of output and media for printing, and emphasizes surface manipulation following printing.

2 CR

Pre-requisite(s): Freshman level Digital Design or Equivalent

Open to: BFA Fashion Sophomore, or by permission of SOF

PUFD 3110 SHOE DESIGN

In this class students learn how to design shoes and make a basic pump pattern. Students make a sandal or a mule.

2 CR

Pre-requisite(s):

Open to:

PUFD 3120 HANDKNITTING

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

2 CR

Pre-requisite(s):

Open to:

PUFD 3122 TEXTILES

The study of fiber and fabric properties and identifications, yarn system, fabric weaving and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end use. The course combines the study of textile science, creative use of fabric as inspiration in fashion design, as well as applications and practices in the fashion industry.

2 CR

Pre-requisite(s):

Open to:

PUFD 3140 MENSWEAR TAILORING

Students work on creating a hand-made menswear jacket using couture methods. Detailed demonstrations and discussion of methodology explores the techniques used by tailors of yesterday and today.

2 CR

Pre-requisite(s):

Open to:

PUFD 3172 ACCESSORY DESIGN

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

2 CR

Pre-requisite(s):

Open to: BFA Fashion Design Juniors only.

PUFD 3180 MACHINE KNITTING

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

2 CR

Pre-requisite(s):

Open to:

[ADDED 4/6/11] PUF 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.

3 CR

Pre-requisite(s):

Open to: BFA Juniors/AAS

[ADDED 4/6/11] PUF 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.

3 CR

Pre-requisite(s):

Open to: BFA Juniors/AAS

[ADDED 4/6/11] 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.

3 CR

Pre-requisite(s):

Open to: BFA Juniors/AAS

PUFD 3280 MILLINERY DESIGN

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

2 CR

Open to: Majors only.

[CANCELLED 9/3/11] PUFD 3350 DIGITAL: FLATS & SPECS

[CANCELLED 9/3/11] PUFD 3351 DIGITAL: ILLUSTRATION

[UPDATED 7/7/11] PSOF 3000 PROJECTS:

Description forthcoming.

3 CR

Pre-requisite(s):

Open to:

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FASHION DESIGN & SOCIETY, MFA

REQUIRED COURSES

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.

1.5 CR

PGFD 5110 PERSONAL IDENTITY: DESIGN STUDIO 1

This course is split into two phases. The first phase focuses on 'Personal Identity', which aims to deconstruct and reconstruct the thought/research process. The course questions what it is to research in-depth, pushes intellectual boundaries and enables students to find their own 'starting' points and questions. This in turn allows students to develop their own personal design identity and research process. This phase of the course aims to nurture their ability to reach outside of the usual fashion references and encourage students to explore areas such as literature, film, art, politics, photography, science, anthropology, history, economics, etc. The course meets intensively for the first three weeks with a brief that will open up research areas and allow students to form their personal visual vocabulary and thought process. Students will submit a portfolio of work produced over this 3-week period.

The second phase will build upon the thought processes, research and materials that were developed during the 'Personal Identity' phase of the course. Students will develop a small constructed collection of clothing to be taken through to toile stage or final fabric depending on the individual project. Emphasis will be placed on the ability to translate innovative ideas with a high level of intellectual thought. Also emphasized will be the students' ability to illustrate their knowledge of proportion, silhouettes, fabric innovation, new cutting techniques, and the execution of garments at the highest level of quality. It will be an experimental course with attention paid to developing the 3D form through pattern cutting and draping. The students will submit a portfolio of their design development ideas, recordings of the process and a collection of 3D work. The option to work on an internship can be built into the course on a case by case basis with each student.

6 CR

Co-requisite: PGFS 5130 Design in Fashion Systems

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.

3 CR

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SECOND YEAR

[UPDATED 5/3/11] PGFD 5200 ORIENTATION/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.

1.5 CR

[UPDATED 5/3/11] PGFD 5230 COMMUNICATION

This course explores filmmaking as a way to expand on the traditional techniques (fashion illustration, photography, and others) that designers use to develop a design or collection. This course does not train students to design for cinema (i.e. to design costumes) or instruct them in marketing and advertising. Rather, it uses film as a medium to inform their concepts and collections. Through film, students capture their aspirations, reflect on influences, explore curiosities, and develop narratives that are often present in the initial stage of design. As students develop an understanding of film techniques—from how to structure a narrative to how to pace an edited sequence—they learn to find and use a new aspect of their voice.

3 CR

[UPDATED 5/3/11] PGFD 5210 DESIGN STUDIO 3

Design Studio III 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.

6 CR

[UPDATED 5/3/11] 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.

3 CR

ELECTIVES

Students may select electives from required and elective courses in the following Parsons graduate programs, in addition to courses offered by programs in other divisions at the university, subject to eligibility and under advisement by student advisor and faculty teaching the course. For all courses, please see the pre- and co-requisite information along with any notes under 'Open To' to determine if you are eligible to register for the course.

ADHT [[Required](#)] [[Elective](#)]

AMT: School-wide [[PSAM](#)]

SCE: School-wide [[PSCE](#)]

Architecture, M.Arch [[Required](#)] [[Elective](#)]

Art & Design Education [[Elective](#)]

Design & Technology, MFA [[Required](#)] [[Elective](#)]

Fashion Design & Society, MFA [[Required](#)]

Fashion Studies, MA [[Required](#)] [[Elective](#)]

Fine Arts [[Required](#)] [[Elective](#)]

History of Decorative Arts, MA [[Required](#)] [[Elective](#)]

Interior Design, MFA [[Required](#)]

Lighting Design, MFA [[Required](#)] [[Elective](#)]

Photography, MFA [[Required](#)]

Transdisciplinary Design, MFA [[Required](#)]

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SPECIAL STUDY OPTIONS

ART & DESIGN EDUCATION

PCSP 5000 WEB 2.0 TEACHING TOOLS (online)

Web 2.0 Teaching Tools is an online course that is designed to provide a theoretical foundation for creative professionals, who teach or are moving into teaching in higher education. The course begins with understanding the historical, cultural and theoretical underpinnings for innovative pedagogy that places learning in contexts facilitated by digital / social media. These contexts can be situated within conventional online shells, social networking sites and experiences, modalities such as podcasts and streaming video, and can even be positioned within the most current phenomena such as ChatRoulette. Students in the course will learn to use a variety of these software tools and digital experiences; so that they may consider how they may be used in the service of delivering education at the university level. The final course deliverable will include a project brief or lesson plan as well as the design of digital and social media components.

3 CR

Open to: MA and MFA students

Faculty: Cynthia Lawson

PCSP 5001 SPECIAL TOPICS: ART & DESIGN EDUCATION (online)

This course will explore the fundamental foundation for teaching art and design courses in higher education. Develop and implement lessons, create inquiry-based dialogues about art and design, and find the most effective ways to interact with students during class critiques and discussions. The course will examine what is distinct about teaching art and design, such as studio assignments, site visits, facilitating critics, and examining cultural history and theory by isolating what is most unique to art and design-based thinking and learning for a curriculum (e.g. collaboration, iteration, reflective practice, systems thinking, etc.). Students will consider those attributes as they apply to teaching itself, and to examine the specific components of teaching art and design at the university level, in order to develop the best ways to successfully engage students.

3CR

Open to: MA and MFA students

Faculty: TBA