

# **SUMMER 2009: COURSE DESCRIPTIONS PARSONS THE NEW SCHOOL FOR DESIGN**

School of Art & Design History & Theory  
School of Art, Media, & Technology  
School of Constructed Environments  
School of Design Strategies  
School of Fashion

Last Updated: 03/28/2009

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# INSTRUCTIONS

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

Course information is provided in the following format:

<p><b>SUBJECT CODE - MASTER NUMBER - COURSE TITLE</b> Description of Course <b>Credit</b> <b>Co- or Pre-requisite(s):</b> <b>Open to:</b> [Indicates whether course is for majors only, non-majors by permission, or is “open” enrollment, if applicable.] <b>Primary software used:</b> [If applicable.] <b>Pathway:</b> [Art &amp; Design Studies only.] <b>Faculty:</b> [Art &amp; Design Studies, History of Decorative Arts &amp; Design, and University Lecture and Seminars only.] <b>Contributing School/Department:</b> [University Lecture and Seminars only.]</p>
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## ADVISING

This booklet should not be used to determine program requirements, instead students should consult with his/her program advisor in order to determine eligibility to enroll in a particular course. Only those courses included in this booklet are open to Parsons’ students.

Students should obtain the four-digit “Course Registration Number” (CRN) from the Schedule of Classes available via [alvin.newschool.edu](http://alvin.newschool.edu)>Class Finder. This course description booklet is also available at [students.parsons.edu](http://students.parsons.edu), the continuing students’ resource website.

## NOTE

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

# UNIVERSITY POLICY ON ACADEMIC INTEGRITY

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

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

# SCHOOL OF ART & DESIGN HISTORY & THEORY

## **Required Undergraduate**

PLAH 1000 Persp World Art & Design 1/ Angeline/Carr  
PLAH 1001 Persp World Art & Design 2/Necol/TBA  
PLEN 0509 ESL 4/de Toledo/Elmas  
PLEN 1006 Bridge: CRW 1/Easterly/Principe/Sherman  
PLEN 1020 Critical Reading & Writing 1/Dwyer  
PLEN 1021 Critical Reading & Writing 2/Dwyer  
PLAH 2305 History Modern & Postmodern/Grove  
PLDS 2192 History of Design: 1850-2000/Webber  
PLDS 2502 Intro to Des Studies & Vis/ Bowen  
PLDS 3502 Global Issues in Design/Akbari

## **Elective Undergraduate**

PLAH 2050 African Art/Werschkul  
PLDS 3045 Truth and Beauty/Klein  
PLDS 3055 Form and Pleasure/Klein  
PLSD 4080 Sr Sem: Public & Private Space/ Necol  
PLSD 4081 Sr Sem: Urban Poetics/ Subramaniam  
PLVS 2010 Cultural History of Media/Sherman

## **Graduate/Decorative Arts Program**

PGDE 5420 The Birth of Modern France/Robey  
PGDE 5900 Independent Study/Lawrence  
PGDE 5903 Internship/Lawrence

# REQUIRED COURSES

## FIRST YEAR

### **PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1**

### **PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2**

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

**3 CR**

### **PLEN 0509 ESL 4 (ADVANCED)**

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.

**3 CR**

### **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**

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

Each semester addresses three frameworks for analyzing design. Critical Reading and Writing 1 engages design in terms of forms and functions, histories and genealogies, and signs and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

**3 CR**

## SECOND YEAR

### **PLDS 2502 INTRODUCTION TO DESIGN STUDIES**

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

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

**PLDS 2192 HISTORY OF DESIGN: 1850-2000**

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

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

**PLAD 2305 HISTORY OF MODERN/POSTMODERN ART**

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

**3 CR**

**Pathway:** Art History

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

**THIRD YEAR**

**PLAD 3502 GLOBAL ISSUES IN DESIGN**

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 Studies.

**Open to:** Juniors and Seniors only.  
**Pathway:** Design Studies, Criticism  
**Required for:** All BFA Juniors.

## **ELECTIVE COURSES**

### **ART HISTORY PATHWAY: INTERMEDIATE COURSES**

#### **PLAH 2050 AFRICAN ART**

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

**3 CR**

**Open to:** Sophomores and Juniors only.

**Pathway:** Art History

### **DESIGN STUDIES PATHWAY: ADVANCED COURSES**

#### **PLDS 3045 TRUTH AND BEAUTY**

Philosophers have differed as to the ultimate grounds of aesthetic experience, for it makes all the difference whether such experience is conceived in terms of changeless models, natural propensities, human consciousness or social conventions. In this course we examine four fundamental philosophies of the aesthetic with special reference to art and design practice and to the structure of argument.

**3 CR**

#### **PLDS 3055 FORM AND PLEASURE**

Philosophers have differed as to the bases of design and art, for it makes all the difference whether questions of beauty, pleasure, truth and value are raised in terms of intelligible ideals, physical pleasures, personal preferences or structuring contexts. In this course, we examine four fundamental views of design and art, with special attention to the relation of theory to practice and to the structure of argument.

**3 CR**

### **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

**PLSD 4081 SENIOR SEMINAR: URBAN POETICS**

The fertile terrain of urban experience is created by the dense intimacy of ideas, things and people. It is amid its restless flow, architectural and spatial geographies that ideas of the public realm, of identity, subjectivity and belonging are born, and it is here too that memory, desire and conceptions of time feed the urban imagination. We will investigate how an urban aesthetics is brought into being and shaped by the interaction between the materiality (spaces, things, buildings) and the imaginaries (images, ideas, metaphors, relationships) of the city. New York will be our primary field site and we will also look at a range of sources including film, performance, photography, literature, historical and theoretical material. Through this, we will examine the implications of an understanding of urban poetics – the construction of urban experience – for design.

**3 CR**

Pathway: Spatial Design Studies

**VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES****PLVS 2010 CULTURAL HISTORY OF MEDIA**

In the 1960s, Marshall McLuhan focused attention on the cultural impact of television. By declaring, "the medium is the message," he predicted a transition from "print" to "electronic" media that would result in a cultural transformation. It can be argued, however, that the age of electronic media really began with the invention of radio telegraphy by Guglielmo Marconi in 1896; along with the telephone, radio brought the outside world into our living rooms with an immediacy previously unimagined. Today, with the Internet, the synthesis of information media and telephone technology signals a new revolution in communication. This course will explore these developments through audio and videotapes, the computer, and assigned readings that range from McLuhan's

**3 CR**

Pathway: Visual Studies

Faculty: Susan Sherman

# HISTORY OF DECORATIVE ARTS PROGRAM

## **PGDE 5420 THE BIRTH OF MODERN FRANCE**

This course looks at the development of French furniture, interiors and fashion from the second empire to the post-war era, a period of major transformation in French society. Students will study styles and movements in the decorative arts from the eclecticism of mid-nineteenth-century design through to the mid-twentieth century, when French designers had assimilated and built upon the functional yet luxurious designs of modernists such as Le Corbusier. Through a combination of lectures, museum visits, and excursions to significant buildings and sites, students will explore such topics as the revivals of historical styles --Gothic, Renaissance, Rococo, Neo-Classic, and Régence-- the influence of China and Japan; and to the advent of new styles, including Art Nouveau, Art Déco, and International Style Modernism. Designers covered include Henri-Auguste Fourdinois, Louis Majorelle, Emile Gallé, Hector Guimard, Émile-Jacques Ruhlmann, Jules Leleu, Paul Iribe, Louis Süe, André Groult, Charlotte Perriand, Pierre Charreau, and others. In addition to the decorative arts, the course will consider the history and social implications of costume and fashion in that period, which saw the rise of the first French couturiers and the establishment of Paris as a center of world fashion. Designers studied will include C.F. Worth, Paul Poiret, Jean Lanvin, Coco Chanel, Madeleine Vionnet, Elsa Schiaparelli, and Christian Dior.

The course will make use of the collections of the Musée des Arts Décoratifs; the Musée d'Orsay; the Louvre; and other museums in Paris, and will include visits to such sites as Alexandre Dumas' eclectic Château Monte Cristo; the Palais de la Porte Dorée--built for the 1931 Colonial Exposition--and Le Corbusier's Villa Savoye, as well as a day-long excursion to the city of Nancy, the epicenter of French Art Nouveau innovation.

Requirements for the course will be: a short paper on an object in a Paris collection, written before the start of the course; an on-site presentation of that object; and a short examination.

The course is taught in English by Anne-Marie Quette, former conférencière at the Musées Nationaux and the Musée des Arts Décoratifs and author of *Le mobilier français: Louis XIII, Louis XIV* and *Le mobilier français: Art Nouveau 1900*, and by Xavier Chaumette, Director of Mod'Art International fashion school and author of *Le Tailleur*.

**3 CR**

## **SPECIAL REGISTRATION**

### **PGDE 5900 INDEPENDENT STUDY**

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

**3 CR**

**Open to:** Graduate students only.

### **PGDE 5903 INTERNSHIP**

Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the Chair; a student must have completed 12 credits in the Masters Program. As an intern the student is required to work a minimum of eight hours per week, or 120 hours total during the semester. In addition, the student keeps a journal reporting their activities that is submitted at the end of the semester to the Chair, who, in consultation with

the internship supervisor, awards a grade on the basis of performance and written work. To register for an internship, the Contract for Internship is completed, which requires a description of the internship and the signatures of the internship supervisor and the department chair.

**3 to 6 CR**

**Open to:** Graduate students only.

# SCHOOL OF ART, MEDIA, & TECHNOLOGY

## GRAPHIC DESIGN, AAS

### **PAGD 1010 HISTORY OF GRAPHIC DESIGN**

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

**3 CR**

### **PAGD 1095 SKETCH BOOK**

The sketch book is used as a tool to gather and record visual information and is a must for any designer. It acts as a source of inspiration and directions. This class will use the city as a catalyst for generating innovative ideas. It will challenge the designer to develop a personal aesthetic.

**2 CR**

### **PAGD 3900 INDEPENDENT STUDY**

See program advisor for approval.

**1 to 2 CR**

### **PAGD 3901 INTERNSHIP**

See program advisor for approval.

**1 to 2 CR**

## GENERAL STUDIO, AAS

### **PAGS 1050 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**

## COMMUNICATION DESIGN, BFA

### **PUCD 3900 INDEPENDENT STUDY**

Please see program advisor for approval.

**1 to 6 CR**

### **PUCD 3901 PROFESSIONAL INTERNSHIP**

Please see program advisor for approval.

**0.5 to 2 CR**

## **DESIGN & TECHNOLOGY, BFA**

### **PUDT 3900 INDEPENDENT STUDY**

Please see program advisor for approval.

**0 to 6 CR**

### **PUDT 3910 PROFESSIONAL INTERNSHIP**

Please see program advisor for approval.

**1 to 2 CR**

## **ILLUSTRATION, BFA**

### **PUIL 3901 PROFESSIONAL INTERNSHIP**

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

**0.5 to 3 CR**

## **DESIGN & TECHNOLOGY, MFA**

### **PGTE 5410 BOOTCAMP**

Description forthcoming.

### **PGTE 5900 INDEPENDENT STUDY**

Please see the department for course description and approval.

**1 to 6 CR**

### **PGTE 5901 PROFESSIONAL INTERNSHIP**

Please see department for course description and approval.

**0.5 to 2 CR**

## **FINE ARTS, MFA**

### **PGFA 5900 PROFESSIONAL INTERNSHIP**

Please see Fine Arts Department for approval.

**1 to 3 CR**

### **PGFA 5902 INDEPENDENT STUDY**

Please see Fine Arts Department for approval.

**1 to 3 CR**

# PHOTOGRAPHY, MFA

## REQUIRED COURSES: FIRST YEAR

### PGPH 5000 GRADUATE SEMINAR 1

This three-part series utilizes the artistic and intellectual wealth of the New York City to explore contemporary issues in art and photography. Each term, visiting artists, critics, politicians, and other professionals will introduce topics for exploration by the class. Utilizing knowledge and information gained from their interaction with visitors, research, and museum and gallery visits, students will be asked to formulate critical responses to topics explored. The variety of visiting professionals will promote critical interaction with diverse viewpoints as well as provide networking opportunities for the students.

**3 CR**

**Pre-requisite(s):** None.

**Open to:** Majors only.

### PGPH 5001 MAJOR STUDIO 1

Studio practice is central to the major and will focus on individual creative photographic-based work. In this three-semester course sequence, students explore a personal direction in their studio under the supervision of their graduate advisor. Working with their advisor, students define a self directed project at the beginning of each term. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet twice weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

**3 or 6 CR**

**Pre-requisite(s):** None.

**Open to:** Majors only.

### PGPH 5002 WIRED STUDIO

This skills-acquisition course is designed to introduce participants to new photographic technologies and working methods. Through short assignments and open experimentation students will explore the latest advances in image capture, display and transmission. Students will explore how the computer and communications technologies change and enhance the creative process, workflow and studio dynamic. Abandoning the negative-to-print paradigm, students will explore both hybrid and purely digital working methods. Beginning with the fundamentals of digital capture, this course will examine how technology changes the creative processes and expands options. Students will be asked to consider the nature of the image in both the physical and the virtual space. Using high-end scanners and other recording devices, students will experiment with hybrid methods of image production. Finally, this course will explore the integration of the digital image into the physical environment, utilizing alternate display methods and materials, such as plasma screen, flexible LCD or alternative printing methods.

**3 CR**

**Pre-requisite(s):** None.

**Open to:** Majors only.

## REQUIRED COURSES: SECOND YEAR

### PGPH 5100 GRADUATE SEMINAR 2

This three-part series utilizes the artistic and intellectual wealth of the New York City to explore contemporary issues in art and photography. Each term, visiting artists, critics, politicians, and other professionals will introduce topics for exploration by the class. Utilizing knowledge and information gained

from their interaction with visitors, research, and museum and gallery visits, students will be asked to formulate critical responses to topics explored. The variety of visiting professionals will promote critical interaction with diverse viewpoints as well as provide networking opportunities for the students.

**3 CR**

**Pre-requisite(s):** Graduate Seminar 1.

**Open to:** Majors only.

**PGPH 5101 MAJOR STUDIO 2**

Studio practice is central to the major and will focus on individual creative photographic-based work. In this three-semester course sequence, students explore a personal direction in their studio under the supervision of their graduate advisor. Working with their advisor, students define a self-directed project at the beginning of each term. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet twice weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

**3 or 6 CR**

**Pre-requisite(s):** Major Studio 1.

**Open to:** Majors only.

**PGPH 5103 TEACHING METHODS**

Teaching Methods in a Technological Age - In the second summer term, students will take a special course in new methods and pedagogy for incorporating technology effectively in the classroom and understanding how technology fosters new learning models. Students examine presentations and lectures that address conceptual, practical and theoretical applications of design education and the effect of technology on them. Each student will develop forward-thinking class materials and syllabi.

**3 CR**

**Pre-requisite(s):** None.

**Open to:** Majors only.

**REQUIRED COURSES: THIRD YEAR**

**PGPH 5200 GRADUATE SEMINAR 3**

This three-part series utilizes the artistic and intellectual wealth of the New York City to explore contemporary issues in art and photography. Each term, visiting artists, critics, politicians, and other professionals will introduce topics for exploration by the class. Utilizing knowledge and information gained from their interaction with visitors, research, and museum and gallery visits, students will be asked to formulate critical responses to topics explored. The variety of visiting professionals will promote critical interaction with diverse viewpoints as well as provide networking opportunities for the students.

**3 CR**

**Pre-requisite(s):** Graduate Seminar 2.

**Open to:** Majors only.

**PGPH 5201 THESIS AND EXHIBITION**

Candidates work with their advisory and graduate committee preparing their thesis exhibition and written statement. As a requirement for completion of the program and this course, students are required to complete their oral exam with the Graduate Review Committee.

**4 CR**

**Pre-requisite(s):** Graduate Seminar 2.

**Open to:** Majors only,

**PGPH 5202 MAJOR STUDIO 3**

Studio practice is central to the major and will focus on individual creative photographic-based work. In this three-semester course sequence, students explore a personal direction in their studio under the supervision of their graduate advisor. Working with their advisor, students define a self-directed project at the beginning of each term. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet twice weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique with the Graduate Advisory Committee to evaluate progress.

**3 or 6 CR**

**Pre-requisite(s):** Major Studio 2.

**Open to:** Majors only.

**PGPH 5900 INDEPENDENT STUDY**

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

**0.5 to 3 CR**

**Open to:** Majors only, by permission.

**PGPH 5205 SPECIAL ELECTIVE**

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

**1 to 3 CR**

**Open to:** Majors only, by permission.

# SCHOOL OF CONSTRUCTED ENVIRONMENTS

## INTERIOR DESIGN, AAS

### **PAID 1000 3D STUDIO MAX**

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

**2 CR**

### **PAID 1011 AUTOCAD 2**

In this course, students learn CAD office practices and techniques to better prepare architectural drawings. Students will also learn to improve control of layer organization, display, draw, edit, and dimensioning commands.

**2 CR**

**Pre-requisite(s):** PAID 1010 AutoCAD 1.

### **PAID 1022 ID STUDIO 3**

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

**4 CR**

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

### **PAID 1028 ENVIRONMENTAL DESIGN**

Description forthcoming.

**2 CR**

### **PAID 1031 DRAWING FOR INTERIORS 2**

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

**2 CR**

### **PAID 1070 CONSTRUCTION DOCUMENTS**

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

**2 CR**

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

### **PAID 1095 CONTEMPORARY ID THEORY**

This seminar examines some of the theoretical and practical issues in interior design from the

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

**3 CR**

**PAID 1121 ID STUDIO 2 (INTENSIVE)**

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.

**4 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 3900 INDEPENDENT STUDY**

Please see program advisor for approval.

**1 to 4 CR**

**PAID 3901 INTERNSHIP**

Please see program advisor for approval.

**1 to 2 CR**

## **ARCHITECTURE, SUMMER PROGRAM**

**PUAD 0300 SUMMER STUDIES IN ARCHITECTURE**

Description forthcoming.

## **ARCHITECTURE, BFA**

**PUAD 4910 PROFESSIONAL INTERNSHIP**

Please see department for approval.

**0.5 to 6 CR**

## **INTERIOR DESIGN, BFA**

**PUID 3900 INDEPENDENT STUDY**

By special permission of Director of BFA program only.

**1 to 3 CR**

**PUID 3901 PROFESSIONAL INTERNSHIP**

Please see department for approval.

**1 to 3 CR**

## **PRODUCT DESIGN, BFA**

**PUPD 3900 INDEPENDENT STUDY**

Please see Department for more information.

**1 to 6 CR**

**PUPD 3901 PROFESSIONAL INTERNSHIP**

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

**1 to 2 CR**

## **ARCHITECTURE, M.ARCH**

**PGAR 5900 INDEPENDENT STUDY**

Please see department for approval.

**1 to 3 CR**

**PGAR 5901 PROFESSIONAL INTERNSHIP**

Please see department for approval.

**0.5 to 3 CR**

## **LIGHTING DESIGN, MFA**

**PGLT 5910 PROFESSIONAL INTERNSHIP**

Please see department for approval.

**0.5 to 3 CR**

# SCHOOL OF DESIGN STRATEGIES

## DESIGN & MANAGEMENT, BBA

### **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.

**1 CR**

## FOUNDATION, BFA

### **PUFN 1010 3D STUDIO 2**

This course incorporates aspects of all three of the spring 3D Studio 2 courses: Body as Form, Body and Place/Space, and Body in Time\*. The quantity and distribution of projects from each of these spring 3D Studio 2 options will be determined by the course coordinator and the instructor for the summer.

**3 CR**

**Pre-requisite(s):** PUFN 1000 3D Studio 1.

#### **BODY AND PLACE/SPACE**

This course features projects that extend students' understanding of 3D form as it relates to the object world that surrounds the body. Students will explore the function and utility of objects and the way that they enable (and sometimes disable) the body's movement and behavior. They will explore space as defined by the human body and as it exists in its own right. In this course students complete projects that explore the ways in which the designed world intersects with bodies.

#### **BODY AS FORM**

This course features projects that extend students' understanding of 3D form as it relates, in an immediate way, to the body. The body will be explored as a primary source for all design work. It will be measured and studied to inform all 3D work. Students will explore body coverings, adornments and extensions, and you will examine the historical and social context for these forms. Students will explore and fabricate projects in a diverse range of materials.

#### **BODY IN TIME**

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

## **PUFN 1050 DRAWING STUDIO 2**

This course incorporates aspects of all three of the spring Drawing Studio 2 courses: Drawing and Perception, Drawing and Analysis, and Ideation and Invention\*. The quantity and distribution of projects from each of the spring Drawing Studio 2 options will be determined by the course coordinator and the instructor for the summer.

**3 CR**

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

### **DRAWING AND ANALYSIS**

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

### **DRAWING AND PERCEPTION**

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

### **IDEATION AND INVENTION**

This course features projects that extend your understanding of drawing as it relates to creative processes of imagery development. Students explore drawing as a means of making ideas and forms visible and then developing these through multiple variations. Students will also use drawing as a creative, imaginative and inventive process, and aim to begin to develop a personal voice through drawing. Media is broad and subject matter includes the human figure.

## **PUFN 1450 2D INTEGRATED STUDIO 2**

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**

**Pre-requisite(s):** PUFN 1440 2D Integrated Studio 1.

## **PUFN 1520 LABORATORY: SUMMER**

Laboratory is a studio/seminar that immerses students in a study of contemporary art and design culture through readings, discussions, experience-based research and studio practice. Students integrate conceptual, visual and tactile skills from their studio and Art & Design Studies courses in the development of projects that respond to their immediate urban environment, New York City, later in the year students incorporate 'user-centered' methods into their Laboratory projects. Laboratory broadly introduces art & design methodologies and it emphasizes research and group work as integral skills for successful art and design practice.

# SCHOOL OF FASHION

## FASHION MARKETING, AAS

### **PAFM 1020 IMPORT & EXPORT**

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

**2 CR**

### **PAFM 1070 MERCHANDISING WORKSHOP**

This course was developed to enable fashion marketing and design students to work together in an environment that simulates the daily activities within a fashion company. Through weekly hands-on exercises, i.e. color forecasting, trend spotting and editing, students work to produce a collection for the up-coming season.

**2 CR**

**Pre-requisite(s):** PAFM 1080 Merchandising.

### **PAFM 1100 PRODUCT DEVELOPMENT: FASHION**

This course teaches students about the product development cycle of the fashion industry. Students learn about the role of the Product Developer and what must be done in order to generate successful private label apparel. The changing buying-habits of the retailers' target customer are also examined. Students examine the advantages and disadvantages to private label merchandise. This course includes a visit to a private label manufacturer.

**2 CR**

### **PAFM 1160 MARKETING 3: MARKETING MANAGEMENT**

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

**2 CR**

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

### **PAFM 1170 MARKETING 4: BRAND MANAGEMENT**

This course examines branding, and the ways that brands acquire and sustain value in the marketplace. Brand equity is among a firm's most valuable assets and one of the most important aspects of marketing today. Students analyze fashion companies and how their brand image could mean the difference between success and failure. This course focuses on the challenges of brand management, exploring how successful marketers go about developing, managing and protecting brands.

**2 CR**

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

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

### **PAFM 1182 NEW YORK TREND SPOTTING**

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

**2 CR**

**PAFM 1194 PROCESS AND SKILLS: MARKETING**

This course introduces the students to the production and manufacturing processes as they relate to line development. Students will learn the importance of manufacturing in relation to establishing quality and fit standards. Students will examine various manufacturing costs and how they directly relate to the wholesale price of the product line. Students examine the interactions of the merchandiser and the production department. Students will learn the necessary terminology used during the manufacturing process of the product line.

**2 CR**

**PAFM 3900 INDEPENDENT STUDY**

Please see program advisor for approval.

**1 to 2 CR**

**PAFM 3901 INTERNSHIP**

Please see program advisor for approval.

**1 to 2 CR**

## **FASHION STUDIES, AAS**

**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.

**PAFS 1130 FASHION PORTFOLIO**

This course is designed for upper level students in Fashion Studies. They will learn how to translate their design concepts into an effective and powerful Fashion Portfolio.

**2 CR**

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

**PAFS 1140 FASHION DESIGN STUDIO**

This is an advanced fashion course where students will produce their own original designs. They will go through the whole process: from the original concept, to garment development, to the finished garment(s). Students will be able to choose from a number of Fashion Design areas, including the following sections:

**ACCESSORIES**

Description forthcoming.

**CONTEMPORARY**

Description forthcoming.

## **COUTURE**

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

### **2 CR**

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

### **PAFS 1400 FASHION DRAWING WORKSHOP**

The workshop will enable students to develop and practice their skills in fashion illustration. This class supplements the fashion drawing classes and all AAS students may attend.

### **0 CR**

### **PAFS 1426 SHOE DESIGN**

From concept to creation, this workshop course will teach the students how to design and fabricate footwear. It will investigate the markets, suppliers, construction methods, and manufacturing--everything necessary to get the shoes from the sketch book to the street.

### **2 CR**

### **PAFS 1432 FASHION HISTORY: SURVEY**

19th and 20th C. fashion is studied through an examination of the influences of history, literature, politics, media, psychology and culture. Students study the history and meaning of dress and the development and practice of style.

### **3 CR**

### **PAFS 1441 FASHION CAD: PHOTOSHOP**

This is an introductory course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop. This is the most versatile program used by leading apparel and textile companies. Students will learn how to utilize it and customize it for fashion design industry needs.

### **2 CR**

### **PAFS 3900 INDEPENDENT STUDY**

An Independent Study may be approved by the department director in the following circumstances only: if the student is engaged in his/her final semester of study and no more than one credit remains. Students must complete an Independent Study Contract, seek approval from the program director, and register accordingly.

### **1 to 2 CR**

### **PAFS 3901 INTERNSHIP**

Please see program advisor for approval.

### **1 to 2 CR**