SPRING 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

Last Updated: 11/12/10

CONTENTS

INSTRUCTIONS

This booklet contains course descriptions for the AAS, BA, BBA, BFA, BS 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

    PLEN 0500 American Cultural Language
    PLEN 1006 Bridge: CRW 1
    PLEN 1031 Chase: Critical Reading & Writing 2
    PLAH 1031 Chase: Per World Art/Design 2
    PLEN 1020 Critical Reading & Writing 1
    PLEN 1021 Critical Reading & Writing 2
    PLEN 1023 CRW 2: Words and Works
    PLEN 0505 ESL 2
    PLEN 0507 ESL 3
    PLEN 0509 ESL 4
    PLEN 0510 ESL 4: Writing Intensive
    PLAH 1000 Perspectives in World Art & Design 1
    PLAH 1001 Perspectives in World Art & Design 2
    PLAH 1008 Perspectives in World Art & Design 2: Lec
    PLAH 1009 Perspectives in World Art & Design 2: Rec
    PLDS 2190 History of Des: 1850-2000 Lec/ Sarah Lichtman
    PLDS 2191 History of Des: 1850-2000 Rec
    PLDS 2500 Introduction to Design Studies Lec / Saraleah Fordyce
    PLDS 2501 Introduction to Design Studies Rec
    PLVS 2025 History of Graphic Design/ Janet Levy
    PLVS 2045 History of Illustration/ Bill Kartalopoulos
    PLVS 2300 History of Photography/ Jim Gleason
    PLAH 2305 History Modern & Postmodern Art / Nancy Grove
    PLVS 2500 Introduction to Visual Culture Lec/ Jeff Lieber
    PLVS 2501 Introduction to Visual Culture Rec
    PLSD 2326 History of World Arch 2 Lec/ Mitchell Owen
    PLSD 2327 History of World Arch 2 Rec
    PLDS 3510 Global Issues in Design: Lec/ Susan Yelavich
    PLDS 3511 Global Issues in Design: Rec

Undergraduate Elective

    PLAH 2000 Latin American Art / Maria Bonta de la Pezuela
    PLAH 2005 Art & Myth of Mexico/ Jaime Arredondo
    PLAH 2040 Renaissance Art/ Jane Necol
    PLAH 2050 African Art/ Leon Waller
    PLAH 2140 Indian Art/ Eve Eisenstadt
    PLAH 2150 18th Century Art & Design/ Nancy Grove
    PLAH 2160 Japanese Art/ Eve Eisenstadt
    PLAH 3011 Chinese Art & Material Culture / Zhijian Qian
    PLAH 3018 Erotic Themes in Art & Design / Arnold Klein

PLAH 3035 Theories of Modern Art / Rosemary O'Neill
PLAH 3310 Cage to Now: Contemp Art Prac / Melissa Burtt
PLAH 3365 "This is Not a Pipe": Art and the Surreal/ Nancy Grove
PLAD 3900 Independent Study
PLAH 4012 Senior Seminar: Chinese Art in NYC/ Zhijian Qian
PLAH 4090 Senior Seminar: Persuasion/ Arnold Klein
PLDS 2011 Native N. American Art & Des/ Pamela Kladzyk
PLDS 2072 Beyond Invention/ Arnold Klein
PLDS 2080 Technology & Sustainability/ John Gendall
PLDS 2085 Sustainable Consumption/ Juulia Kauste - ONLINE
PLDS 3003 Craft and Modern Domesticity / Caroline Hannah
PLDS 3016 Publicizing Creative Work / Stephen Zacks
PLDS 3017 Humanitarian Design / Natalia del Rivero
PLDS 3333 Learning Through Design/ Mariah Doren
PLDS 4050 Senior Seminar: Ethnography as Design / Todd Nicewonger
PLDS 4060 Senior Seminar: Magical Design / Emily Miller
PLDS 4075 Senior Seminar: Des for Aging Pop/ Jeffrey Rosenfeld
PLDS 4076 Senior Seminar: Designing Modernity / David Brody
PLDS 4872 Senior Seminar: Semiotics / Marshall Blonsky
PLDS 4090 Senior Seminar: Designing Urban Transformation / Aseem Inan
PLFS 2000 Fashion History: 1850-2000 / Lisa Santandrea
PLFS 2011 Fashion Through the Lens / Jacqueline Strano
PLFS 3000 Fashion & Embodiment / Lucy Collins
PLFS 3011 Fashion: Structures & Shelters 1910-2010 / Elyssa Dimant
PLFS 3012 Fashion and Society / Eugene Rabkin
PLFS 3026 Hollywood's Grand Dames/ Lisa Santandrea
PLSD 2000 History of World Urbanism / Aseem Inam
PLSD 2017 Space, Design and the Everyday / Matthew Bissen
PLSD 4001 Senior Seminar: Multicultural Spaces/ Juulia Kauste - ONLINE
PLSD 4002 Senior Seminar: Social and Living Space in Transition / Jeff Rosenwald
PLSD 4011 Senior Seminar: Reshaping Urban China / Zhijian Qian
PLSD 4070 Senior Seminar: Urban Sociology & Religion / John Gendall
PLSD 4071 Senior Seminar: Reverse Utopia / Miguel Robles-Duran
PLVS 2000 Comics History / Bill Kartalopoulos
PLVS 2040 Science Fiction: Utopian and Dystopian Narratives / Helio San Miguel
PLVS 3005 Megastructure / Jeffrey Lieber
PLVS 3011 Film and Melodrama / Walter Srebnick
PLVS 3075 The Future of the World: Visual Language & Info Age/ Susan Sherman
PLVS 3650 Aesthetics in Early Film/ Heliodoro San Miguel
PLVS 4000 Senior Seminar: Curating the City / Radhika Subramaniam
PLVS 4080 Senior Seminar: Studio Practice & Contexts / Jessica Cannon

Graduate

PLEN 5001 ESL: Graduate Advanced/ Jeremy Scott
PLAH 5376 On Display / Laura Auricchio
PLDS 5010 Space, Media, Identity / Jilly Traganou
PLDS 5100 Design & Social Science / Ben Lee

Graduate/Decorative Arts Program

PGDE 5102 Survey of Decorative Arts 2 / Sarah Lichtman
PGDE 5132 History of Graphic Design / Ethan Robey
PGDE 5160 Topics in Renaissance Dec Arts / Tracy Ehrlich
PGDE 5161 Early Modern Space / Lorraine Karafel
PGDE 5162 Culture of Furniture / Sarah Lawrence
PGDE 5164 Film through the Dec Arts/ Marilyn Cohen
PGDE 5181 The English Country House / Sean Sawyer
PGDE 5182 The Decorative Arts Market / Nicholas Dawes
PGDE 5201 Arts of the Table / Maureen Cassidy-Geiger
PGDE 5204 Design and Modernity / Sarah Lawrence
PGDE 5206 Advanced Furniture Seminar / Barry Harwood
PGDE 5207 Modernism in Glass / Diane Wright
PGDE 5210 Modernism at Home / Freyja Hartzell
PGDE 5212 Arts of War / Victoria Sanger
PGDE 5220 Thinking Contemporary Design / Clive Dilnot

Graduate/Decorative Arts Program/Special Status

PGDE 5900 Independent Study
PGDE 5905 Independent Study 2
PGDE 5901 Equivalency
PGDE 5903 Internship
PGDE 5904 Internship 2
PGDE 5906 Special Studies
PGDE 5907 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 5020 Interpreting Fashion / Christina Moon
PGFS 5030 Fashion Cultures: Lecture / Todd Nicewonger, Christina Moon
PGFS 5031 Fashion Cultures: Recitation / Todd Nicewonger
PGFS 5031 Fashion Cultures: Recitation / Christina Moon
PGFS 5130 Theorizing Luxury / David Brody
PGFS 5140 Private Parts: Body in Society / Elizabeth Morano
PGFS 5150 Fashion and Time / Heike Jenss

REQUIRED COURSES

FIRST YEAR

PLAH 1000 PERSP WORLD ART & DESIGN 1
PLAH 1001 PERSP WORLD ART & DESIGN 2
PLAH 1031 CHASE: PERSP WORLD ART & DESIGN 2*
PLAH 1008 PERS WORLD ART & DESIGN 2: LEC and
PLAH 1009 PERS WORLD ART & DESIGN 2: REC
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 1031 CHASE: 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
Open to:* Chase Scholars only; also listed under PLEN 1020 as CHASE: CRW 1.

[updated 10/29/10] PLEN 1023 CRW 2: WORDS & WORKS
Words and Works encompasses Laboratory 2 and Critical Reading and Writing 2 into a single course that explores the symbiotic relationships between writing and making, texts and objects, and words and images. How does designing a dress relate to drafting an essay? How does the craft of writing differ from the craft of drawing? How does one inform the other? How do the words we use, the images we make, the structures we build, and the systems we design shape the lives we lead? Drawing on the studio, writing, and analytical skills that students developed in Lab 1 and CRW 1 we will engage such questions in class discussions, individual and group studio projects, thesis-driven essays, research projects, and analyses of texts and works in various media.
6 CR
Co-requisite: PUFN 1512 LAB 2 CRITICAL STUDIO: WORDS & WORKS
Note: This fulfills the requirements of both Laboratory 2 and CRW 2. The workload of this course is equivalent to that of two three-credit courses.

SECOND YEAR

PLAH 2305 HISTORY OF MODERN/POSTMODERN ART
The 20th century changed everything about art: where it was located, who made it, who it was made for, what it was made of, how it was made, and what was and wasn't considered art. This class will explore these changes in terms of ongoing tensions and connections, including those between object and image, abstraction and figuration, material and spiritual, accumulation and appropriation, nature and culture. There will be readings from artists' writings and critical histories that substantiate these ideas, along with class discussions, written projects, and field trips to

appropriate venues. We will discuss individual artists and representative art movements from throughout the century, including (among others) Cubism, Futurism, Constructivism, de Stijl, Expressionism (Early, Abstract, and Neo), Pop, Minimal, Conceptual, Land, Body, and Performance.
3 CR
Pathway: Art History
Faculty: Nancy Grove
Required for: Fine Arts sophomores, for whom preference is given.

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: Saraleah Fordyce
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 2326 HISTORY OF WORLD ARCH 2: LECTURE
PLSD 2327 HISTORY OF WORLD ARCH 2: 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: Mitchell Owen
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 2025 HISTORY OF GRAPHIC DESIGN

The goal of this course is to learn about twentieth century graphic design movements and design pioneers and to gain an understanding of how graphic design, perhaps more than any other design discipline, is a visualization of the social, economic, and political conditions of a particular time, place and culture. The history is presented somewhat chronologically though there is a great deal of overlap between movements and styles that don't always fall into neat categories. In addition to looking at and analyzing the formal elements of an individual designer's work, the class studies how posters, books, magazines, packaging, corporate communications, information design, and motion graphics function as instruments of persuasion or as marketing tools, identifiers, style setters, and/or organizers of information.
3 CR
Co-requisite(s): none.
Open to: Sophomores and Juniors only.
Pathway: Design Studies
Faculty: Janet Levy
Required for: Communication Design sophomores, for whom preference is given.

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.

[updated 10/22/10] **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: Jim Gleason
Required for: Photography sophomores, for whom preference is given.

[added 10/29/10] **PLVS 2500 INTRODUCTION TO VISUAL CULTURE LECTURE (0 CR)**
PLVS 2501 INTRODUCTION TO VISUAL CULTURE RECITATION (3 CR)

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, and literary and social theory, and discuss their cultural, political, and aesthetic implications.
3 CR
Pathway: Visual Studies
Faculty: Jeff Lieber
Note: Preference given to Fine Arts sophomores for whom this course fulfills a Critical Studies requirement.

THIRD YEAR

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.

ELECTIVE COURSES

ART HISTORY PATHWAY: INTERMEDIATE COURSES

PLAH 2000 LATIN AMERICAN ART
This course explores Latin American Twentieth Century artists from a historical point of view, contextualizing them in relationship to their North American and European counterparts. Topics include the birth of modernism, the search for identity, the Diaspora and exile, surrealism, abstract constructivism, conceptualism, political art, and displacement. It will analyze the reception of Latin American Art in the United States as well as the growing presence of Latinos in the U.S., and its representation in cultural institutions.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Maria Bonta de la Pezuela

PLAH 2005 ART & MYTH OF MEXICO
The extremely rich, complex system of art and mythology that has existed in Mexico for centuries has deeply influenced the cultural and political character of the Americas, as we know it. This course will analyze Mexico's art and mythologies, beginning 4,000 years ago with the Olmec civilization; in addition, we will examine the myth and grandeur of Teotihuacán, the hallucinatory and visionary splendor of the Aztecs, the Spanish conquest and introduction of Spanish culture, and the emergence of a new hybrid culture in the Americas. The course will also explore the muralist movement and its key contributors, such as Rivera, Orozco, and Siqueiros, as well as pivotal American artists whom the movement influenced. Related topics will include the concept of human sacrifice, the use of blood in religion and myth, and the concept of space and time in Mesoamerican thought.
3 CR
Pathway: Art History
Faculty: Jaime Arredondo
Open to: Sophomores and Juniors only.

PLAH 2040 RENAISSANCE ART
A pivotal period in the history of art, the Italian Renaissance remains a rich trove of visual and intellectual inspiration for contemporary artists and designers. Through masterpieces of painting and sculpture, students will come to understand not only the artists and ideas of the time, but also the design of daily life. Much of what we associate with the modern artist-a dynamic society, patronage, politics, and gender-has its roots in this period. Alive with artistic personalities and

innovations, the pageant of visual culture is examined thematically and historically through painting, sculpture, and a variety of design arts, such as books, clothing, and furnishings, to explore the creation of the material culture as well as Renaissance ideals and responses to it.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Jane Necol

PLAH 2050 AFRICAN ART
This course will focus on three aspects of African art and culture, starting with an introduction to traditional religious and philosophical thought. This will be followed by an overview of ancient kingdoms, specifically, the Congo, Benin, Yoruba and Akan kingdoms. The course concludes with an overview of village communities, including the Dogon, Bamana, Dan and Senufo peoples. [Multicultural]
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History
Faculty: Leon Waller

PLAH 2140 INDIAN ART
Indian art is fused with myth, religion, and politics. This course will explore Indian art and architecture within an aesthetic and cultural context. Hinduism, Buddhism, Jainism will be discussed through the visual record. We will explore the philosophies represented by various gods and religious symbols. The course will begin with the early Indus Valley civilization. We will then look at India in terms of North and South. Under each ruling culture a style of art was developed. Some of the major periods we will discuss are the Ghandaran, Mauryan, Dravidian, Gupta, and Mughal.

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

PLAH 2150 18TH CENTURY ART & DESIGN
This course explores the amazing 18th century, which produced both artistic evolution – from the Baroque to the Rococo – and revolution (Neoclassicism and Romanticism) that was political and industrial as well. It was a great era of handcrafted design, with fashion and interiors playing leading social and economic roles. Class members will gain greater knowledge of 18th century styles and their relationship to society, as well as greater awareness of Enlightenment thought and literature. Course work will be comprised of group and independent research, written papers, and oral presentations.
3 CR
Open to: Sophomores and Juniors only.
Pathway: Art History, Design History
Faculty: Nancy Grove

PLAH 2160 JAPANESE ART

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

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

ART HISTORY PATHWAY: ADVANCED COURSES

[updated 10/22/10] PLAH 3011 CHINESE ART AND MATERIAL 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
Pathway: Art History
Faculty: Zhijian Qian
Open to: Juniors and Seniors only.

PLAH 3018 EROTIC THEMES IN ART & DESIGN

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

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

PLAH 3035 THEORIES OF MODERN ART

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

3 CR
Pathway: Art History
Faculty: Rosemary O'Neill
Open to: Juniors and Seniors only.

PLAH 3310 CAGE TO NOW: CONTEMPORARY ART PRACTICES

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

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

PLAH 3365 "THIS IS NOT A PIPE": ART & THE SURREAL

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

surreal. Readings, discussions, class presentations, slides, videos and field trips will further knowledge and understanding. Class members will be encouraged to make and share their own connections between past and present.
3 CR
Pathway: Art History
Faculty: Nancy Grove
Pre-requisite(s): At least one Intermediate (2000-level) course in Art & Design Studies.
Open to: Juniors and Seniors only.

PLAD 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.

ART HISTORY PATHWAY: SENIOR SEMINARS

[updated 10/22/10] PLAH 4012 SENIOR SEMINAR: CHINESE ART IN NEW YORK CITY
This course explores Chinese art from the ancient times to the present day in the public and private venues in New York City, the most active center of Chinese art outside China. Taking advantage of the rich resources and activities in New York City, we'll investigate how Chinese art is represented and/or misrepresented outside its cultural context in the display, preservation and presentation in public museums and private galleries, how Chinese art is traded as commodities and/or exotic objects at auction houses and art fairs, and how New York based artists of Chinese heritage deal with such issues as Chinese art tradition, cultural identity and multiculturalism in and outside their studios. Course meetings consist of classroom lectures and guest talks, museum and gallery visits to The Metropolitan Museum of Art, China Institute, Museum of Chinese in America, Chelsea galleries, art auction and fair previews, and studio visits and demonstrations.
3 CR
Pathway: Art History
Faculty: Zhijian Qian
Open to: Juniors and Seniors only.

PLAH 4090 SENIOR SEMINAR: PERSUASION
The nature and status of rhetoric, or the art of persuasion, has been variously determined by theorists and practitioners, for it makes all the difference whether the art is referred to eternal values, individual power, social utility or civic institutions. In the course we survey classic theories of rhetoric and analyze classic examples, with special reference to applications to visual and artefactual works.
3 CR
Pathway: Art History
Faculty: Arnold Klein
Open to: Seniors only.

DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

[cancelled 10/22/10] PLDS 2005 URBAN DESIGN AFTER 1945

PLDS 2011 NATIVE NORTH AMERICAN ART & DESIGN
Native North American art, architecture, and design appears in various forms along many paths, including traditional, revived, and hybrid. This course will present and share material culture of North America's First People from ancient days to the present.   Architecture and shelters, designs and motifs, textiles, jewelry, regalia, ceremonies, and political art expressing current experiences will be studied. Significant objects and sites created and developed by artists and designers of the Eastern Woodlands, Great Plains, Subarctic, Arctic, Northwest Coast, Southwest, West, Southeast, and Caribbean will be included. Cultural centers in the Western Hemisphere have shifted over the past 500 years, and the paths shared by many people have also shifted. Motifs and designs used to enhance communities will be shown in context with ancient architectural sites as well as new. Trading networks, creative relationships with the environment, lighting and shading design, agriculture, and the adaptation of non-Native programs will be studied. Cultural influences from people of Central America will be considered, as well as shared design traditions of the Pacific Rim. Religious observances will be respectfully discussed relative to certain objects and sites. Web-based graphic design, revived ceramic traditions, and contemporary fine art will be included. Several field trips to collections in the New York City area will enhance course lectures and projects.
3 CR
Pathway: Design Studies**,** Art History
Faculty: Pamela Kladzyk
Open to: Sophomores and Juniors only.

PLDS 2072 BEYOND INVENTION
Philosophers have differed about the process and meaning of invention. It makes all the difference whether invention is considered materialistically as discovery dependent on physical causes; ontological, as a decision referred to a universal value; perspectively, and held to be an action aimed at personal satisfaction; or humanistically, and regarded as the solution to problems arising out of a common human experience of the world. In this course we study major contributions to the philosophy of invention, with special attention to the concept of the problem, the nature of creation, and the structure of argument.
3 CR
Co-requisite(s): PUIC 2040 IDC: MEDIA & REPRESENTATION
Open to: Sophomores and Juniors only.
Pathway: Design Studies
Faculty: Arnold Klein

PLDS 2080 TECHNOLOGY & SUSTAINABILITY
This course will examine the contradictory (but promising) relationship between sustainability and technology, ultimately placing the notion of sustainability into a working conceptual frame. As our point of departure, we will consider sustainability as the (il)legitimate heir of the avant-garde—that same avant-garde that pursued the conditions of industrial production we must now retroactively solve. We will closely examine the role of technology and its historical and theoretical complicity with sustainability. Along the way, we will explore the sets of opposing values generated by

technology that profoundly affect art and architectural practices—desire and restraint, natural and artificial, avant-gardism and nostalgia. In unpacking the genealogies of these values, we will develop a theory of sustainability relevant to contemporary practice.

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

PLDS 2085 ANTI-CONSUMERISM AND SUSTAINABLE CONSUMPTION

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

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

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

DESIGN STUDIES PATHWAY: ADVANCED COURSES

[updated 10/22/10] PLDS 3003 CRAFT AND MODERN DOMESTICITY

Description: Craft and modernity may seem diametrically opposed yet the two have long enjoyed a complex relationship, particularly in the formation of modern domestic environments. Even with increased industrialized production and globalization, craft principles continue to inform objects of daily use, interior aesthetics, and lifestyle choices. This course examines the role of craft in the formation of modern domesticities from the late 19th-century arts and crafts movement through the modern movement and into the present day. Shifting attitudes towards craft will be considered in relation to issues of modern design, taste, gender, economics, and social concerns. Viewpoints of key thinkers and maker/designers will be introduced through readings from both primary and secondary sources. Objects in a variety of media will be discussed throughout.

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

[cancelled 10/22/10] PLDS 3002 DESIGN & ETHNOGRAPHY

[updated 11/5/10] <u>**PLDS 3016 PUBLICIZING CREATIVE WORK**</u>

A crash course in newspaper and magazine writing for art and design students, this class will teach participants how to write about art and design professionally and how to effectively publicize their own work. This class will explore how to understand an editor's needs and interests, how to conceive stories, how to pitch ideas to editors, how to do research and reporting for stories, how to use techniques of reporting to produce criticism and engage in advocacy, the mechanics of news and feature articles, and the role of blogs. We will read and analyze a handful of magazines to understand their audiences, advertising bases, contents pages, mastheads, and editorial calendars. We will deconstruct individual news articles and features to understand and evaluate their angles, news value, formal structures, storytelling devices, and turns of phrases. Students will be asked to write a series of pitches, press releases, short news stories, and reviews of events and openings.

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

<u>**PLDS 3017 HUMANITARIAN DESIGN**</u>

Humanitarian design uniquely focuses on the promotion of welfare and social reform. A humanitarian designer is someone who locates, defines, and solves problems connected with human needs. Because these needs are often linked with the natural environment, as human life cannot be separated from it, sustainability and ecology become vital considerations for such design.

The core of humanitarian design tackles issues applicable to any social context: morality, ethics, sense of purpose, balance and quality of life, protecting the global commons, management of human waste, minimizing disease, promoting health, housing and education for the disabled, emergency and disaster relief, and homelessness, among others. The discourse that arises from these considerations calls for a rebirth of all design with the intention of improving the world and people's lives.

This course aims to educate students about humanitarian design through readings and lectures, and invites students to apply these lessons in their own varied fields of study and practice.

3 CR
Pathway: Design Studies
Faculty: Natalia del Rivero
Open to: Juniors and Seniors only

[added 11/5/10] <u>**PLDS 3333 LEARNING THROUGH DESIGN**</u>

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

York City in order to perform first-hand observations of their educational environments and methods.

3 CR
Co-requisite(s): None
Open to: Juniors and Seniors only.
Pathway: Design Studies.
Faculty: Mariah Doren
Note: 15 student max enrollment.

DESIGN STUDIES PATHWAY: SENIOR SEMINARS

[added 10/22/10] **PLDS 4050 SENIOR SEMINAR: ETHNOGRAPHY AS DESIGN: ANTHROPOLGICAL PERSPECTIVES FOR TACKLING SOCIAL PROBLEMS**

This course explores the practical applications of integrating ethnography into the design process. Combining both critical readings on ethnographic practices and theories, as well as the development of personalized research projects, students will develop techniques for integrating the analysis of 'lived experience' into their design practices. This will involve intensive reading, discussion, and data collection in the first half of the semester and explorations into the material application of ethnography during the second half of the semester. Central to this effort is an emphasis on exploring how reflexivity in design can be a catalyst for social change. Through this course students will gain a deeper understanding of: a) the historical relationship between ethnography and design; b) skill-sets for conducting ethnographic work; c) and the opportunity to craft personalized techniques for integrating ethnographic methods into their design processes.

3 CR
Pathway: Design Studies
Faculty: Todd Nicewonger
Open to: Seniors only.

PLDS 4060 SENIOR SEMINAR: MAGICAL DESIGN

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

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

<u>**PLDS 4070 SENIOR SEMINAR: DESIGN & SOCIAL JUSTICE**</u>

<u>**PLDS 4075 SENIOR SEMINAR: DESIGN FOR THE AGING POPULATION**</u>
This senior seminar explores how "The Life Course Revolution" impacts on the design and meaning of public space. Students will study plans, images, and texts describing "new" public space, the better to appreciate the impact of "The Life Course Revolution" on how and where we live our lives. The seminar will build upon cross-cultural material, some historical material, and cutting-edge design in the United States.
3CR
Faculty: Jeffrey Rosenfeld
Pathway: Design Studies
Open to: Seniors only

[updated 10/22/10] <u>**PLDS 4076 SENIOR SEMINAR: DESIGNING MODERNITY**</u>
This course, which takes its title from an exhibition held at the Wolfsonian in Miami Beach, explores modern design. Over the past 150 years, scholars, designers, and cultural critics have responded to the increasing nature of our artificial world in various ways. Some praise modernism, while others view modernity as the end of civility, claiming that modern design destroys our values, morals, and ethics. This class assesses these varied responses and examines ways in which modernism has affected design processes and products. Some topics we will study include: new technology and the design process, race and modernism, modernity and gender, design and social class, design and luxury, and modern design as cultural reform.
3CR
Pathway: Design Studies
Faculty: David Brody
Open to: Seniors only

<u>**PLDS 4090 SENIOR SEMINAR: DESIGNING URBAN TRANSFORMATION**</u>
This interdisciplinary senior / graduate level seminar explores a conceptual and practical shift in the field of urbanism to better fulfill its potential as a mode of practice, and to make deeper and longer-lasting impacts on the form, functioning, and processes of city-building. This new shift is crafted by drawing from Pragmatist philosophy, innovative practice, and experimental pedagogies, and consists of three elements: city as flux, consequences of city design, and design practice as a creative political act. Students will learn about strategies for designing urban transformation through a series of presentations, readings, discussions, and case studies from around the world. In addition, students will learn about the original research as well as the inventive projects in urbanism that the instructor has carried out.
3 CR
Pathway: Design Studies
Faculty: Aseem Inam
Open to: Seniors only.

<u>**PLDS 4872 SENIOR SEMINAR: SEMIOTICS**</u>
After four introductory sessions exposing the seminar to what the French writer Roland Barthes called the semiological adventure (of the 1960s and '70s), the course becomes an applied semiotics, addressing Americans for whom European theory is but a catalyst for action, for self-insertion into the U.S. marketplace. These first lessons focus on the major names of the

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

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

FASHION STUDIES PATHWAY: INTERMEDIATE COURSES

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 Meyer's and Edward Steichen's 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 Brodowich (Harper's Bazaar) and Alexander Liberman (Vogue). Richard Avedon's and Irving Penn's "New Look" will close the first half of the 20th century.

Themes such as isolation, psycho/sexual, and gritty realism will be some of the themes explored as the class moves to the second half of the twentieth century. The class will conclude with an examination of the direction of fashion photography in the twenty-first century, including works in avant-garde and online fashion magazines.

3 CR
Pathway: Fashion Studies
Faculty: Jacqueline Strano
Open to: Sophomores and Juniors only.

[updated 10/29/10] **PLFS 2000 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: Lisa Santandrea

FASHION STUDIES PATHWAY: ADVANCED COURSES

PLFS 3000 FASHION & EMBODIMENT

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

3 CR
Pathway: Fashion Studies
Faculty: Lucy Collins
Open to: Sophomores and Juniors only.

PLFS 3011 FASHION: STRUCTURES AND SHELTERS 1910-2010

Though we are accustomed to the contemporary multi-media vehicles of the fashion show, the museum exhibition, and the art/performance installation, each of which conflates the sartorial with the painterly, the architectonic with the sculptural, this course seeks to examine the historical spaces of convergence between Fashion, Art and Architecture, specifically from the early twentieth century to the present day. Students will examine fashion objects that reflect or homage works of fine art, that function more as 'shelters' than as clothing. The course will trace the influence of Constructivism, Cubism, Surrealism, Minimalism, Pop and Digital Art on fashion designs and fashion imagery, and will similarly map the confluent trajectories of these movements as fashion has adapted and morphed them. Particular attention will be paid to the work of Le Corbusier, the Bauhaus, Frank Lloyd Wright, Future Systems, Tadao Ando, Rem Koolhaas and OMO, Fernando Romero and LAR, Huerzog & de Meuron, Zaha Hadid, Chanel, Hussein Chalayan, Martin Margiela, Paul Poiret, Madeleine Vionnet, Charles James, Issey Miyake, Balenciaga and Nicolas Ghesquiere, Claes Oldenburg, Robert Morris, Anish Kapoor, Damien Hirst, Liubov Popova, Mondrian, and many others. The students will be required to give one team presentation on a multimedia collaboration and will be assigned a decade from which to discern a movement or fashion/art/architecture trend that they will dissect for a final paper and individual presentation. Class participation assignments will also be given throughout the semester.

3 CR
Pathway: Fashion Studies
Faculty: Elyssa Dimant
Open to: Sophomores and Juniors only.

PLFS 3012 FASHION AND SOCIETY

Fashion is one of those deceptively familiar terms whose meaning is actually quite elusive and problematic. Fashion does not stand apart on its own, but exists within and bears a symbolic relationship to society and contemporary culture. The goal of this course is to examine this relationship, and to hone the students' analytical skills as well as appreciation of fashion. To achieve this goal, we will study fashion and its relationship to art, social status, and gender, among other topics. We will discuss the work of individual designers and the role of the fashion media.

The students will examine various texts from literature, journalism, and cultural criticism. Guest speakers, a film and a field trip will provide additional material for in-class discussions and three written assignments.
3 CR
Pathway: Fashion Studies
Faculty: Eugene Rabkin
Open to: Sophomores and Juniors only.

[cancelled 10/22/10] **PLFS 3026 DEATH OF COOL**

[updated 11/8/10] **PLFS 3026 HOLLYWOOD'S GRAND DAMES**
Hollywood can be considered both a land of fantasy and, at its best, one of eternal truths. To appeal to audiences, successful films reflect the tone and the style of the times. While big-screen styles may be more extreme than those available to the average shopper, they provide insight to contemporary sartorial desires. This remains the same whether a story is one of aspiration or morality. This class will focus on some of the most iconic actresses of the century – those who created specific "types" that still resonate today. Homework will include film viewings and readings. Classroom activities will include discussion of films and presentations on contemporary fashions of each decade. Think about this: Both French couturier Elsa Schiaparelli and MGM costume designer Gilbert Adrian claim credit for popularizing the shoulder pads that became iconic in the 1940s. Will we answer this question? We will certainly try.
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: Lisa Santandrea

FASHION STUDIES PATHWAY: SENIOR SEMINARS

[cancelled 10/22/10] **PLFS 4050 SENIOR SEMINAR: FASHION STUDIES TBA**

SPATIAL DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

PLSD 2000 HISTORY OF WORLD URBANISM
The course is an introduction to urbanism by focusing on two key aspects of the form of cities in history. First, the subject will challenge the singular narrative, usually Eurocentric and often colonial in attitude, regarding the material city in the world by exposing learners to multiple points of view, especially the relationship between urban form and cultural meaning. Second, the subject will emphasize dynamic change over time in addition to the static materiality of urban space and form. Historical themes and case studies will include urban divisions, public places, the street, the grid, the city as diagram, the skyline, and the urban process. The goal is to develop amongst students a critical, vibrant, and relevant view of the global history of urbanism.
3CR
Pathway: Spatial Design Studies
Faculty: Aseem Inam
Preference: Given to Urban Design Studies sophomores.
Open to: Sophomores and Juniors only

PLSD 2017 SPACE, DESIGN & THE EVERYDAY

Who makes space? Does space consist only of designed artifacts? What role does collective imagination play in the way we perceive spaces? How can you as a user, activist, artist or designer participate in the shaping of spaces that matter: the design of your local library, the revitalization of public spaces, the planning of a refugee camp? This class will ask such questions emphasizing the intertwined notions of production, consumption, appropriation and imagination in local and global spatial politics.

Addressing multiple spatial scales from those of interior and architecture to urban and wider geographical spaces, the course will scrutinize the role of various stakeholders in processes of spatial production and use: politicians, planners, architects, designers, residents, tourists, marketers, journalists and activists. The course will emphasize spatial issues that emerge in the process of globalization, particularly as they are shaped by conditions of intense demographic mobility, global media, environmental degradation, and weakening of the nation-state on one hand, but also a rise in trans-national and activist initiatives that aim at counterbalancing the effect of top-down strategies and acts.

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

[cancelled 10/22/10] **PLSD 3030 MOBILITY AND TERRITORY**

[cancelled 10/22/10] **PLSD 3560 DESIGN AND ARCHITECTURE: 1950'S AND 1960'S**

SPATIAL DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLSD 4001 SENIOR SEMINAR: MULTICULTURAL SPACES IN PARIS AND NEW YORK

In this course we will study the dynamics of multiculturalism and globalization as they are expressed in our urban spaces today. We will look at how these dynamics are mediated through design and architecture. Comparing the experience of Paris and New York, we will look at how designers and architects today tackle the challenge of responding to the needs of diverse audiences, both locally and internationally. We will study issues related to the presentation and representation of different identities and ethnicities in the space of the city. We will look at different neighborhoods in the two cities as examples of the ways in which differences in the local cultural context are communicated through the organization and use of urban space. We will also study different types of spaces in the city as examples of the ways in which public and private spaces get shaped to accommodate different groups of people.

3 CR
Co-requisite(s): none.
Open to: Juniors and Seniors only
Pathway: Spatial Design Studies
Faculty: Juulia Kauste

PLSD 4011 SENIOR SEMINAR: RESHAPING URBAN CHINA

The experiences of a new Chinese urban culture in the past century, especially in the last two decades, are important to a world that tries to deal with the emerging superpower in the era of globalization. This course examines major aspects of new Chinese urban culture such as architecture, design, fashion, environmental art, theatre and cinema, etc. We'll investigate such topics as new architecture and urban life in colonial Shanghai; urban life in newspaper illustrations and cartoons of the 1920s-40s; city planning, architecture and communal life in the communist regime; theatre and cinema under Mao; environmental art and urban culture in Post-Mao period; architectural designs by foreign architects since the 1990s; design and fashion; urban life and the politics of consumption. The course aims at helping students understand the formation and transformation of a new urban culture in a China that has been undergoing dramatic political, social and economic changes.

3 CR
Pathway: Spatial Design Studies
Faculty: Zhijian Qian
Open to: Seniors only

[updated 10/22/10] PLSD 4002 SR SEM: SOCIAL SPACE AND LIVING SPACE IN TRANSITION

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

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

PLSD 4070 SR SEMINAR: URBAN SOCIOLOGY & RELIGION

This seminar takes as its point of departure the notion that urbanism and religion are intrinsically linked. Across time and geography, cities have provided an essential platform for the religious experience. Though it is often understood as secular and commercial, the contemporary metropolis is no exception. The polarized reception of Park51, the proposed Islamic Community Center in Manhattan's Financial District, underscores the fact that religion is a vital force in contemporary urbanism.

Students will examine the sociology of religion as it takes places in today's cities, pulling from theories of urbanism, sociology, performativity and spatial practice. While addressing contemporary urban conditions around the world, we will pay particular attention to New York City, examining the many different ways the city has become an integral landscape for diverse religious faiths. Using New York as a laboratory, students will research, document and map the urban patterns and practices of contemporary religion.

3 CR
Pathway: Spatial Design Studies

Faculty: John Gendall
Open to: Seniors only

[updated 10/22/10] PLSD 4071 SENIOR SEMINAR: REVERSE UTOPIA/OBVERSE DYSTOPIA: AN OVERVIEW INTO THE CONTEMPORARY CRISIS OF URBAN VISIONS

After the many 'good' visions of perfect cities have turned to an evil reality, how can we fail to imagine the reversal of the optimistic views about social directive and revolving modernization? The optimistic illusions of a perfect place have been an ideal excuse for urban normalization, social stratification, and the systematic control of everyday life. In this case, Utopian thought is more strongly related with the coercive illusions of religion than with the necessity of speculating material changes to the social inequalities that dominate contemporary urban life.

From this starting conjecture, the seminar will begin with a structured negative reasoning of visionary urbanities since Plato's *Republic*. Through a Marxist framework, we will develop a dialectical understanding of the reactionary designs of Plato, More, Rousseau, Bacon, Owen, Saint-Simon, Fourier, Cabet, Bentham, Boulle, Haussmann, Bakunin, Ginsburg, Zemyatin, Huxley, Howard, Garnier and Le Corbusier. The seminar will conclude with a critical overview on the visual rhetoric of postmodern utopias: from Jacobs and the Italian Radicals to the New Urbanists. The goal is the critical buildup of a historical consciousness towards the urgency for radical design visions to urban life.
3 CR
Pathway: Design Studies
Faculty: Miguel Robles-Duran
Open to: Seniors only.

VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES

PLVS 2000 COMICS HISTORY

Comics history is being made right now, with the rise of graphic novels and the flourishing of a vital artistic scene. But comics have deep roots. Visual narrative ranks among humankind's earliest art. The specific form we think of as "comics" has ancestral ties to the invention of mass reproduction, and direct precedents in the eighteenth and nineteenth centuries. This course will trace the history of comics as an art form up to the present day, including comic strips, comic books, underground comix, graphic novels, and more. We'll consider how different definitions of the form can shape perceived history, and we'll examine the ways that working commercially for mass reproduction has affected the form's development. We'll study the careers of groundbreaking innovators who have advanced the art form, and our reading will include some of the most important and influential comics ever published.
3 CR
Co-requisite(s): none.
Open to: Juniors and Seniors only
Pathway: Visual Culture Studies
Faculty: Bill Kartalopoulos

PLVS 2040 SCIENCE FICTION: UTOPIAN AND DYSTOPIAN NARRATIVES

Science fiction, in both cinema and literature, frequently resorts to utopian and dystopian tales, enticing our imagination with vivid descriptions that transport us to future times and distant lands. But at the same time, those narratives are also firmly grounded in the historical moment in which they are produced, revealing both the fears and aspirations of the societies in which they are born, and providing insightful commentary about those very same societies. In this course we will examine some of the most influential science fiction utopian and dystopian narratives in film and literature to explore and discuss philosophical ideas, political systems, social issues and cultural trends. This course demands active class participation, requires weekly reading and viewing of movies, and is writing intensive.

3CR
Pathway: Visual Studies
Faculty: Heliodoro San Miguel
Open to: Sophomores and Juniors, and Seniors by permission only

VISUAL CULTURE STUDIES PATHWAY: ADVANCED COURSES

PLVS 3005 MEGASTRUCTURE

This course explores the intersection of architecture, urbanism, visual culture, and socio-political diagnoses in the 1960s and 1970s. We will first explore megastructures as a development of late modernism, carrying forward the modernist program of radical social and political reform through architecture, as a potentially positive solution to the social and ecological ills accompanying rapid advancements in technology in both capitalist and socialist economies. We will further explore megastructure as a metaphor for uncontrollable government bureaucracies, exploding financial markets, and the growth of mass media; in the late '60s and '70s, this dystopian vision, in which social and ecological ills are exploited for political and financial gain, was an American specialty, on view in architecture and urban planning schemes in major cities, and in the classic conspiracy thrillers of the era, such as The Parallax View and Three Days of the Condor, which we will read as "megastructural allegories."

3CR
Pathway: Visual Studies
Faculty: Jeffrey Lieber
Open to: Juniors and Seniors

[updated 10/29/10] PLVS 3011 MELODRAMA

Melodrama is a dominant form of cinema associated with turbulent plot twists, heightened emotion, personal struggles and crises, and overwrought, but sympathetic, protagonists—many of them female-- struggling to fulfill themselves against impossible personal and societal odds. But melodrama is also a rich narrative mode where the emotions and conflicts generated within the film narrative, and the attempts of both male and female characters to "find happiness," become a rich prism through which to study the culture that produced the film, particularly its moral and emotional values, sexual and gender roles, and its treatment of race and ethnicity. This course will study classic film melodramas that present such narratives, characters, and conflicts. We will examine representation of personal and emotional struggles and how these are resolved; simultaneously we will explore how such films critique the history and culture of their contemporary period, and by extension, ours.

Pathway: Visual Studies

Faculty: Walter Srebnick
Open to: Juniors and Seniors only

PLVS 3075 THE FUTURE OF THE WORLD: VISUAL LANGUAGE & THE INFORMATION AGE

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

PLVS 3650 AESTHETICS IN EARLY FILM

This course explores the aesthetic and intellectual roots that contributed to define cinema as an art, and the diverse currents that shaped modern film. We will delve into the influence of technological developments, literature, fine arts, avant-garde movements, and film pioneers, to trace their impact in the most prominent cinematic trends and filmmakers. Students will develop a more complex appreciation of the context that framed the evolution of film language and aesthetics. This course does not require previous knowledge in cinema, but demands weekly viewing of movies, active in-class participation, and is writing intensive.
3 CR
Co-requisite(s): none.
Open to: Juniors and Seniors only
Pathway: Visual Culture Studies
Faculty: Heliodoro San Miguel

VISUAL STUDIES PATHWAY: SENIOR SEMINARS

PLVS 4000 SENIOR SEMINAR: CURATING THE CITY

This course examines the demands placed on the practices of art by the city and everyday life. Prolific in image, sound, movement and other sensations, urban life has fuelled cinema, photography and literature, in particular, which have sought to grasp its thundering dynamism. Variously conceptualized as theatre, archive and museum, the city has been considered a repository of history, collective and personal memory, a palimpsest, a stage, the site of encounters, movement and migration. Each of these approaches frames the city from a unique perspective. The course will work through theoretical, historical, literary and artistic sources to consider how artists have provoked and been provoked by the city, the forms of urban knowledge they have produced, and in particular, the ways in which urban experience exceeds and eludes representation.
3 CR

Pathway: Visual Studies
Faculty: Radhika Subramaniam
Pre-requisite(s): One intermediate course.
Open to: Seniors only

PLVS 4080 SENIOR SEMINAR: STUDIO PRACTICE AND CONTEXTS

In this course, students will use their senior thesis projects as the lens through which to investigate how theory and practice influence each other. By exploring the thesis project through various formal, historical, critical, and social contexts each student will develop a framework through which to understand and communicate a studio 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 collaboratively across disciplines to provide feedback and support. The goal of the course is for students to develop strategies for further investigation after completion of the senior thesis project.
3 CR
Pathway: Visual Studies
Faculty: Jessica Cannon
Pre-requisite(s): One intermediate course.
Open to: Seniors only

GRADUATE COURSES

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

ELECTIVE COURSES

PLAH 5376 ON DISPLAY
This interdisciplinary graduate-level course is designed for students interested in how the act of displaying objects of art, design and material culture (1) shapes the reception of those objects, and (2) speaks to the assumptions, priorities and concerns of those producing the exhibition. Combining historical, theoretical, and practical approaches to problems of display, this discussion-based seminar aims to bring together MFA students (working artists and designers) with MA or PhD students (historians, curators, theoreticians, etc.) so that the populations can learn from each other's perspective others matter crucial to all. Readings will draw from fields including anthropology, art history, criticism and museum studies, and visits to exhibitions in New York City will ground these diverse readings in particular case studies. Students will be encouraged to work in cross-disciplinary groups throughout the semester (although the final project can be either a group or individual endeavor – each student will choose). Finally, discussions both on-line and in-class will encourage students to consider their own studio practices or scholarly endeavors in relation to ideas of display, narration and representation.
3 CR
Open to: Graduate students only from the Dec Arts and AMT Masters Programs. Permission from these programs may be required for entry.
Note: Maximum enrollment of 20 students.
Pathway: Art History
Faculty: Laura Auricchio

PLDS 5010 SPACE, MEDIA, IDENTITY
The course will consider space in its various scales: architectural, urban, geographical. Space is not simply a physical entity, but also a conceived one. Today, spatial experience is hybridized including both physical facets of sited materiality and digital ones. New spatial experiences through mediated spaces bring together remotely located subjects and create new types of identity which are no longer determined by notions of bounded spatiality, such as national affiliation, but emerge transnationally. The class will consider a variety of case studies ranging from mediated experiences of space in global mega events such as the Olympic Games or the World Cup; new forms of individual and group identities through social media and blogging; integration of spectral media into urban space; the rise of transnational political communities through Internet activism; fashion territories and fashion/textile design that address issues of identity and geography; and the re-emergence of urban surveillance and its relation with citizenship rights.

3 CR
Faculty: Jilly Traganou
Open to: Graduate students only.

[updated 11/5/10] <u>PLDS 5100 DESIGN AND SOCIAL SCIENCES</u>
One of the more important developments in the social sciences and humanities has been the turn to design by scholars as diverse as Bruno Latour and Ackbar Abbas. At the same time, design has been moving from the production of commodity artifacts to increasingly more complex social problems such as designing health care systems, pension plans, sustainable environments, and even financial instruments. This turn to what has been called "high complexity design" when combined with the increasing use of ethnographic methods in companies such as IDEO has led some to propose "design thinking" as alternative to engineering inspired planning models which have dominated fields such as international development. Drawing upon the unique strengths of the New School, this course will map out some of the areas of interaction between design studies and the social sciences and humanities. Some of the topics will include: 1) wicked problems; 2) ritual, brainstorming, and prototyping; 3) the phenomenology of affect; 4) the performativity of finance; 5) designing architectures of choice; 6) infrastructure and its discontents. Readings will include Gillian Tett's Fools Gold; Heidegger's The Question Concerning Technology; Cass Sunstein and Richard Thaler, Nudge; Tim Brown, Change By Design; John Thackera's In The Bubble; Chris Anderson's The Long Tail; Bruno Latour, The Love of Aramis; Bent Flyvbjerg, Making Social Science Matter. There will be a special focus on the global financial crisis as an example of design failure. Students should have read Fools Gold for the first class. Students will be encouraged to come up with their own projects.
3 CR
Open to: Graduate students at NSSR and Parsons.
Note: Enrollment of 8 students maximum.
Faculty: Ben Lee

HISTORY OF DECORATIVE ARTS AND DESIGN PROGRAM, MA

[updated 10/22/10] PGDE 5102 SURVEY OF DECORATIVE ARTS 2

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

3 CR
Open to: Graduate students, with preference given to MA Decorative Arts majors.
Faculty: Sarah Lichtman

PGDE 5132 HISTORY OF GRAPHIC DESIGN

The course will discuss the history of graphic design from the wood-type era of the mid nineteenth century to the digital design of the present day. We will consider the place of graphic design and the reproductive arts on the cultural hierarchy, and their relation to innovations in the formal languages of other fine arts. The course will place the development of graphic languages within the larger contexts of social history, technological change and art history. It will also examine issues of typographical experimentation, legibility and other semiotic concerns and their relation to the functions of graphic design. In addition, we will consider advertising, corporate identities and the various roles design plays in the propagation of consumer culture.

3 CR
Open to: Graduate students, with preference given to MA Decorative Arts majors.
Faculty: Ethan Robey

PGDE 5160 TOPICS IN RENAISSANCE DECORATIVE ARTS

This class will explore the art of private life in Renaissance Italy, focusing on Florence in the fifteenth and sixteenth centuries. The material culture of the Florentine palace and the rituals of family life, in particular those associated with courtship, marriage, and birth, will be our focus. Over the course of the semester we will consider the organization of space in relation to function and use; the character and meaning of interior decorations, particularly moveable objects, and the role of gender and class in domestic space. Sessions will examine such objects as wedding chests (*cassoni*), dowry gifts, birth trays, glassware, majolica, tableware, and the rituals of 142 domestic life associated with them. Special topics include *studioli* and collectors' cabinets. We will be able to take advantage of two exhibitions at the Metropolitan Museum of Art: "The Art of the Royal Court: Treasures in Pietre Dure from the Palaces of Europe," (closing in late September) and "Love and Marriage in Italian Renaissance Art" (opening in early November). Class visits to these exhibitions will be mandatory.

3 CR
Faculty: Tracy Ehrlich
Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5161 THE EARLY MODERN SPACE: DECORATION AND MEANING IN FIFTEENTH-THROUGH SEVENTEENTH-CENTURY EUROPE

This seminar will explore the creation and decoration of both constructed interiors and the temporary spaces formed by social, political and religious events, such as pageants, processions, and banquets, in Early Modern Europe. Permanent and portable embellishments in a variety of media – from painting, sculpture, and woodwork to tapestries and other textiles – will be considered. Emphasis will be placed on context: how did decoration work with space and function and what meaning did these carefully contrived "sets" convey to owners and contemporary viewers?

This course is intended to encourage analytical thinking and original research. Requirements include 3/4 class presentations, a research paper, and class participation.
3 CR
Faculty: Lorraine Karafel
Open to: Graduate students, with preference given to MA Decorative Arts majors.

[updated 11/5/10] PGDE 5162 CULTURE OF FURNITURE

This course will explore French furniture from a range of points of view; those of its designers and makers, of the city's guilds and trade regulators, of the elite women and men who used it and those, like us, who attempt to research and write histories of it. The course employs three main methods: the study of the object, the study of the representation of the object, and the theoretical positioning of the object.

We will explore how pieces were built, considering how and why certain workshop practices developed, and whether furniture had agency in driving cultural practices and values. We will consider how furniture was depicted, and why, in various eighteenth-century texts. We will consider the place of furniture in various theoretical fields of study and historiographies, particularly those of anthropology, sociology and social history, and also those of connoisseurship and histories of style.
3 CR
Faculty: Sarah Lawrence
Open to: Graduate students, with preference given to MA Decorative Arts majors.

[cancelled 10/22/10] PGDE 5163 ART DECO

PGDE 5164 FILM THROUGH THE DECORATIVE ARTS

This course will examine film through the lens of the decorative arts. Beginning with silent movies, it will explore how costume, makeup, architecture, and set design convey information as to character, class, ethnicity, and gender. Feminine ideals of beauty, images of power, and notions of city and empire are some of the themes to be examined. Musicals, dramas, westerns, film noir, and animated features will be viewed (literally and figuratively) for the ways in which the decorative arts construct representations of reality that reinforce film narrative and contemporary ideologies. Readings will be drawn from film theory as well as from texts on Material culture. The course will be held as a seminar with participation deemed essential.
3 CR
Faculty: Marilyn Cohen
Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5181 THE ENGLISH COUNTRY HOUSE

This course will focus on country houses as centers of wealth, status, and power for aristocratic and gentry families within the rural countryside, as well as their decline into the later 20th century and their rebirth as anchors of Britain's heritage sector since WWII. Subjects covered will include: the evolution of the architecture and planning of country houses and estates; related developments in engineering and domestic technologies; the role of the decorative arts in the design and function of the country house; the history of landscape design in relation to the country house; the socio-economic and political roles of the country house; the relationship of the country house to connoisseurship and collecting, in particular the Grand Tour; the history of country house visitation, preservation, and interpretation; and the image and meaning of the country house in Anglo-American culture, particularly in literature and film.

3 CR

Faculty: Sean Sawyer

Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5182 THE DECORATIVE ARTS MARKET

This course serves as an introduction to the commercial marketplace for Western decorative arts of all types and periods, through a combination of lectures, some by industry professionals, class discussions and field trips to New York City resources, including retail galleries, shows and auction houses. Students will learn how to handle, identify and judge the quality of objects, while considering commercial implications imposed by laws of supply and demand. Students will be evaluated through four short written course assignments and a main written assignment, due in the penultimate class.

3 CR

Faculty: Nicholas Dawes

Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5201 ARTS OF THE TABLE

A course on historical dining and entertainment, focusing on European ceremonies and traditions of the renaissance through the nineteenth century. Special attention will be given to the origins, forms and functions of ceramics, textiles, metalwork, glass and sugarwork centerpieces on the tables of kings and courtiers. Historic cookbooks, ceremonial protocols and archival inventories will be introduced and examined, as well as festival illustrations and publications. Familiarity with French will be helpful. Course requirements: Two short presentations resulting in two short papers. Class participation will influence midterm and final grades.

3 CR

Faculty: Maureen Cassidy-Geiger

Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5204 DESIGN AND MODERNITY

This course highlights a number of responses to modernism and modernity, but it examines how, in reaction to modernism's universalizing tendencies, there was considerable tension as attempts were made to synthesize 'modern' and 'British'. In Britain, design responded to global competition, particularly in relation to the economically strong USA, but also Europe both before and after 1945. Of key importance was the role of design as representative and constitutive of 'the maelstrom of modern life'. Design as process, representation, object, and ideology was a critical part of the matrix of twentieth century cultural practices in Britain providing sites for the

articulation and representation of identities; national, cultural, sexual, class and generational, and although 'Englishness' brought a distinctive inflection to debates about modernity and design, other identities were emerging and changing.

3 CR
Faculty: Sarah Lawrence
Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5206 ADVANCED FURNITURE SEMINAR ON NINETEENTH- AND TWENTIETH-CENTURY FURNITURE

By the end of the nineteenth century, the United States emerged as an imposing economic force on the world's stage. An important component of this success was the growth of industry paralleled by unprecedented innovation and technology. The furniture industry represented one aspect of this development. This seminar will examine the changing styles of furniture in the nineteenth century against this economic background from the largely hand-crafted neo-classical furniture of the early years of the century to the proto-modern designs of the last quarter of the century. There will be individual lectures on the principle furniture makers and visits to museums and private collection in New York Century. Each student will select one piece of furniture to research and analyze and will present both a written twenty-page paper and a thirty minute oral presentation.

3 CR
Faculty: Barry Harwood
Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5207 MODERNISM IN GLASS: EUROPEAN AND MODERN EXPRESSIONS, 1890-1950

The late nineteenth century marked a high point for creativity in glass. Works in glass created in Europe and America by artists such as Josef Hoffmann, Emile Gallé, Louis Comfort Tiffany, and Frederick Carder exhibited unprecedented virtuosity, demonstrating a fusion of technical complexity and artistic expression. After World War I, artisans and manufacturers continued to explore new techniques and styles. Global economic and social changes played a role in the distinction that arose between glass produced as works of art and glass manufactured for domestic consumption. New ideas in art and architecture became increasing international and the design of objects for everyday use gained importance as industrial designers emphasized the modern ideals of utility, affordability and good design.
Modernism was expressed in a collection of styles from the turn of the century into the early 1950s. Ideas and aesthetics emanating from the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes and the Bauhaus spread across Europe to the United States where distinctive American traits emerged. Glass artists and companies from Scandinavia (especially Sweden), Germany, France, Italy and America all produced glass of importance during this period and explored the use of cubism, machine geometry, streamlining, organic design, and historicism in their glass. The rise of advertising and merchandizing, museum and department store exhibitions and international expositions also played an important part in the development of modern design in glass.

3 CR
Faculty: Diane Wright
Open to: Graduate students, with preference given to MA Decorative Arts majors.

PGDE 5212 ARTS OF WAR

In the seventeenth century the word "art" referred both to science, in the sense of skill and technique, as well as to creative production. This double meaning will be central to our investigation of the techniques and aesthetics of war as a major influence upon a broad cross-section of the visual and decorative arts in seventeenth-century france. New technologies in war generated a new formal vocabulary in arms, fortifications, and cartography. But they also engendered a new pictorial and allegorical vocabulary. Indeed, war permeated the "civilian" decorative and figurative arts at all levels of society. Evolving methods of fortification meant advances in hydraulic engineering, land massing and surveying that were emulated in the gardens of le nôtre and fountain design; canon foundries influenced bronze techniques; and armor and horsemanship influenced fashion and court pageantry. Our approach will be historical, cultural, iconological, technical, and stylistic.

3 CR
Faculty: Victoria Sanger
Open to: Graduate students, with preference given to MA Decorative Arts majors.

[updated 11/8/10] PGDE 5210 MODERNISM AT HOME
This course examines the nineteenth-century house as the primary locus of modernization in European design: the place where new materials, technologies and forms were adopted and adapted to define the experience of modernity. It invites students to explore domestic modernism as a nineteenth-century construction, with special emphasis on the interaction of nature and artifice in design. We will investigate nineteenth-century modernism as a spectrum of new formal and ideological possibilities from which designers and dwellers had to choose. Focusing on developments in Britain, France, and Germany, we will consider the negotiation of the natural and artificial in the work of prominent figures such as Schinkel, Dresser, and Horta, as well as lesser-known designers and firms. Readings will be drawn from primary texts, and accounts of interiors in period fiction, as well as recent critical literature and historical critiques of nineteenth-century material culture, such as Walter Benjamin's Arcades Project.
3 CR
Faculty: Freyja Hartzell

PGDE 5220 THINKING CONTEMPORARY DESIGN
This course is a colloquium on the contemporary means, methods and approaches for thinking, studying and articulating "design." Less seminar than rigorous conversation, and conducted in a diagnostic workshop setting, the aim will be to think contemporary design analytically, critically and with transformative intent. Arguing that one of design's continuing limitations lies in the profession's inability to articulate adequately what design achieves, the work of the course will be designed to develop student's capacities for effective analytical and persuasive presentations of design understanding. The expected outcome will be professional-level presentations of such understanding using a variety of media and aimed at a variety of audiences.
3 CR
Faculty: Clive Dilnot
Open to: Graduate students, with preference given to MA Decorative Arts majors.

SPECIAL REGISTRATION

PGDE 5901 EQUIVALENCY

Limited to students who have attempted, but not completed, 48 credits, and who need to be registered for six credits to retain student loans.
1 to 12 CR

PGDE 5900 INDEPENDENT STUDY, 3 CR
PGDE 5905 INDEPENDENT STUDY 2, 3 TO 6 CR
Students who wish to pursue a specific interest, beyond what is available in any existing course, may work independently under the supervision of a faculty member or museum curator. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the project and the signatures of the independent study supervisor and the program chair. A student must have completed 12 CR in the Masters Program before pursuing an independent study.
Open to: Graduate students only**.**

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

PGDE 5902 INDEPENDENT STUDY: THESIS
Please see program for approval.
3 CR

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 5903 INTERNSHIP
PGDE 5904 INTERNSHIP 2
Students who wish to acquire additional professional and practical experience in the field may choose to intern. Arrangements for and approval of any internship comes through the Chair; a student must have completed 12 credits in the Masters Program. As an intern the student is required to work a minimum of eight hours per week, or 120 hours total during the semester. In addition, the student keeps a journal reporting their activities that is submitted at the end of the semester to the Chair, who, in consultation with the internship supervisor, awards a grade on the basis of performance and written work. To register for an internship, the Contract for Internship is completed, which requires a description of the internship and the signatures of the internship supervisor and the program chair.
3 to 6 CR
Open to: Graduate students only**.**

PGDE 5999 MAINTAINING STATUS
Non-credit; limited to students who have taken 12 or more credits.
0 CR
Open to: Graduate students only.

PGDE 5906 SPECIAL STUDIES 1
PGDE 5907 SPECIAL STUDIES 2
Registering for this course permits students to receive credit through Parsons School of Design for approved graduate courses taken at NYU, FIT, or the Bard Graduate Center. In addition, a student must have completed 12 CR in the Masters Program before taking courses elsewhere.
3 CR
Open to: Graduate students only.

FASHION STUDIES PROGRAM, MA

PGFS 5020 INTERPRETING FASHION: CASE STUDIES IN THEORY AND METHODOLOGY

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

3 CR
Pathway: Fashion Studies
Faculty: Christina Moon
Open to: Graduate students, with preference given to MA Fashion Studies majors.

PGFS 5030 FASHION CULTURES: LECTURE, 0 CR
PGFS 5031 FASHION CULTURES: RECITATION, 3 CR

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

Pathway: Fashion Studies
Faculty: Todd Nicewonger, Christina Moon
Open to: Graduate students, with preference given to MA Fashion Studies majors.
Note: PGFS 5030 and PGFS 5031 must be taken together in order to qualify for credit.

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
Pathway: Fashion Studies
Faculty: David Brody
Open to: Graduate students, with preference given to MA Fashion Studies majors.

PGFS 5140 PRIVATE PARTS: BODY IN SOCIETY

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

3 CR
Pathway: Fashion Studies
Faculty: Elizabeth Morano
Open to: Graduate students, with preference given to MA Fashion Studies majors.

PGFS 5150 FASHION AND TIME

In this class students will explore the relationship of fashion and time through the visual and material analysis of fashion in dialogue with theoretical work that investigates concepts such as newness, longevity, authenticity, history, memory, and time. The course places a particular emphasis on the phenomenon of retro and the presence of the past in the contemporary context. By researching and analyzing different uses of the past in fashion design and imagery, including revivals or retro-styles, the morphing of past forms through new materials, sampling, secondhand dress or the reinvention of fashion brands, students will delve into multiple meaning dimensions of the appropriation and recall of history in fashion that go beyond the common association with nostalgia to a more nuanced understanding of fashion and the materialization of time. Readings include the work of authors such as Barbara Burman-Baines, Fred Davis, Caroline Evans, Walter Benjamin, Jean Baudrilliard, Maurice Halbwachs, Vilem Flusser, Boris Groys.

3 CR
Pathway: Fashion Studies
Faculty: Heike Jenss
Open to: Graduate students, with preference given to MA Fashion Studies majors.

SCHOOL OF
ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

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

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

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

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

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

PAGD 1050 DESIGNING SYMBOLS
The symbol, the essence of an idea, is the basis for a successful trademark and the first step in the development of a corporate identity program. Students in this course are trained to think in

terms of abstract images, to create visually appealing and meaningful graphic statements applicable to letterheads, posters, displays and other graphic material.
2 CR
Pre-requisite(s): PAGD 1060 Typography 1.

PAGD 1060 TYPOGRAPHY 1

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

[updated 11/5/10] PAGD 1061 ADVANCED TYPOGRAPHY

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

PAGD 1070 PROCESS & SKILLS

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

[updated 10/29/10] PAGD 1090 PUBLICATION DESIGN

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

PAGD 1091 INTERACTIVE/WEB DESIGN 1

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

PAGD 1092 WEB 2:

OPEN SOURCE DESIGN

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

role of design in the open source world? And how can we give back to this new collaborative movement? This course is about learning to develop and execute strong design concepts, and not to learn a specific software or programming.

COMPUTER AS SKETCHBOOK

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

2 CR

PAGD 1096 PHOTO LITHOGRAPHY

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

2 CR

PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN

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

2 CR

Open to: Junior or Senior level students from any program with at least one semester of Typography.

Note: Permission from the program required.

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

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

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

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

GENERAL STUDIO, AAS

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

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

CULTURE
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.

[updated 10/29/10] COMMUNICATION (FORMERLY "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.

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.

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

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

2 CR

COMMUNICATION DESIGN, BFA

REQUIRED COURSES

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

SOPHOMORE YEAR

PUCD 2010 PRINT DESIGN
This first-semester Sophomore requirement introduces students to the varieties of methods and materials used throughout the communication design field. Students learn basic design processes - from conceptualizing to execution - as well as the importance of "design thinking" to creative and effective visual communication. A variety of projects will acclimate the student to the manipulation of two-dimensional space through color, form, scale, proximity, language, concept, and context. Students will use a combination of hand skills and digital skills to complete assignments.
3 CR

PUCD 2013 LETTERPRESS
This course celebrates letterpress by using the computer to apply the fundamentals of typesetting and the essential principles of typography to the 500-year-old tradition of relief printing. Letterpress adds an exciting, tactile quality to design. The "bite" that is characteristic of letterpress is the result of the type being impressed into the paper. This added dimension is pleasing to the eye and touch, making the craft of letterpress an effective design tool. Letterpress offers a tangible quality and nostalgic feel that 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

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

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

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

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

PUCD 2031 BUSINESS PRACTICES FOR MEDIA
This class is an introduction to the Creative Media business and your personal economic realities within that industry. Questions that will be analyzed include: How will I make a living after I graduate, what types of jobs are available for creative professionals in today's (and tomorrow's) Media Market, What information do I need if I want to run a business or even start my own, How do I maintain my Creative Integrity when faced with a client's demands, along with basic business concepts.
Building a career and Managing a successful Creative Media business in today's challenging competitive environment presents unique challenges when compared to other, more traditional, businesses. Business Practices in Media will introduce the key management concepts necessary to understand, work in and run a successful creative media company. Areas of focus will include market differentiation, maintaining clients and growing revenues, raising money, managing finances and budgeting, staff development, technology, sustainability, social responsibility and legal compliance. Discovery of key concepts will be achieved through a combination of presentations, case studies and projects.
3 CR

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

JUNIOR YEAR

PUCD 3010 ADVANCED TYPOGRAPHY
This Junior-level required course further explores the power of meaningful typographic communication, while tempering it with emphases on its counterparts: concept, language, form, compositional ploys, graphic techniques, and technology. Students' skills are pushed to new levels through research and investigation.
3 CR
Pre-requisite(s): all Sophomore-level requirements.

PUCD 3095 TOPICS:

ART DIRECTION
This course is intended as an introduction to art direction/design for advertising/ marketing for three key media: Print, Broadcast and Internet. To create an effective design for advertising and a broad spectrum of media that designers must be aware of, the student will initially investigate the history of each key medium and how art direction has dramatically evolved and been impacted by a variety of socioeconomic influences, market segmentation and a broad range of technology changes. The student will then be challenged with a variety of assignments, focused in each key media discipline, to art direct/design creative solutions utilizing and exploring the use of type, photography, illustration and motion. The student will also concentrate on proper initial document and file preparation for exporting completed files to a variety of media outlets. In addition the course will explore how to apply the principals of design and art direction that can be utilized to migrate in a cross channel marketing environment and how best to make them work synergistically. There will be a number of guest lectures, open class discussion analyzing successful and unsuccessful ad campaigns, and related field trips.
6 CR
Pre-requisite(s): PUDT 2100 Interaction: Core Studio
Open to: Majors only.

[cancelled 10/29/10] INFORMATION DESIGN
This course is an advanced studio for students particularly interested in developing more complex projects within the domain of information design. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Students will work with a more independent focus towards the latter half of the semester, building a substantive portfolio piece.
6 CR
Pre-requisite(s): PUDT 2100 Interaction: Core Studio
Open to: Majors only.

[added 10/29/10] INTERACTION
This course is an advanced studio for students particularly interested in developing more complex projects within the domain of interactive media, including game design, web media, mobile media and physical computing. Students will compliment the historic and

theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Students will work with a more independent focus towards the latter half of the semester, building a substantive portfolio piece.

6 CR

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

Open to: Majors only.

PRINT STUDIO

This course is an advanced studio for students particularly interested in developing more complex projects with a specific domain of publication and print design, particularly in considering how it relates to dynamic media. 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.

6 CR

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

Open to: Majors only.

SENIOR YEAR

PUCD 4205 SENIOR THESIS 1

This course continues the discussion begun in Advanced Studio Design. Students are encouraged to develop their own theories and practices for design. Instructors challenge students to expand their own capabilities through independent design research and experimentation. A secondary aim of the class is to build powerful portfolio pieces. Seniors are encouraged to consult the instructors, academic advisors, and fellow students before choosing a section.

6 CR

[updated 10/29/10] PUCD 4210 SENIOR THESIS 2

Working closely with an advisor, students develop and create a substantial, original thesis related to the fields of design. This required studio course is the basis for the Senior Thesis Exhibition in the Spring.

3 CR

Prerequisite(s): PUCD 4205 Senior Thesis 1

Open to: Majors only.

SOPHOMORE ELECTIVES

PUCD 2100 IMAGING FOR DESIGNERS

This Sophomore elective course provides an understanding of the practical aspects of photographic image-making for designers. Both traditional and digital photographic methods will be explored. Students will gain the skills necessary to document and present concepts for client

and portfolio. A variety of exercises will hone skills in imaging both two- and three-dimensional work.
3 CR

PUCD 2110 DISPLAY LETTERING

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

[cancelled 10/29/10] **PUCD 2120 CALLIGRAPHY**

JUNIOR AND SENIOR ELECTIVES

[updated 11/5/10] **PUCD 3020 INTRO TO INFORMATION DESIGN**

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

[cancelled 10/29/10] **PUCD 3110 INFORMATION DESIGN 2**

PUCD 3030 BOOK DESIGN

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

PUCD 3035 BOOK COVER DESIGN

This course provides a rigorous introduction to the field of book cover design, one of the most flexible and engaging areas of graphic design, with room for everything from the flashy to the metaphysical. However, beneath the incredible variety of designs there are strict principles for

balancing the at-times contradictory needs of combining package, book, and promotion design -- while also respecting the intent of the author(s).
3 CR
Pre-requisite(s): all Sophomore-level required courses.

PUCD 3040 CORPORATE DESIGN

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

PUCD 3050 PACKAGE DESIGN 1

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

PUCD 3060 ADVERTISING CONCEPTS

Whether aggressive or subtle, selling and advertising are critical attributes to successful communication. Students gain familiarity with methods of creating original advertising concepts via text and image, and also explore principles of advertising design and layout. The psychology of effective presentation, through text, typography, photography and illustration, is integral to the class. From rough thumbnails to precisely executed comprehensives, all methods of visual exploration are investigated.
3 CR
Pre-requisite(s): All Sophomore-level required courses.

PUCD 3085 PHOTO EDITORIAL

This hybrid studio/lecture course addresses the distinct but interrelated disciplines of photo editing and art direction. A variety of preparatory projects will culminate in students choosing a topic of personal interest, writing an essay, elaborating it with images, designing, and typesetting the final monograph. Class discussion and critique will cover the wide range of issues involved in image selection relative to concept, context, and desired impact.
3 CR
Pre-requisite(s): 2100 Imaging for Designers.

PUCD 3120 CORPORATE IDENTITY & PACKAGING

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

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

PUCD 3170 EDITORIAL DESIGN

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

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

PUCD 3200 TYPEFACE DESIGN

Designing typefaces requires a combination of dedication, skill, and knowledge. This year-long course gives students a general overview of the history of type design and an introduction to current methods and tools. Students will design letterforms, carefully convert them to digital format, and compose them into working digital fonts.

3 CR
Pre-requisite(s): All Sophomore-level courses and PUCD 2110 Digital Lettering.

PUCD 3300 SPATIAL GRAPHICS 1

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

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

PUCD 3140 SPATIAL GRAPHICS 2

This course builds upon the introductory course Spatial Graphics through in-depth exploration of specialized topics such as exhibition design, wayfinding systems, the use of time-based/electronic media, and nonlinear narratives in a linear context.

3 CR
Pre-requisite(s): PUCD 3300 SPATIAL GRAPHICS 1

PUCD 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.

PUCD 4040 PROMOTION DESIGN

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

3 CR

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

PUCD 4060 PRINT CAMPAIGNS

This advanced course explores many facets of advertising. Through critique and presentation, gain a better understanding of the relationship between creativity and sales, as well as how the art director and writer team conceptualize. Further, explore how that effort evolves into a powerful advertising campaign through the use of creative, intelligent, emotional and persuasive words and images.

3 CR

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

PUCD 4071 EXHIBITION DESIGN

This course builds on the knowledge and skills from Exhibition Design and Wayfinding Systems. Students will create time-sensitive events and exhibitions (trade show exhibits, corporate/public events, temporary exhibitions, galas, etc.) that address the viewer's complete sensory experience. Each aspect of the event design process (goals/concept, model/comprehensive, and production specifications) will be considered. Work will range from the design of one-day events to short-run installations. Prerequisites: All Sophomore-level requirements + (one of the following) Exhibition Design or Spatial Graphics.

3 CR

Prerequisites: Typography 1 and Communication Design 1.

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

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

freedom to utilize unconventional methods and materials. Projects created are geared towards portfolio presentation.

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

PUCD 4111 PROFESSIONAL PROJECTS

This course will teach students to strategically solve a design problem for a real client, or a theoretical one. Students will be given a design brief and will learn to ask the correct questions of the client in order to deliver a successful solution. Sample assignments may include marketing material design, web applications, follow up ad campaigns if necessary, banner design, outdoor posters, logo design and application. An integral part of the class will be the actual presentation of the work to the rest of the class and in many cases actual clients. Students will learn the art of verbal presentation which is critical to the success of not only getting a job, but selling an idea to a client. The clients will come from small to mid level not for profit organizations who cannot afford traditional design firms. This will afford the students real problem solving challenges and in many cases see their work in print. Students will learn to take real copy and design with it. This class is for any student who is self motivated and wants excellent portfolio samples upon graduation.

3 CR
Prerequisite(s): Senior Thesis.
Open to: Non-majors with permission.

PUCD 4132 BRAND EXPERIENCE DESIGN

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

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

[added 10/22/10] PUCD 4145 ADVERTISING AND MARKETING

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

3 CR

PUCD 3900 INDEPENDENT STUDY

Please see program for approval.

1 TO 6 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 TO 2 CR

PUCD 4210 SENIOR THESIS 2

Please see department for approval.

6 CR

DESIGN & TECHNOLOGY, BFA

REQUIRED COURSES
FIRST YEAR

PUDT 1200 TIME: CORE STUDIO
This studio provides the student with a thorough introduction to various aspects of time-based media, including video, audio, and animation. Students are taught to apply their creative and technical skills to story-telling and the use of time-based design as it applies to all media. Studio assignments provide the student with a broad overview of current technologies and historical perspectives, and students execute projects in several different media–both analog and digital. Projects range from traditional storyboarding and animation to experimental broadcast design, digital video production and multi-track sound mixing.
4 CR
Open to: Majors only.

PUDT 1202 TIME: CORE LAB
This course introduces students to the basic principles, processes, and materials of three-dimensional design through a series of projects which stress problem solving, experimentation, and tangible results. Students explore form and space by studying concrete design methods such as modeling and visualization.
2 CR
Open to: Majors only.

PUDT 1203 CREATIVE COMPUTING
This course will introduce students to the building blocks of creative computing within the visual and media environment. Students will learn to create dynamic images, type and interfaces, that can translate into print, web and spatial forms. Through weekly problems, students will learn programming fundamentals that translate in virtually all programming platforms and will later be introduced to basic ideas of physical computing, employing unconventional input devices such as sensors, microphones, and new output devices.
Primary software platform: Processing.
3 CR
Open to: Majors Only

SOPHOMORE YEAR

PUDT 2100 INTERACTION: CORE STUDIO
This course is an intensive project-based studio, focusing of the principles and elements of interactive and online media. Students will produce projects with increasing complexity, focusing on historic precedents, information architecture, media integration and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and principles of user experience.
4 CR
Pre-requisite(s): PUDT 1100 Core Studio: Image or equivalent
Open to: Majors only

PUDT 2101 INTERACTION: CORE LAB

This course provides hands-on production skills and processes for projects in Core Studio: Interaction. Students will learn processes and techniques for website and interactive design, media integration and problem solving. In-class projects will be complimented by the production of a rich-media interactive portfolio. Primary technologies include: HTML, CSS, Adobe Flash, AS 3.0

2 CR

Open to: Majors only.

PUDT 2200 SPACE: CORE STUDIO

In the spring of sophomore year, students choose a studio based on their interest in either time-based media or interactive media. Students learn how to develop a narrative, create storyboards, character sketches, and carry out production of a short digital narrative work.

4 CR

Open to: Majors only.

PUDT 2201 SPACE: CORE LAB

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

2 CR

Open to: Majors only.

JUNIOR YEAR

PUDT 3000 PROTOTYPING

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

3 CR

Open to: Majors only.

PUDT 3900 INDEPENDENT STUDY

Please see program for approval.

0 to 6 CR

PUDT 3910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 2 CR

SENIOR YEAR

PUDT 4200 THESIS 2
Students continue their Thesis development in the final semester during the Thesis Production Studio. Advised and critiqued by their Thesis faculty, students present prototypes and frequent production progress to the course during formal and informal work-in-progress presentations. In addition, students select an external Thesis Advisor, a professional suited to the student's study. During the semester, students also consider the gallery exhibition and Thesis publication. Special emphasis is placed on execution of the concept developed in Core Studio 7.
6 CR
Pre-requisite(s): PUDT 4100 THESIS 1
Open to: Majors only.

FINE ARTS, BFA

REQUIRED COURSES

SOPHOMORE YEAR

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

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

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

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

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

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

PUFA 2035 VISUAL THINKING: NARRATIVES

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

[updated 10/29/10] ## PUFA 2038 VISUAL THINKING: NEW GENRES 2

Description forthcoming.
3 CR
Open to: Non-majors with permission of the Fine Arts Program.

JUNIOR YEAR

[updated 11/5/10] ## PUFA 3023 MEANS:

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

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

PUBLIC ENGAGEMENT
The terms "site" and "specificity" have been broadly interpreted and expanded upon over the last century and especially within the last 30 years by artists, architects, critics and

theorists. This class will discuss various approaches and strategies involved in placing a work within a "site" context and the ensuing issues, politics, and meanings that arise from it. We will be viewing and discussing a broad selection of artists' work that have been and are currently associated with the category of site specific and public engagement.

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

[updated 10/29/10] **PUFA 3024 MODES:**

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

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

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

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

SENIOR YEAR

PUFA 4002 SENIOR CONCENTRATION 2
Continuing from the first semester of Senior Concentration, the student continues to develop work based upon an intensive exploration of thematic materials and techniques. In this intensified studio program, with the assistance of a faculty member, students will be expected to do much of their work independently; tough critical choices about art will have to be made.
5 CR
Open to: Majors only.

PUFA 4032 SENIOR THESIS
This course is adjunct to the Senior Concentration where students are urged to articulate their ideas, verbally and in writing. Each student is required to write a thesis for presentation to a final Faculty Review.
3 CR
Open to: Majors only.

PUFA 4034 THESIS LECTURES 2

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

0 CR

Open to: Non-majors with permission of department.

PUFA 4054 THEORY, PRACTICE, AND CAREER

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

3 CR

Open to: Majors only.

ELECTIVES
PUFA 3800 PROFESSIONAL PRACTICES

Please see department for approval.

3 CR

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

ILLUSTRATION, BFA

SOPHOMORE YEAR

[cancelled 10/29/10] **PUIL 2015 ILLUSTRATION CONCEPTS 1**

[added 10/29/10] **PUIL 2016 ILLUSTRATION CONCEPTS 2**
The goal of this course is to help students connect the world of concepts and ideas to image making. It begins with the evolution of developing a personal style while tailoring work to specific assignments. All projects emphasize the process of illustration/design from concept to completion. Each student will develop the verbal skills to explain and discuss their choice of ideas and solutions. Course work reflects the range of job possibilities illustrators/designers receive. Emphasis will be on meeting deadlines, evoking the appropriate mood and realizing a concept that solves the problems presented.
3 CR
Open to: Non-majors with permission of the program.

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

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

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

JUNIOR YEAR

[cancelled 10/29/10] **PUIL 3010 ILLUSTRATION CONCEPTS 3**

[added 10/29/10] PUIL 3011 ILLUSTRATION CONCEPTS 4

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.

SENIOR YEAR

[updated 10/22/10] PUIL 4011 SENIOR THESIS 2

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

3 CR

Pre-requisites: Junior Concepts

Open to: Non-majors with permission of department.

PUIL 4021 PROFESSIONAL PRACTICES 2

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

3 CR

Pre-requisite(s): Type/digital electives

Open to: Non-majors with permission of department.

JUNIOR AND SENIOR LEVEL ELECTIVES

PUIL 3072 CHILDREN'S BOOK ILLUSTRATION

Students will develop an original picture book for children. They are introduced to all phases of this process from initial conceptualization, writing, editing, paging, illustrating and creating the

final dummy. Students conduct independent research using their own books and learn how to present them to potential publishers.

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

PUIL 3094 VISUAL NARRATIVE

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

3 CR
Pre-requisite(s): Juniors and Seniors only.
Open to: Non-majors with permission of the 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 3121 WEB FOR ILLUSTRATORS

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

3 CR

PUIL 3123 SKETCHBOOK WAREHOUSE

This class will explore and examine the commercial viability of the work of sketchbooks. The sketchbook will be understood as a repository for ideas and explorations, which will ultimately make up a personal vision. In turn this vision can be used as a presentable, comprehensive, finished, work of art, which is also essentially a warehouse of commercial potential.

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

PUIL 3232 READING GRAPHIC NOVELS

The focus of this seminar course will be on close-reading of a select group of graphic novels, looking at the plot, formal quality, cultural and aesthetic contexts, and the history embedded in each work. The graphic novels will be chosen for their historical significance, thematic richness, and formal innovation, and complemented by secondary sources and criticism. Authors will include Art Spiegelman, R. Crumb, Chris Ware, Julie Doucet, Dan Clowes, Linda Barry, and Kim Deitch. There will also be a small group of discussions with the authors discussed in attendance.

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

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

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

PUIL 3234 THE DARK SIDE

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

showing the student how to get from the commercial magazine page to the fine art gallery, and how to subsequently merchandise the art, while keeping a sense of thematic personal and artistic integrity to the illustrations.
3 CR

PUIL 3235 VISUAL POLITICS
The seminar explores the ways in which the visual arts and politics inform each other on both the conscious and implicit levels. Taught by faculty from the New School for Social Research and the Parsons School for Design, students explore the visual as a site of politics and politics as a site of the visual.
3 CR

PUIL 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): Junior and Seniors only.
Open by: permission only.

[cancelled 10/29/10] **PUIL 3250 MAKING MOVING PICTURES**

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

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 1002 DRAWING & PAINTING

Part two of a yearlong course builds on basic elements of drawing introduced in the first semester. Students explore the basic elements of color through painting. Emphasis is place on developing the skills of seeing, developing an intuitive understanding about composition, color and learning through process of critical observation. To assist students in their pursuit of a personal and unique vision; the course seeks meld the skills of direct observation and process with photographic seeing.
2 CR
Pre-requisite(s): PUPH 2001 Drawing 1 or equivalent.
Open to: Non-majors with permission of department

PUPH 1011 FRESHMAN SEMINAR 2

In part two of this year long course students continue their exploration of photography's multiple modes and roles. Participants continue to explore the dialectic between form and concept and the potentialities of the medium. Participants will utilize both traditional and digital image capture and output and work in both black and white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.
4 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of the department.

[updated 10/22/10] PUPH 1016 DESIGN 2: 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): PUPH 1015 Design 1: Line to Pixel or equivalent.
Open to: Majors only.

Please see the Art & Design History & Theory course descriptions for the following descriptions:

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

SOPHOMORE YEAR

PUPH 2004 STUDIO & LIGHT 2
Students are required to choose one of the sections offered. Each section will focus on a different area or aspect of photography. Instructors will explore the expressive, emotional and physical characteristics different types of light in real world scenarios.
FASHION
LIGHTING
PORTRAITURE
3 CR
Pre-requisite(s): PUPH 2003 Studio and Light I and PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of department.

PUPH 2010 EXPERIMENTS 1
This course will concentrate on alternative printing techniques using as many different times of negatives we can think of. Techniques will include making 4x5 negatives and larger, printing with cyanotype and Van Dyke Brown. These historical techniques were invented by of Henry Fox Talbot, Sir John Herschel as well as other notable photographers and scientists. Students will be encouraged to learn how to use these processes in combination with modern day processes and to push the envelope as to what they can do to make multi-dimensional images as well as 2D work.
3 CR

PUPH 2011 SOPHOMORE SEMINAR 2
This course serves as a bridge from Style, Theory and Analysis to Junior Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style.
3 CR
Open to: Non-majors with permission of department.

PUPH 2013 PHOTO TOPICS
The photography department will be offering several sections of Photo Topics in the spring semester. Topics vary for each section and the instructor for each section will be discussing contemporary issues in photography and photographers in today's world. An example of one Photo Topic is Insight Out: Self as Subject--A self-portrait is more than just a recorded reflection or presence of ourselves; it is a way to discover our point of view and opinions about the world around us. Finding ourselves in our subject matter leads us to discover our vision of life and how to best depict that vision by photographic means. We will start by looking at a recorded history of the self-portrait both in photography and painting. We will look at contemporary photographers

who have used themselves in their art and who have used other people and objects in order to express and represent themselves. Active participation in this class will be requested through improvisational photographic exercises in narrative construction and self-portrait. Guest speakers will supplement this class and students will be required to make class presentations on occasion. The class environment will emphasize and support experimentation in the medium by traditional means and otherwise.
3 CR
Pre-requisite(s): PLVS 2300 Photo History or equivalent.
Open to: Non-majors with permission of department.

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

PLVS 2300 HISTORY OF PHOTOGRAPHY, 3 CR
PLAD 2500/2501 INTRO TO VISUAL CULTURE & RECITATION, 3 CR

JUNIOR YEAR

PUPH 3002 JUNIOR SEMINAR 2
Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.
3 CR
Pre-requisite(s): PUPH 2009/2011 Sophomore Seminar 1 & 2 or equivalent.
Open to: Non-majors with permission of department.

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

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

SENIOR YEAR

PUPH 4003 SENIOR SEMINAR 2
The second semester of this full year course will be divided into two seven-week modules. The first part will deal with identifying what your goals are for after you graduate and how you are going to accomplish them. You will discuss resume and portfolio presentation, how to identify, acquire, and maintain clients, how to approach a gallery or a museum, how to negotiate contracts, copyright, and reproduction rights, what the tax advantages and liabilities are of free-lance status. The second part of the second semester will concentrate on preparing for your Senior Show: how to edit and sequence your work, how best to use your allotted space, how to mat and frame your pictures, and how to hang them relative to a sight line. You will be required to keep a daybook specifically for this class.
3 CR
Pre-requisite(s): PUPH 3001/3002 Junior Seminar 1 & 2 or equivalent.

Open to: Non-majors with permission of department.

PUPH 4004 SENIOR SEMINAR LAB 2

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

2 CR

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

Open to: Non-majors with permission of department.

PUPH 4005 SENIOR THESIS TUTORIAL

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

1 CR

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

Open to: Majors only.

ELECTIVES

PUPH 1150 INTERMEDIATE PHOTOGRAPHY

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

3 CR

Pre-requisite(s): PUPH 1100 Introductory Photography or equivalent.

Open to: All except for Parsons Photography majors.

[updated 11/5/10] PUPH 1200 PHOTOGRAPHY 1

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

3 CR

Open to: Lang students and non-majors only.

PUPH 2200 PHOTOGRAPHY 2: 2ND LANGUAGE

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

3 CR
Pre-requisite(s): Photography 1 (PUPH 1200) or equivalent
Open to: Lang and non-majors only.

[updated 10/29/10] PUPH 2300 DESIGN 4: VIDEO

Students will work with Final Cut Pro while learning multiple methods of capturing and utilizing methods of video capture ranging from point and shoot cameras to the Canon Red, to HD video cameras. Students will develop a cinematic language and narrative strategies though the exploration of different methods of capture to convey meaning in short form video.

At the end of the semester students will:

- Have a working knowledge of the program Final Cut Pro.
- Develop methods of articulating linear and non-linear narrative.
- Produce a series of projects in time based media.
- Understand the application of video in multiple mediums and genres.

3 CR

[updated 11/5/10] PUPH 3902 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 3 CR

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

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

Open to: Majors only.

PUPH 3903 SPECIAL ELECTIVE

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

0.5 to 2 CR

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

Open to: Majors only.

PUPH 4006 PHOTOGRAPHY AND CINEMA

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

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

PUPH 4007 THE CREATIVE TEAM
This class will give students the opportunity to explore various roles within the photographic industry. Throughout the semester students will rotate the various roles; photographer, photography agent, producer, art director and photo editor.... Students will assume and producer work each week based on each rotating position. This class will culminate with an end of year class project where the class works as one micro team to produce a job for a real photographic client.
3 CR
Open to: Sophomores, Juniors, and Seniors

PUPH 4013 ADVANCED COLOR PRINTING
This course is designed to develop the student's visual style through their exploration of a wide variety of film exposure, darkroom printing and digital imaging techniques. Each student will be expected to take a particular aesthetic direction in their work and will learn to employ whatever techniques best support this direction. Each student will produce a final "professional" portfolio which is both technically and aesthetically cohesive.
3 CR
Pre-requisite(s): This course is open to juniors and seniors within the Photography Program, 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 4039 THE PERSONAL ESSAY
This course explores how direct statement of the facts of one's life can be heightened to communicate a personal experience of our shared world. Historic models from Lartigue's Diary of a Century to Nan Goldin's work will be discussed. There will be sessions on shooting, editing, sequencing and the class will climax in a digitally printed book or web based sequence.

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

PUPH 4044 TRANSITIONING TO THE PROFESSIONAL WORLD

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

PUPH 4045 INSTICT & METAPHOR

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

PUPH 4048 PHOTOGRAPHY AS EXPANDED MEDIA

Description forthcoming.
3 CR

PUPH 4052 THE ARTISTIC CAREER: EDITING

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

3 CR

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

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

[updated 11/5/10] PUPH 4059 FASHION PHOTOGRAPHY 2

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

4 CR

Pre-requisite(s): Fashion Photography I or a portfolio of 15-20 photographs is required for entry into the class and must be reviewed by the instructor.

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

Note: Student in Fashion two will be required to work one shift at New York Fashion Week. You will receive your assignment prior to the semester. Watch your e-mail prior to the beginning of the semester for a schedule of times.

[updated 10/29/10] PUPH 4063 PROJECTED ENVIRONMENTS

This is course explores the creation of environmental and architectural space through the use of projection. The course will focus on the creation of a physical, emotional, narrative, and performance space and its effect on the audience inhabiting that space, whether momentarily as in an installation or performance, or longer term. Students will learn and work with the projection program Isadora, while studying the historical and contemporary use of projection in performance, architectural and installation. Students will produce individual and collaborative projects with partners from across AMT.

3CR

Prerequisite: Basic working knowledge of Final Cut or iMovie.

Open to: students from across AMT, as well as Architecture

PUPH 4073 PERFORMANCE & PHOTOGRAPHY

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

3 CR

PUPH 4075 INTIMATE PORTRAIT

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

3 CR

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

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

PUPH 4079 PICTURING SEXUALITY

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

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Program, or equivalent.

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

[updated 10/22/10] PUPH 4090 PHOTOGRAPHY AS ACTIVISM

This course examines the nature and methods of activist art and photography, with an emphasis on contemporary activism. Students will consider the ethical issues and the psychology inherent in activism, and by blending theory, history and practice, students will engage in the methodologies and practices inherent in an activist process. The class will learn how to fund activist projects, specifically through NGOs and non-profits, and the role that new media plays in providing new multi-media platforms for distributing work. Students will be expected to produce a substantive final project with an activist focus in any genre, ranging from conceptual photography

to traditional documentary, and from still images to the moving image. Reading, research and writing underscore all activist work and will be essential elements in this course. The course will have core readings, but because students may choose to work in any genre, reading lists and other research sources will be individually tailored to each student.
3 CR

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

This course will explore the role and treatment of domesticity in contemporary photography and film. Over the course of the semester, students will produce photographs to complete three assignments, each of which will explore a different theme relating to the topic of domesticity. At the end of the semester, students will complete a final project that builds on one of the previous three assignments. This class is open to all genres of photography. We will consider prevalent ideas of family and home in America since 1945 through weekly discussions, slide lectures, movie screenings, and readings. We will look at the work of various photographers and directors for inspiration including P.T. Anderson, Tina Barney, Richard Billingham, Elinor Carucci, Larry Clark, Philip-Lorca diCorcia, Lee Friedlander, Sally Mann, Douglas Sirk, Laurie Simmons, Todd Solondz, Larry Sultan, and John Waters, as well as the work of a visiting artist. Please bring your portfolio to the first day of class.
3 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Freshman Photography majors and non-majors with permission of department.

PUPH 4110 THE ART OF BLACK AND WHITE PRINTING

The photographic process is a complex system of countless considerations. Its applications range from the "one-hour photo snapshot" to some of the most beautiful creations of the visual artist. This class is designed for any student who is interested in black & white photography irrespective of their level of achievement. A unique blending of assignments, field trips, critiques and class discussions not only motivates and stimulates, but raises each participating student to a higher level of understanding photography and their own personal vision. In addition, through demonstrations and supervised darkroom sessions each student is taught the skills needed to produce a gallery standard black & white print. Topics covered include: Exposing and developing a good negative, using different film and developers effectively, analyzing your negative, making a fine print, archival processing, gallery presentation, and the photograph as a personal statement.
3 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of department.

PUPH 4120 EXPLORING PORTRAITURE

This class will explore the lighting and history of portraiture. The instructor will focus on and demonstrate ways to use natural light to create portraits and will also discuss the theory and practice of portraiture on location in both the commercial and fine art settings.
3 CR
Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or equivalent.
Open to: Non-majors with permission of the department; priority given to first year majors.

PUPH 4125 STORYTELLING AND PHOTOGRAPHY

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

3 CR

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

Open to: Non-majors with permission of the department; priority given to first year majors.

[updated 10/22/10] 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

PUPH 4305 PHOTOGRAPHING ARCHITECTURE

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

3 CR

Pre-requisite(s): PUPH 2001 View Camera or equivalent.

Open to: Non-majors with permission of department.

PUPH 4305 PHOTOGRAPHING ARCHITECTURE

The class will engage the art of architectural photography in fine arts and the commercial realm, as well as examine architectural photography's history. We will have the privilege of viewing eras of change and the photographers representing those eras including: Sugimoto, Struth, Ruff, the

Bechers, Metzger, Eggleston, Erwitt, Ranger-Patsch, Abbot, Strand, Steichen, Baldus, Evans and Fenton among others. The class will host guest photographers and architects along with field trips. There is a shooting component to the class in which you will be free to use any format.
3 CR
Pre-requisite(s): PUPH 2001 View Camera or equivalent.
Open to: Non-majors with permission of department.

PUPH 4401 LOCATION LIGHTING

In this class you will learn to light with strobes, reflected light and natural light on location though the execution of several shoots. We will explore and discuss lighting outdoors and interiors.
3 CR
Pre-requisite(s): PUPH 2004 Studio and Light 2 and PUPH 2009 Sophomore Seminar 1 or equivalent. [Sophomores may take this class with departmental approval.]
Open to: Non-majors with permission of the department.

PUPH 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.

DESIGN & TECHNOLOGY, MFA

REQUIRED COURSES

FIRST YEAR

PGTE 5201 MAJOR STUDIO 2

Computation

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

Interactivity

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

Narrative

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

SECOND YEAR

PGTE 5301 THESIS STUDIO 2

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

ELECTIVES

PGTE 5009 SOUND PERFORMANCE & MAX/MSP 1

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

PGTE 5008 SOUND PERFORMANCE & MAX/MSP 2

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

PGTE 5019 AUDIO/VISUAL: SYSTEMS AND MACHINES

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

PGTE 5042 NARRATIVE AND DYNAMIC SYSTEMS

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

Open to: Non-majors with permission of department.

PGTE 5043 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

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

PGTE 5066 CODE FOR ART

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

3 CR

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

PGTE 5084 MAKING WIRELESS TOYS

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

3 CR

PGTE 5085 PHYSICAL COMPUTING 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

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

PGTE 5086 PHYSICAL COMPUTING 2

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

3 CR

Open to: Non-Majors with Permission.

[added 10/29/10] PGTE 5097 FASHIONABLE TECHNOLOGY

Fashionable Technology investigates the relationship between technology, fashion, craftsmanship, science, and design in a theoretical and practical framework. Technologies enrich the cognitive characteristics of our human epidermis and stimuli of our senses. Contextual analysis, developed in group projects, reveals and defines the aspects of communication, aesthetics and functionality with specific focus on the idea of the garment as an interface. A parallel understanding of physical computing and interdisciplinary design issues validate the feasibility of such (wearable) object / garment. The culmination of the collaboration studio is the creation of wearable objects / garments that demonstrates functionality and aesthetic appeal. Such objects(s) are exhibited at www.ambience11.se and/or performed by working with the dance company http://indelibledance.com/). Students are invited to join a smart materials workshop at ENSAD in Paris and a smart fabrics workshop at the amazing facilities of The Swedish School of Textiles in Boras, Sweden in May / June 2011 (to be confirmed).

3 CR

[updated 10/29/10] PGTE 5098 DATA VISUALIZATION

At what point does data become narrative and how can we, as designers, facilitate this transformation? How can we design interfaces and systems that will draw on generated data to show compelling stories, patterns, and points of view? This course will allow students access to a variety of data sets and APIs from the public domain such as article text, metadata (keywords, geotags, etc.), and archival data. Using these APIs, students will develop generative interfaces and data visualization projects that create dynamic views into the news and data of the present and the past.

3 CR

[updated 10/29/10] PGTE 5101 CYBERNETICS

An introduction to the principals and practice of cybernetics as it applies to the design of systems be they mechanical, biological, or social. This class provides a theoretical framework for modeling and understanding control, communication, and feedback in systems. In our hyper-complex, multi-layered world of processes and communication, we use and are used by cybernetic systems all the time. A critical understanding of concepts and underlying theory is important for designers who are creating and evaluating interactive systems. Through a combination of essential readings, presentations, and practical projects, students will gain conceptual tools for applied work in computation, physical computing, game design, web design, software application, and information architecture. Applied projects will take two forms: learning to identify and formalize real-world environments; and translating formal systems into concrete examples or simulations.

Critique will emphasize pragmatic ways in which cybernetic theory provides a strong grounding for developing design strategies, shaping design outcomes, and defining criteria and methods for project evaluation.

PGTE 5111 NARRATIVE STRATEGIES

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

PGTE 5112 CINEMA THEORY & PRACTICE

What are the formal elements that define a great work of cinema? What are the influences that inform great works? What are the tools and processes that aid on the creation of work that is engaging and seductive? In this course we study and analyze the language of cinema, and learn about the tools and techniques of the director, the cinematographer, the production designer and the editor. In class, students analyze a range of cinema from popular to avant garde to learn about these tools and techniques and how they are used in a formal manner to create a poetic effect.
3 CR

PGTE 5116 INTERACTIVE DESIGN FOR MUSEUMS

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

PGTE 5118 ITERATIVE RESPONSES TO NARRATIVE

Over the course of the semester students will create a Body of Work that engages a range of domains. This course is an excellent preparation for Thesis work for both graduate and

undergraduate students. This body of work often prompts investigations that are expanded upon in the Thesis Year, or supports ongoing investigations alongside the core Thesis activities in the Final Semester. Without the constraints and long-term commitment to a larger project, weekly and biweekly assignments provide the opportunity for fresh, active, and creative responses to a range of design challenges.

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

PGTE 5150 DESIGN & EDUCATION
This course will investigate the fundamental core principles and nomenclature of design taught at Parsons. Students will be presented with a series of presentations and lectures that address both conceptual, practical and theoretical applications of design and design education. Students will bring their expertise into these sessions and will develop a design pedagogy that can be applied to studio work, client presentations and the classroom. A course syllabus or primer will be developed by each student in an effort to understand the implications and influence that technology has placed on traditional design vernacular and education.
3 CR

PGTE 5157 ENTREPRENEURSHIP
Have you ever had an idea for a business that you would like to execute? Do you see yourself as being a manager in a digital media corporation? This course will provide students with the degree of business knowledge they need to compete in the world of digital media. Research and development, finance and accounting, project management, leadership, and human resources are all topics that will come under the purview of this course. Students will learn how to budget projects and offices, how to hire and manage employees, how to read and pay attention to business reports and trends, how to fund their ideas, and how to market their business. Students will be split into teams to complete final projects including a business plan and its execution.
3 CR

[updated 10/29/10] PGTE 5165 HYBRID WORLDS: NANOBIOTECH
Lecture course surveys the cultural impact of scientific and technological innovations, art and design inspired by science and art | sci collaborative projects. 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. The class will explore the history of bio and nanotech, the impact on cultural imagery in literature and film as well as social implications of these new sciences. The class will delve deeper into how this scientific advance is mutating our bodies, the food we consume, the animals we breed, and the environment we inhabit. Focus will be to go beyond negative criticism to consider strategies for raising consciousness about dangers and proposals for how these new sciences may be engaged.

Every week will be devoted to a particular theme with required reading, viewing of movie clips and

the class will frequently be visited by renowned artists, designers and scholars in the arts and sciences. Students will be asked to maintain a blog that incorporates their own ideas in relation to the subject and the midterm and final will consist of a paper and a proposal for an idea or concept. The final grade is based on the midterm, final, attendance and the blog.
3 CR

PGTE 5175 HISTORY OF ANIMATION

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

PGTE 5181 INTERACTIVE PROTOTYPING

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

PGTE 5185 INFORMATION ARCHITECTURE

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

PGTE 5187 NEW MEDIA: PAST, PRESENT, AND FUTURE

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

Open to: Majors only.

PGTE 5501 GAME DESIGN 2

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

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

PGTE 5900 INDEPENDENT STUDY

Enrollment is by permission of the program only.
1 to 6 CR

PGTE 5900 INDEPENDENT STUDY: COLLAB: CHINA

Enrollment is by permission of the program only.
1 to 6 CR

PGTE 5900 INDEPENDENT STUDY: OSI FELLOWSHIP

Enrollment is by permission of the program only.
1 to 6 CR

[added 11/5/10] **PGTE 5900 INDEPENDENT STUDY: SOLAR DECATHLON**

Enrollment is by permission of the program only.
1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for course description and approval.
0.5 to 2 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

FINE ARTS, MFA

REQUIRED COURSES

PGFA 5010 TRANSDISCIPLINARY GRADUATE SEMINAR

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

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

[cancelled 10/29/10] PGFA 5012/5014 GRADUATE SEMINAR 2 & 4

PGFA 5007/5017 GRADUATE CORE 2 & 4: STUDIO

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

[added 10/29/10] PGFA 5019 VISITING ARTISTS 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
Open to: Majors by registration. Lectures are open to all students and the public.

[added 10/29/10] **PGFA 5038/5048 GRADUATE SEMINAR 2 & 4**

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

3 CR
Open to: Majors only.

[updated 11/10/10] **PGFA 5230 GRADUATE STUDIO VISITS**

Graduate Studio Visits provide students with opportunities for one-on-one dialogue with internationally recognize artists and critics who participate in the AMT Lecture series throughout the year. These studio visits are designed to offer MFA students an introduction to understanding their work in relation to contemporary issues and practices of the profession. In addition, MFA students choose several additional artists each semester who they wish to have visit their studios.

0 CR

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

PGFA 5902 INDEPENDENT STUDY: GRAD THESIS
Please see Fine Arts Program for approval.
1 to 3 CR

PHOTOGRAPHY, MFA

FIRST YEAR

PGPH 5006 INDEPENDENT STUDIO 2

Building on work begun during summer residency students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a week-long residency in January (for the Winter Term) and June (for the Spring term) during which group and individual critiques are conducted and the Graduate Advisory Committee evaluate the student's work.

3 CR
Pre-requisite(s): PGPH 5003 Independent Studio 1.
Open to: Majors only.

[updated 10/22/10] PGPH 5007 INTELLECTUAL PROPERTY IN THE DIGITAL AGE

This on-line class will introduce students to the practical and legal issues surrounding copyright, trademark and patent protection in the digital age. It will sensitize students to the many issues they will face in their efforts to sell, distribute, protect and defend their creative works and products. The course also will explore the implications of contract law, of "work for hire" and "non-compete" clauses, and of moral rights laws as they pertain to art works.

Students will learn about the scope and the limitations of the protections that current law provides; how to identify and anticipate the issues surrounding sharing of works in this digital age; and how to protect their property rights in their works. Although this is not a "law" course, students will engage with these issues through assigned readings of law cases, selected current essays and articles. The readings will be supplemented by "real-life" exercises and practice-based assignments. This class is open to students from all divisions and disciplines, including art, fashion, design, media studies, music and creative writing.

3 CR

[added 10/22/10] PGPH 5008 PHOTO TOPICS [APERTURE]

This course takes Aperture as a case study. "Aperture—a nonprofit foundation dedicated to promoting photography—was founded in 1952 by photographers Ansel Adams, Dorothea Lange, Barbara Morgan, and Minor White; historian Beaumont Newhall; and writer/curator Nancy Newhall; as well as Melton Ferris, Ernest Louie, and Dody Warren. " This course explores the history, evolution, current position and function of the organization. From exhibition to publishing, Aperture remains one of the most influential photographic organizations in the world. Participants in the class will interact with key figures at Aperture as they consider the institution.

3 CR

PGPH 5009 EXPLORING NARRATIVE IN VIDEO

This class is devoted to the exploration of non-linear narratives that emphasize the use of video as an art medium. Students will learn to develop a personal work methodology that suits the content of their artwork, in a process that goes from conceptualization to shooting, editing, and considering various options of presentation. The class will look at examples of contemporary

artists that are pushing the conventions of narrative in their work, such as Doug Aitken, Jane and Louise Wilson, Candice Breitz, Eija Liisa Ahtila, Shirin Neshat, Omer Fast, Keren Cytter, Ryan Trecartin, and Johann Grimonprez. Students are expected to have basic knowledge of an editing software, preferably Final Cut Pro, but additional technical instruction will be provided, such as multi-channel editing, and organizing the work-flow between video editing, sound editing, and post-production effects.

SECOND YEAR

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

PGPH 5302 THESIS AND EXHIBITION 2
Part 2 of this three-course sequence focuses on the development of the thesis proposal. The written thesis proposal will include the theoretical and the practical. The theoretical should incorporate critical thinking past and present. Further candidates will discuss technical and material problems and their resolution. Finally they will create a budget for the project. This comprehensive proposal for both the written and visual components of the thesis will be presented to the thesis committee.
2 CR
Pre-requisite(s): PGPH 5301 Thesis and Exhibition 1.
Open to: Majors only.

ELECTIVE COURSES

PGPH 5205 SPECIAL ELECTIVE
Special Elective is arranged when a student and professor agree to work together outside of class for a semester. To register for a Special Elective, a student must prepare a plan of study, fill out the Contract for Independent Study/Special Elective form and have the plan of study approved by a supervising professor. The contract must detail the work the student will complete during the semester. Please see 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.

DIGITAL DESIGN, ELECTIVE

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

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

PUDD 1015 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.
3 CR
Open to: Non-majors with permission.

[cancelled 11/5/10] PUDD 1040 FORM: MODELING
This course will explore methods of three dimensional representation of the human body and architectural space, using clay or other materials. Students will model the human body from life to understand the elements of proportion, anatomy, weight and gesture. This course is strongly recommended for all students who intend to study along the Animation or CG pathways, and will serve as a spatial studio for students who may transfer into other programs.
3 CR
Open to: Non-majors with permission of department.

PUDD 2005 CG MODELING 1
3D is playing an increasingly large role in all areas of digital production. This is an introduction to 3D modeling and animation using Maya software. Emphasis is on getting a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders, lighting, and cameras. Basic animation techniques will also be covered, but modeling is the primary emphasis. Additionally, we will cover how 3D assets and images can be integrated with other production software in a variety of media.
3 CR
Primary software used: Maya.

PUDD 2010 CG CHARACTER 1
For serious animators only, this course provides 3D virtual space concepts and a robust examination of all aspects of the interface, lighting, rendering, etc., production pipeline, and composting issues. The course offers methodologies that be used in MFA Major Studio. Animation Concepts, Project Studio and Collaboration Studios. This course is for animations preparing for a career in the gaming, animation, or entertainment industries.
3 CR
Open to: Non-majors with permission of department.

PUDD 2020 AUDIO/VISUAL 1
Audio/video 2 is an advanced project-based exploration of high definition digital video and audio technologies. Students will collaborate on each other's crews, learn more advanced lighting, audio, and camera techniques as well as HD editing workflow. Readings cover both the technical

and historical aspects of digital film and video. Weekly in-class screenings will reinforce the learning objectives of the studio. Collaborative projects to learn each aspect of crewing will yield short exercises as well as a required final 5 to 15 minute narrative or documentary HD video short.
3 CR
Primary software used: Final Cut Pro
Pre-requisite: proven knowledge of 3-Chip Mini-DV Cameras and basic Final Cut editing and/or AV 1 or its equivalent.

PUDD 2028 WEB DESIGN 1

This is perhaps the most important and useful class a student can take within Digital Design. To do business in the 21st century, all designers should have a basic understanding of how a web page is constructed for self-promotion, communication, and confidence with the increasing presence of the web in all of the design disciplines. HTML, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. Projects will include the completion of a portfolio web site.
3 CR
Primary software used: HTML, Flash.

PUDD 2041 VISUAL NARRATIVE

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

PUDD 2080 DIGITAL IMAGING

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

PUDD 2104 SOUND DESIGN 1

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

PUDD 2510 ANIMATION: FOUNDATION

This is a basic course in traditional cel animation and the importance of understanding animation as a frame-by-frame art. The class focuses on character animation and the creation of believable motion and is an invaluable foundation for understanding the principles animation. Storyboarding, layout, key framing, in- betweening, animating characters with a basic knowledge of timing, spacing, stretch and squash, anticipation, easing in and out, overlapping action, secondary

action, exaggeration and the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations.
3 CR
Open to: Non-majors.

PUDD 2520 ANIMATION: DRAWING
This is a straight drawing studio that re-enforces the study of motion in the Character Studio. Students draw from the model, study and analyze the effects of gravity and weight in motion. This course is a pre-requisite for further Animation Sequence electives.
3 CR

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

PUDD 2006 CG MODELING 2
This course introduces methods and techniques for modeling realistic human or anthropomorphic characters for use in gaming and entertainment. This is an advanced course for students interested in polygonal and sub-division modeling and optimization for specific applications. The premise of the course is that if a student can model a human being, he or she will be able to model anything.
3 CR
Pre-requisite(s): PUDD 2005 CG MODELING 1.

PUDD 2007 CG LIGHTING
Focusing on tools and methodologies for creating complex imagery for animation and visual effects, this is a high-level course in Maya. Topics will include particles and fields, dynamics, complex shading networks for unique rendering situations, fur, cloth, and a basic introduction to MEL (other topics may be added depending on students needs/interests). Topics will be explored through demonstrations and lab time in class. An emphasis will be placed on "under the hood" experimentation through custom expressions and other procedural techniques.
3 CR
Prerequisite(s): PUDD 2005 CG Modeling 1 or CG Character 1

[updated 10/29/10] PUDD 2105 SOUND DESIGN 2: SYNTHESIS
In this course, students will explore different processes of sound design: recording, analog synthesis, digital modular synthesis, manipulation of digital audio, editing synthesis and electronic composition. In the process, students will develop an advanced understanding of a comprehensive suite of audio tools, divided into categories for musical creation, editing, and post production.
3CR
Pre-requisites: A grade of "B" or better in Sound Design 1
Open to: Non-majors with permission of department
Primary software used: ProTools, Reason, MIDI, Audacity.

PUDD 2500 ANIMATION: FORM
This course prepares students for animation as a cinematic art exploring both the structural underpinnings of time-based media and its real world application. Students learn:principles of story telling; cinema as an art form; the history of the moving image with a slant toward animation; secrets of Hollywood special effects; animation techniques including the many forms of puppet animation, cartoon based production and direct animation on film; concepts behind staging, lighting, cinematography, and edition.
3CR
Prerequisites: PUDD 2510 Animation:Foundation and PUDD 2520
Animation: Drawing, or permission of Animation Advisor.
Open to: Non-Majors.

PUDD 2511 ANIMATION: CHARACTER
Essentially a drawing and character design studio. Drawing from live models informs the student about the distinctions of character creation. Students work up a back story and a full character bible one or more characters. Rigorous attention is placed on story research and concept development and writing; character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition; studying animation drawing styles and rendering techniques.
3 CR
Pre-requisite(s): PUDD 2510 Cel Animation, PUDD 2520 Motion Drawing, PUDD 2500Animation Form & Style, PUDD 3140 Digital Motion 1.

PUDD 3020 AUDIO/VISUAL 2
Audio/video 2 is an advanced project-based exploration of HIGH DEFINITION digital video and audio technologies. Students will collaborate on each other's crews, learn more advanced lighting, audio, and camera techniques as well as HD editing workflow. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings will reinforce the learning objectives of the studio. Collaborative projects to learn each aspect of crewing will yield short exercises as well as a required final 5 to 15 minute narrative or documentary HD video short.
3 CR
Primary software used: Final Cut Pro
Pre-requisite: proven knowledge of 3-Chip Mini-DV Cameras and basic Final Cut editing and/or AV 1 or its equivalent.

[cancelled 10/29/10] PUDD 3070 EXPERIMENTAL VIDEO

PUDD 3110 WEB MEDIA 1
This course introduces Flash as the primary web design tool. The class workshops will cover the mechanics of image preparation, the simple construction of a web page, the incorporation of bitmap and vector graphics and sounds, animation techniques, cinematic effects, and interactivity. Students design and implement a web site. Focus is on the creative and artistic use of this particular program.
3 CR
Pre-requisite(s): PUDD 2028 Intro to Web Design.
Primary software used: HTML, Flash.

PUDD 3112 ANIMATION: METHODS

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

3 CR

Pre-requisite(s): PUDD 3110.

Open to: Non-majors.

Primary software used: Flash, Final Cut Pro

PUDD 3116 WEB MEDIA 2

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

3 CR

Pre-requisite(s): PUDD 3110 Flash.

Primary software used: HTML, Flash.

PUDD 3140 MOTION GRAPHICS 1

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

3 CR

Open to: Non-majors with permission.

PUDD 3141 MOTION GRAPHICS 2

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

3 CR

Pre-requisite(s): A grade of "C" ("B" for graduate students) or better in PUDD 3140 Digital Motion 1.

Primary software used: Adobe After Effects.

PUDD 3150 WEB DESIGN 2

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

3 CR
Pre-requisite: PUDD 2028 or equivalent
Primary Software Used: HTML, Flash, JavaScript
Open to: non-majors.

PUDD 3560 MOBILE MEDIA

Students will design and build mobile media learning the Flash Lite platform in the process of discovering the unique issues and considerations for media on cell phones. The course will explore how to apply existing knowledge of Flash development towards the mobile context, highlighting the differences between the user-interface, form factor and social contexts of mobile versus desktop experiences. Students will take advantage of Flash's rapid prototyping capabilities and iterate concepts directly in both emulators and actual Flash Lite supported devices. Both single and multi-player experiences will be considered. This course is ideal for students interested in game design, interactive multimedia, ubiquitous computing and mobile applications.

3 CR
Pre-requisite(s): Intermediate knowledge of Flash and ActionScript; or completion of other Flash electives, and/or other courses that cover these fundamentals.
Open to: Non-majors with permission of department.
Note: Course is recommended as part of a Game Design sequence.

PUDD 3610 DATABASES

This course is for anyone who is interested in creating databases or data-driven web sites. Students will be given an introduction to database creation and design, and will explore the issues behind well designed data driven projects. The course will include a survey of several database products and middleware languages, including ColdFusion, ASP, Microsoft SQL Server, Oracle, PHP, and MySQL.

3 CR
Pre-requisite(s): PUDD 3150 Advanced Web Design (or demonstrable knowledge of basic HTML and JavaScript).
Open to: Non-majors with permission of the department.

PUDD 3612 DYNAMIC INTERFACES

This advanced-level elective will focus on designing and developing digital user interfaces that are tightly integrated into dynamic data driven sources of content or information. The course will support research and development surrounding so-called rich internet applications, interactive data visualizations and experimental interfaces that offer new approaches to engaging with content. Special attention will be paid to integrating with public APIs, private databases and proprietary services such as multi-user real-time interaction and media streaming integration. In addition, the course will explore multi-touch and gestural controls and resolving distribution across a fragmented landscape of platforms and systems.

3CR

Suggested pre-requisites: Web, Web Media 1 & 2, Databases, Mobile Media, Designing for Usability, experience with data visualization and/or data-driven website design and development.

PUDD 4100 MOTION GRAPHICS 3

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

PUDD 4151 MOTION GRAPHICS STUDIO

This course provides the highest conceptual levels of type and image in motion. The focus will move from this point to a greater reliance on film and notions of cinematography. Guest lecturers will strengthen this aspect of the class. Each student will produce one assignment according to a uniform requirement and one assignment based around a thesis project -- either assigned or developed independently.
6 CR

PUDD 4502 ANIMATION: PRODUCTION 1

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

[cancelled 10/29/10] PUDD 4505 ANIMATION PRODUCTION 2

PUDD 4515 ANIMATION 3: INTERNSHIP

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

[updated 10/22/10] PUDD 4550 COLLABORATION STUDIOS
PUDD 4570 APPLIED RESEARCH

Collaboration/Applied Research 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.
3 CR

COLLAB: RED CROSS
This is a course for those interested in the social responsibility and agency of design, designers and design thinking. We will be partnering with the Red Cross, the worlds largest humanitarian with a membership of 100 million people internationally. In New York alone the American Red Cross (ARC) have a volunteer base of 8,000+ people and attend to an average of 8-10 emergencies per day – Brooklyn has the most fires in the US, second is Detroit. Children make up a large proportion of the people they serve yet the ARC recognizes that they need to develop new ways of connecting with young children and teenagers so that they can be better prepared in the event of a disaster. In the Collab Studio we will be exploring and designing digital and non-digital games, activities and drills, animations and films, mobile and online interactive works, and contemporary design-based curricula for elementary, middle and high schools. The work generated will be presented to the executive branches of the American Red Cross in Washington and New York with the intention of it being adopted and put into practice.

COLLAB: MOTION CAPTURE
The Motion Capture Collaboration Studio will teach the concept, practice, and application of motion captured Animation. Students will learn motion capture technology and where it can best be applied. This class will also bring students into an intermediate level in two motion capture software programs: Autodesk Motion Builder, and Vicon IQ. Students will capture motion data on the Curious Pictures, NY stage and apply it to 3D characters in Motion Builder. The aim of the studio is to create a finished game animation (Unreal engine) and/or a collaborative final animated narrative project that may include one or more characters. Students will learn to work collaboratively and produce a professionally finished project.
3 CR
Prerequisite: CG Modeling 1 (minimum), a good understanding of the Maya interface.
Open to: Non-majors with permission.
Primary software used: AutoDesk Motion Builder, Vicon IQ

COLLAB: SUBMEDIA PHYSICAL ANIMATION
Students will develop short animations for the Submedia "physical animation" zoetrope system for potential exhibition with the MTA Arts for Transit program. The Submedia system is a patented method of showing animations when the viewer moves through space (e.g., subway through tunnel, animation through windows; pedestrian moving across walkway, animation through in installation). The course has three components: 1. To learn basic physical animation theory and practice, including building classical and 21st century zoetropes, understanding basic principles of animation, and how to create animations for use in such devices 2. To create animations to be shown in public art locations (Bryant Park, Penn Station, and, if possible, Parsons), understanding constraints of the medium, public art, working with public art institutions 3. To learn modern theory and practice of creativity and creativity templates, based on the theory and practice of Jacob Goldenberg, and others.

COLLAB: VISUAL MUSIC STUDIO

The Visual Music Studio provides students from the Illustration and Communication Design and Technology programs at Parsons The New School for Design the opportunity to work together with a variety of analog and digital technologies to create animations to musical compositions and sound art pieces from contributing composers and instrumentalists from the New School for Jazz and Contemporary Music. In this collaboration studio, students produce one Visual Music public presentation that will showcase all audio-visual works and custom tools developed throughout the semester, and a DVD featuring the Visual Music works produced in the studio. A chamber music ensemble of student instrumentalists from the New School for Jazz and Contemporary Music will work closely with the Visual Music Studio to rehearse, perform, and record the musical compositions developed throughout the semester.

COLLAB: SOFT CIRCUITS

The goal of the class is to explore the integration of new materials and electronics into paper and textile based interfaces. The class will expose students to a series of tools and methodologies utilized to handcraft a suite of sensors and paper-textile based circuits. Students will also experiment with electronic activated inks such as electroluminescent and thermochromic inks to generate displays that are both decorative and functional. The class will emphasize craftsmanship, usability, aesthetic value, and provide basic physical computing insight through material exploration. For the final project, students are invited to collaborate to create a group project or participate in the fabrication of interactive table center-pieces for the Parsons 2011 Fashion Benefit.

[cancelled 11/10/10] COLLAB: NYC SUBWAY MAP

COLLAB: URBAN APP INCUBATOR

The Urban App Incubator is a semester long mobile application design competition offered by the Center for Mobile Creativity at the School of Art, Media and Technology at Parsons and sponsored by Nokia Research Center, Palo Alto [and other confirmed partners]. By enrolling in the course, you agree to enter into the competition and form a small team within the class and develop a mobile app that exploits New York City municipal data sources, APIs or other aspects of the Bloomberg administration's "open city API" initiative. Inspired by the Big Apps NYC contest and Startl incubator, teams will prototype and launch actual working services into the mobile app marketplace. The entries will be judged by a panel of industry and institutional experts and the winning team will receive bootstrap funding and further in-kind mentorship by the external partners. The course is ideal for the entrepreneurial interested in mobile and data-driven startups. The course is platform agnostic (i.e., teams can use any platform to build their ideas), the only requirement is the integration of city data towards an innovative and scalable service.
Primary software used: AutoDesk Motion Builder, Vicon IQ

COLLAB: COLOR AS LANGUAGE

Color as Language is a course designed to thoroughly analyze the psychological, physiological and sociological impact of color in our every day lives. Students will take this information and redefine it on their own terms- creating a "visual language" of

symbols. These symbols will be used to interact and communicate with the general public through installations within/on Color Wheelz and used to create a zine, which will be used to document the experience (available in print and online). Students are introduced to historic and current literature related to color by authors such as Marcel Proust, Michael Taussig, Berlin, B. and Kay P., Alan Gilchrist, David Batchelor and Goethe. They research what color means culturally, anthropologically, aesthetically and subconsciously (through dream and trance). In addition students will learn the process of designing, implementing and production of a public installation.

[cancelled 10/29/10] COLLAB: INNOVATIVE GLOVE DESIGN

[added 11/10/10] APPLIED RESEARCH: NYC SUBWAY
The course is an inquiry into map and information design using the New York City subway map as its basis. For over forty years the design of the subway map has been a contentious issue as partisans have fought over whether it should be diagrammatic or geographic, aesthetically pleasing and/or functional, limited to the subway itself or incorporating all urban and regional modes of transportation, etc. This rigorous course will allow students to approach the subject afresh without preconceptions, including information design investigations through print as well as the possibility for portions of certain student information design solutions to be considered for an interactive digital map(s) prototype. Guest lecturers will be brought in to talk about their experiences in designing past subway maps. This Collab studio course will provide students with the chance to blend experimental information design, research, field study, and lectures.

APPLIED RESEARCH: TRANSLIFE/CHINA
This studio is a research and production component of the forthcoming international media art triennial organized by the National Art Museum of China, in which Parsons participates as a partner institution. Titled "TransLife" and slated to open in July 2011 in Beijing, this edition of the triennial explores symbiotic life forms as an antithesis to an anthropocentric modernity that warrants instrumental reason in perpetuating the dichotomy of subject and object, culture and nature; it sets out to examine artistic endeavors and interventions challenging the reified common denominators by venturing into unfamiliar zones of the sensorium, by treading upon the perilous waters of wetware, and by tapping into inventive ecological solutions.

Students with a strong interest in first hand encounters with cutting edge global media art production and with demonstrated skill sets in the areas of web / print design, server / client technology, and physical computing are encouraged to apply. The studio also acts as a taskforce for research and implementation of several demanding projects in cooperation with other international institutions. Participating students will have the opportunity to travel to Beijing to help installation of the exhibition in July 2011. Enrollment is contingent upon faculty approval.

APPLIED RESEARCH: STREAMING CULTURES
Streaming Culture is the research lab that investigates the process of streaming video and its implications in a university setting. The lab seeks to record and sometimes stream in real time, lectures, shows, symposia and conversations that highlight research streams of

faculty of The New School. The recorded material will be made available for asynchronous viewing via the web to support curriculum and facilitate better dissemination of the wide variety of subjects and the current discourse on campus. The studio will emphasize students collaborating and functioning as a team. Production teams will be required to dedicate time outside of class each week on recording and streaming lectures in addition to other tasks such as interface and database design for server programming, archiving, editing and disseminating the recorded lectures. SKILLS: videography (camera, sound, lighting), editing (digitizing, uploading), web front and back-end, PhP and Flash Server. If you don't have these skills, we will train you.

APPLIED RESEARCH: URBANBIKE

We will consider the bicycle as an interface to the city, a system of transportation, and a method to support sustainable urban lifestyles. We will begin the semester observing, surveying and researching urban cycling culture using ethnographic, documentary, and urban research techniques within NYC, but also in other US, European and Asian cities. Throughout this process and investigation, students will explore the possibilities and opportunities for innovative design projects ranging from cargo & commuting frame design using traditional and alternative materials (steel & bamboo, electric), mobile/social media, urban sensing, infrastructure, and apparel and accessories addressing safety, security and improving comfort and accessibility. The bicycle will also be used as a platform to explore grassroots community activism using the creation of narrative as a means of capturing the social and political dimensions of the urban cycling experience.

There will be guests throughout the semester from industry, as well as non-profit & community based organizations. Students will also have the opportunity to submit their work to the Bicycle Film Festival, participate in an UrbanBike exhibition, and engage with other external projects.

This course is open to ANY parsons student from any discipline... seriously. All backgrounds and skills welcome - just come with an enthusiasm for all things bicycling!

[cancelled 10/29/10] **PUDD 4580 TEAM: AMT COLLABORATIVE**

[updated 10/22/10] **PUDD 4600 CURRENTS**
These courses are special electives, open to all MFA students and BFA juniors + seniors with AMT.

CURRENTS: GIS AND THE CITY

This introductory course in Geographic Information Systems (GIS) explores the relationship of mapping technologies to architectural practice, information design and urban studies with a focus on New York City as a site of spatial investigation. The course covers the history, theory and technologies of GIS while offering students a foundation in GIS software for the architectural and design professions. While instruction in GIS software will be the practical focus of the course, further attention will be given to various spatial technologies– location-aware devices, GPS and online, open source mapping that are critical to digital communication across disciplines. The course is organized as a

practicum in which students build towards a final GIS project incorporating unique and alternative GIS datasets that reveal the spatial dynamics of New York City. No prior experience is needed, open to all majors.

CURRENTS: 8BIT GAME PRODUCTION
8bit Game Production walks students through NES video game production from concept brainstorming to the actual making of the game cartridge. Besides following the traditional game production schedule, the course consists of numerous workshops on game production techniques, game design, hacking, pixel art, 8-bit music composition, etc. Students are responsible for creating the entire content of the game with the help of visiting 8-bit artists, musicians, hackers, and programmers.

[updated 11/5/10] CURRENTS: ART PROD FOR GAMES
The game design process is highly collaborative, drawing equally on the talents of visual, game and technical designers. This course will explore all aspects of visual design in games with a special focus on the role of the Art Director. What is the key to designing a successful game brand or visual interface -- one that integrates essential design elements with important interactive features, that's not only attractive but offers real value to players, encompassed in a presentation that is supremely easy to use? Students will gain experience using a flexible process to find the best possible solution for each of these design challenges!
3 CR
Open to: Non-majors with permission.

PUDD 5034 VISUAL EFFECTS
In this course we are going to focus on the visual effects process for those students that want to do learn how to become a junior digital compositor. What are the TV standards, Digital TV and HD formats, techniques that will make your work to have the professional touch. Color Correction, Compositing, Keying, Motion Tracking, Rotoscope. This course will be the support of your major studio class, instead of adding to your workflow it will enhance your work; projects will be coordinate with your major studio teacher. This course is going to teach you how to use a variety of software, as well as hardware, like, light techniques for blue/green screen, basic editing, compositing, and final touch to your project, like color correction, conforming, and preparation for final output. We are going to use a variety of software, like Apple Final Cut Pro, Adobe After Effects, Shake, Discreet Combustion. On the hardware side, we are going to use the blue screen room, lights, Camera and tripod.
3 CR

TIER THREE: ADVANCED COMPUTING COURSES

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

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

PRINTMAKING, ELECTIVE

PUPR 2000 INTRODUCTION TO PRINTMAKING
This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn how to use woodcut tools and the print by hand method, apply a hard ground to a zinc plate and etch it and draw and produce a lithograph. There will be a visit to the Museum of Modern Art's print program. The class is open to beginning and advanced students.
2 CR
Pre-requisite(s): None.
Open to: non majors.

PUPR 2020 ETCHING
In this class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide them with a vocabulary of techniques, to free students to explore the infinite possibilities of expression; from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-collé and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.
2 CR
Pre-requisite(s): None.
Open to: non majors.

PUPR 2025 PHOTO ETCHING
Technology is constantly evolving as are the processes related to photography and photo mechanical reproduction. This course provides very low tech on up to digital high tech alternatives to 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.
2 CR
Pre-requisite(s): None, though experience in etching is helpful.
Open to: non majors.

PUPR 2030 SCREENPRINT
In this course students learn reduction printing, hand painted acetate stencils, to mix inks and several different printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to many projects expected of students in all major studio areas. Screen-printing runs the gamut from 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.
2 CR
Pre-requisite(s): None.
Open to: non majors.

PUPR 2040 SCREENPRINT AND THE COMPUTER

This course will expose the students to pre-press skills that utilize cutting-edge computer and silkscreen printing techniques. It will also serve to broaden the use of these applications by encouraging students to work and rework their images with the computer. Today we have access to digital technology that allows combinations of imagery and color hitherto unheard of. These technologies are naturally complementary to the silkscreen printing process as well as being economically expedient. From a variety of sources, such as scanned full-color images (of paintings, photographs, etc.), captured video stills and/or digitally rendered graphics, high quality, four-color separations can be generated. Images are screen-printed using transparent water-base inks in process colors.

2 CR
Pre-requisite(s): None.
Open to: non majors.

PUPR 2050 LITHOGRAPHY

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

2 CR
Pre-requisite(s): None.
Open to: non majors.

PUPR 2060 DIGITAL SCREENPRINT

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

2 CR
Pre-requisite(s): None.
Open to: non majors.

PUPR 2070 MIXED MEDIA PRINTMAKING

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

2 CR
Pre-requisite(s): None

PUPR 2080 SCREEN PRINT & SEQUENTIAL ART

Drawing and printmaking have an historical and intimate relationship. Many artists view printmaking as an additional system to draw their ideas. The goal of this course is to directly

realize drawing images using a printmaking technique. During classes, students will draw from the model, still life and on site situations and then create a small edition using silkscreen. Various monoprint methods will also be explored. Reversed, positive and negative imagery and how technique changes a hand drawn line are important components of this course. This class is open to beginning and advanced students.
2 CR
Pre-requisite(s): None

[updated 10/22/10] PUPR 2091 ILLUSTRATIVE PRINTMAKING
The goal of Illustrative Print is to give students a technical foundation in a few basic printmaking process, and insight into the relationship between illustration and print media. It will also offer students problem-solving skills, and give them insight into planning and integrating content into assignments. Students will   conclude the semester with an understanding of the methodology involved in making prints, the history of printmaking, an awareness of printmaking in the context of their major, and the realm of   possibilities that can be discovered through the culture of printmaking, both on a large commercial scale, and a small self-published scale.
3 CR
No pre-requisite required. Sophomore Illustration Program requirement

PUPR 2103 IMAGE AND TEXT
This course provides a hands-on experience in woodcut, linoleum cut, and typesetting for beginning and intermediate printmaking students. It introduces the techniques and the applications of relief printmaking. Students carve wood and linoleum blocks from which they print color images. These images can be combined with lead and wooden type and printed on an automated letterpress. Using woodcut, linoleum cut and typesetting, this class will explore printmaking, book arts, and letterpress principles and process. It is structured so that ideas and demonstrations will be applied to group and individual assignments.
2 CR
Pre-requisite(s): None.

PUPR 2130 PRINTMAKING STUDIO
With an emphasis on personal visual development, students will work in one or more printmaking mediums (e.g., etching, lithography, silkscreen, relief) and interrelated photographic and digital processes. Technical understanding will be advanced; concepts and individual research cultivated, with the guidance of faculty.
2 CR
Pre-requisite(s): None

[updated 10/29/10] PUPR 3000 NARRATIVE ARTIST BOOK
This course will explore the use of the book form and printmaking processes to aid individual artistic expression with emphasis on narrative. Artists' books can be traditional, experimental, based on image and text or sculptural in nature. As a class we will look at the relationships between form, material and content in printmaking media and how these technical relationships can be used to create and inform meaning in book objects. This course will consist of demonstrations, discussions and both visual and written assignments. Demonstrations will highlight adaptable book structures that are suitable for presenting ideas in non-traditional ways. Class printmaking demos will be given regularly according to individual project needs, ensuring

that each student will have working knowledge of various printmaking techniques. The students will be encouraged to combine and explore these processes in the context of their works. Class discussions will allow students to develop their ideas visually as we view sketches and book mock-ups emphasizing the importance of verbalizing their intentions and failures while receiving constructive feedback from peers. Critical written responses to assigned readings covering historical and contextual issues of artists' books will also help engage students during critique and discussion. Three main assignments will challenge students with the inclusion of printmaking in three dimensional objects while aiding them through visual thinking and conceptual framing in book form.

This course is part of the Through Print cluster of printmaking courses in AMT, which use printmaking processes to explore and build on conceptual themes and methods.
3 CR
Open to: upper level students (junior, senior, graduate stuents) with previous printmaking experience.

SCHOOL OF
CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

PAID 1000 3D STUDIO MAX
This course provides an introduction to 3ds Max, a three-dimensional model making computer program on the Windows Platform. Modeling techniques, rendering and basic flythroughs are covered. The students' final presentations will be printed from Photoshop.
2 CR

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

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

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

PAID 1024 DESIGN ANALYSIS:
Design Analysis provides students with an opportunity to study, in theory and practice, the following areas of design:

INNOVATIONS

What are the components that make something a successful decoration? Is it beauty? The unfamiliar or new? A set of quantifiable characteristics like scale, reflectivity, intricacy, figural legibility? The ambition of this seminar will be to assemble a vocabulary to discuss these issues, and, most importantly, to produce new forms of decoration. Over the course of the semester we will analyze decoration through critical readings, studies of historic and contemporary rooms, and design exercises. We will focus on the operations inherent in this practice - mirroring, rotation, scale, translation, inversion - and how their combined affects - rhythm, texture, color, surface tension - produce mood, atmosphere and emotional intensity. Special emphasis will be devoted to issues of geometry vs motif in the design process and the presence of nature/foliation as a thematic underpinning for decorative exploration. This course will be run as a research seminar and will be experimental in character. Students will be expected to contribute significant research and production to the class; an iterative creative process will be encouraged.

2 CR
Open to: Majors only.

PAID 1028 ENVIRONMENTAL DESIGN

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

PAID 1030 DRAWING INTERIORS 1: 2D

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

PAID 1031 DRAWING 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 1040 INTERIOR DESIGN HISTORY 1

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

PAID 1041 INTERIOR DESIGN HISTORY 2

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

PAID 1050 PRINCIPLES OF INTERIOR DESIGN

This course introduces fundamental principles of interior design composition: the organization of space, circulation, scale, light, and color. Historical methods will be discussed. Projects will include an analysis of both a historical and contemporary interior.
2 CR
Pre- or Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D and PAID 1211 Drawing for Interiors 1: 3D.

PAID 1060 MATERIALS AND FINISHES 1

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

PAID 1070 CONSTRUCTION DOCUMENTS

Construction documents are the legal instruments of the interior design profession. They are the means through which design professionals communicate design intent to the contractors and vendors who build and furnish the spaces they conceive. In this course students will review and discuss standards of practice to develop a complete set of construction documents for an interior space. Emphasis will be on organizing and producing professional quality graphic documentation of an interior project.
2 CR
Pre-requisite(s): PAID 1010 AutoCAD 1 or PAID 1030 Drawing for Interiors 1: 2D.

[added 10/29/10] PAID 1090 THE COLOR OF SPACE

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

PAID 1095 CONTEMPORARY ID THEORY

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

PAID 1200 LIGHTING

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

PAID 1201 ID PORTFOLIO

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

PAID 1205 MATERIALS AND FINISHES 2

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

PAID 1206 FURNITURE DESIGN

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

PAID 1210 ID PROFESSIONAL PRACTICE

This Course will examine the professional environment in which the interior designer works as well as the knowledge base related to the organization and conduct of a design. The goal of the seminar is to broaden and deepen the student's understanding of the profession, its role in society, and his or her place in it.
2 CR

PAID 1211 DRAWING FOR INTERIORS 1: 3D

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

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

PAID 3900 INDEPENDENT STUDY
Please see program for approval.
1 TO 4 CR
PAID 3901 INTERNSHIP
Please see program for approval.
0 to 2 CR

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

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

ARCHITECTURE, BFA

SOPHOMORE YEAR

PUAD 2002 DESIGN STUDIO 2
Design Studio 2 emphasizes the issues of materiality, program and site, and culminates in an annex and library for the Museum of Natural History in NYC. In a series of related design problems, this studio investigates connections between interior design and the architectural implications of a small building in an urban context. Also examined is the relationship between living/dead matter and textual representation within the larger subject of collection and display.
5 CR

PUAD 2023 REPRESENTATION & ANALYSIS 2
This class focuses on critical analysis as well as helping students to understand some history and theory of representation techniques. In particular, it helps students to understand critical observation/documentation/analysis and conceptualization, resulting in an understanding of how to choose the appropriate modes of representation for specific design projects.
3 CR

PUAD 2400 MATERIALITY, METHODS & INTENTIONS
This two-part class elicits inquiry and provides process methodologies. Using canonical projects by designers and architects, one part focuses on case study analysis of design intentions as they pertain to material choice and application. Using the City's design resources as a "library", the other half of the class acquaints students with material properties, resourcing and detailing.
3 CR

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

> ### PLSD 2326 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR
> ### PLSD 2627 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

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

PUAD 3900 PROFESSIONAL INTERNSHIP
Please see program for approval.
0 to 6 CR

SENIOR YEAR

PUAD 4002 VERTICAL DESIGN STUDIO

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

6 CR

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

PUAD 4003 DESIGN STUDIO 6

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

6 CR

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

INTERIOR DESIGN, BFA

SOPHOMORE YEAR

PUID 2001 DESIGN STUDIO 2
This course represents an effort to establish a rigorous dialogue specific to Interior Design. Building on universal principles applicable to all environmental design disciplines, especially those introduced during the first three semesters of the parsons design curriculum, we will search for ways to enter and understand interior design as a unique system of ideas that enhance the human experience. Design studio 2 emphasizes the issues of sustainability, construction, program and site. In a series of related design problems, this studio investigates connections between interior design and the implications of a small building in an urban context.
6 CR

PUID 2016 MATERIALITY, METHODS & INTENTIONS
Materials are one of the primary tools the Interior designer has to express their ideas. In the sophomore year students are learning the fundamentals of representation, creative and critical thinking, and history/theory. A comprehensive overview to materials, furnishings and products is introduced in the second semester as a means of broadening their base of knowledge and enabling them to begin conceiving of how interior design goes from a concept into a physical environment. Students learn the properties and varieties of materials and products available, traditional as well as non-traditional applications of materials, and new materials that are going to shape the future. Working within steps of the Donghia Material Library, students have an incredible resource of materials available for their research, and are able to fully utilize the lab.
3 CR

PUID 2056 REPRESENTATION AND ANALYSIS 2
This class focuses on critical analysis as well as helping students to understand some history and theory of representation techniques. In particular, it helps students to understand critical observation/documentation/analysis and conceptualization, resulting in an understanding of how to choose the appropriate modes of representation for specific design projects.
3 CR

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

> ### *PLSD 2326 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR*
> ### *PLSD 2327 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR*

JUNIOR YEAR

PUID 3001 DESIGN STUDIO 4
Studio 4 expands the project scope both in scale and complexity and ends the term by reverting back to a problem situated in motion/activities and resting as defined by the single and multiples. Focus on the global/political forces and how they relate directly to program are introduced to reinforce the integral and complex nature of these forces on human-centered

design. In addition to responding to the abstract nature of these issues, students are required to carefully examine the most fundamental needs of humans within a given environment. As a result, projects which call into question conventions are produced, while students are still forced to examine the issues of safety and comfort at the most fundamental level. Students are expected to produce fully-conceived projects outlining the details which make up their designs by the end of the semester, enabling them to enter the senior year prepared to deal with real-world design briefs.
6 CR

[updated 10/29/10] **PUID 3052 ARCHITECTURE AND INTERIOR DESIGN**
This course will consider how codes respond to life events and how they are affected by trends and ever-changing lifestyles in urban and suburban environments. By focusing on an understanding of building codes, we will see how their relationship to building techniques and planning knowledge ensure public safety and wellbeing. Uniform Building Code, New York City Construction Code (new) and Zoning Handbook as well as Americans with Disabilities Act will be used as examples to investigate their impact on design decisions. Field trips will enable the visual translation of codes into built projects.

Architectural and Interior Design professions are collaborative in nature and require an open minded approach to the design process. The second part of the semester will consider the role of project teams through office visits to select New York City firms.
3 CR

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

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

PUID 3901 PROFESSIONAL INTERNSHIP
Please see program for approval.
0 to 3 CR

SENIOR YEAR
PUID 3800 DESIGN STUDIO 6
The spring semester requires students to synthesize all they have learned in their studio sequence coursework, and focus on one design brief in which they are given a specific problem and site, requiring them to fully document, question and arrive at a written concept proposal. Presented in

the first weeks of the term, this program must be approved by advisors for depth of content. Once that proposal is approved, students then set out to design the concept they put forth, developing not only the visual impression of the space, but the detailing and material use to the level of design/build documentation. The project culminates in a multi-media display format using immersive technology to demonstrate their final proposals, and is then viewed by the community in a year-end show.
6 CR

PUID 4001 HORIZONTAL STUDIO

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

PRODUCT DESIGN, BFA

SOPHOMORE YEAR

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

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

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

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

PUPD 2072 MATERIALS 1
This course intends to introduce the real life aspects of how a product is made, its global and local impact on outlives, the environment and the power of product designers to make positive change. The combination of sustainable design practices with practical mechanical engineering adds up to new business economics and smart design principles. Through this integration of processes, the importance of the designer's role in creating and producing a great product through responsible, educated and ethical decisions and specifications will be emphasized. The outcome will serve to both empower you as a designer and to provide you with the necessary marketable skills for today's design profession. We will be studying a familiar cutting edge group of products for their intended uses and features. We will disassemble them, to learn how they function and how they were manufactured. Building on our introduction to sustainability and eco-design, we will then analyze the products' whole life cycle from its manufacture to its delivery, use and end of life. From this exercise, we will have the basis to redesign a better solution for these products using a framework of smart design approaches. The class will be team taught and consist of a series of lectures, ongoing project work and field trips to working manufacturers.
2 CR

JUNIOR YEAR

PUPD 3001 DESIGN CONCEPTS 2: FURNITURE
Gain a hands-on introduction to industrial production issues. Throughout the year, students focus on the design and development of various typologies of furniture. While researching the way in which notions of modularity have been used in the past, this course begins with the design of a series of two to four related pieces. Traditional, contemporary and experimental techniques are explored as students design and prototype their first major pieces of searing. Off-loom techniques are employed to create woven structures: knockdown cabinetry and its package are designed and composite and inflatable technology are also employed in the design of home and office furnishings. At the end of this course each student will have produced at least four prototypes and four sets of drawings that detail related furniture lines. Students consider pricing, market placement and environmental impact.
3 CR
Co-requisite(s): PUPD 3221 Prototypes 4.

PUPD 3001 DESIGN CONCEPTS 2: MASS MARKET PRODUCTS
Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will strives to address all aspects of a project: what it means to our culture, is it a useful object, how safe is it, and is it fun? Utilizing new materials and state-of-the-art technologies, we examine the following aspects of design: Culture, Fashion, High Technology + Digital, Universal Design, Environmental, Sustainable, Ergonomic, and Functional to design for today's international market.
3 CR
Co-requisite(s): PUPD 3060_Models 4.
Open to: IDC students who have completed Design, Research & Development.

PUPD 3001 DESIGN CONCEPTS 2: PUBLIC REALM
The public realm as a paradigm, within contemporary society, has come under scrutiny from politicians, civil and human rights activist, corporate and public sponsors, environmentalist and

many other invested parties. Designers are confronted with negotiating these contested terrains in search for solutions that respond to all these forces while addressing disciplinary tropes, ideological frameworks, and stylistic/ formal manifestations. We will locate the role of products, systems, technology and designers in the 'hot seat' of this debate to carve out a responsible (sustainable and proactive) embodiment; one that improves the quality of the places we inhabit daily. Potential 'sites' of investigation could be, urban parks, street furniture (seating, signage, street lights), waste disposal, etc. In this course we will team up with entities that play vital roles within the life of the city. Students will be challenged to produce solutions and responses that are as unique and complex as the problems themselves.
3 CR
Co-requisite(s): PUPD 3060 Models 4.

PUPD 3037 HOW THINGS WORK
Modern technologies have made a huge impact on most man-made things used in everyday life. From small objects, such as flashlights, hand-held terminals, battery operated toothbrushes and power drills to relatively large objects such as washing machines, dish washers, motor cycles, and cars. Digital technologies are everywhere – computers, wireless communication devices, personal digital assistants, MP3 players, CD, DVD, to name a few. It is important for design students to understand the principles of these technologies to better understand how man-made things are designed; to consider how objects are used and to predict how things will be used and what kind of designs are expected in the future. The class will present an overview of those technologies in order to give students a clear understanding of how they can incorporate the technologies into their design practice.
2 CR
Open to: Junior and senior level students in Product Design, Design & Management, Communication Design, Design & Technology, and Integrated Design.

PUPD 3060 MODELS 4
This course explores a more in-depth analysis and process development of a product appearance model or prototype. It will focus on various materials, construction processes, and product idea presentation. Traditional tooling and reductive shop methods, plaster modeling, mold making, ceramics, and the three-dimensional aspects of the computer will be combined to examine the benefits of integration of process and method. Utilizing both two and three-dimensional imagery and form to establish a more thorough and precise presentation of the product concept.
2 CR

PUPD 3073 MATERIALS 3
This course is the final class in the Materials Curriculum three-part sequence. Information taught in this class will build upon information imparted in the previous two semesters. It will continue the exploration about the specific qualities of materials and manufacturing processes that product designers typically use in industry now, and could potentially use in the future. This class will also cover the topics of how to source materials from manufacturers, and how to determine manufacturing costs of projects. In addition, there will be a focus on examining the "future usages" of materials: exploring cutting-edge materials that are being developed now, for use in the future. This course will examine both prototyping and production techniques, though the emphasis will be on processes for mass manufacturing. In the same format as the second class in

this sequence, this class will consist of a combination of lectures, fieldtrips to manufacturing sites, and projects. This course is required for all students in the product design department.
2 CR

PUPD 3104 RHINO 2
Description Forthcoming.
2 CR
Open to: Majors only.
Primary software used:

[updated 10/29/09] **PUPD 3103 PRODUCT ILLUSTRATION**
A designer's hand-drawing skills are critically important for clear and persuasive communication in both presentation board and team work scenarios. Quick real time manual rendering is often faster and more fluid than computer illustration. Design exploration starts from simple thumbnail sketches through more sophisticated concept renderings and, finally, artistic presentation renderings. This course focuses on quick hand-drawn sketching and rendering practices by using various materials and techniques. Students learn how to create quality sketches and renderings from observation of objects and spaces in perspective, materials, texture, space, volume, line, and composition. The instructor, who has more than 30 years of field experience, will deliver the techniques in step-by-step processes with demos and crits for each technique. At the end of the semester, it is expected that students will have 12 portfolio-quality drawings.
2 to 3 CR
Open to: Non-majors with permission of department.

[cancelled 10/29/10] **PUPD 3200 SPECIAL PROJECTS: REIMAGINING THE PARSONS TABLE**

[added 10/29/10] **PUPD 3200 SPECIAL PROJECTS: TABLETOP DESIGN**
Tabletop Design is an in-depth studio course covering basic elements of tabletop, flatware and dinnerware. Exercises will explore the dining experience, considering tabletop items as instruments to promote social interaction and food display, from casual dining to formal party hosting.

Students will develop and produce different flatware and dinnerware models, learning about materials and manufacturing techniques, while addressing function, ergonomics, along with balance, tactile aspects and form.
2 or 3 CR
Pre-requisite(s): by permission only.

[added 10/29/10] **PUPD 3201 ORNAMENT, ARTICULATION, ENVIRONMENT, AND IDENTITY**
This course will investigate the ways in which ornament and site-specific artworks have been integrated into interiors as representations of the cultural aspirations, histories and beliefs, of the occupants for whom it was designed. To what extent are those aspects or components of the environment decorative additions or are they somehow instructive, integral articulations of the space's purpose? From the casita to the mosque, from the shotgun shack to the discotheque, from the gay bar to the Quaker meeting house, how does the perception of difference, deviance or "otherness" engage in dialogs with the dominant culture within those environments? How do these spaces incorporate ornamentation and works of art? How do those spaces change over

time? What aspects of those spaces are transformed, abandoned or destroyed over time and/or in response to social change or turmoil, political change or economic shifts?

This course is open to juniors, seniors and graduate students in SCE, AMT and Parsons Decorative Arts Masters Program. The final product of this course will be environments designed by multi-disciplinary teams of three or four students that integrate site specific works of art into interior environments. Guest lecturers during the course of the semester will also serve as guest critics.
3 CR
Note: 16 students maximum

PUPD 3221 PROTOTYPES 4
Emphasis will be placed upon construction techniques that are used in industry as well as the development of skills that will allow students to build their own high quality furniture. The course is designed to provide students with supervised instruction in the construction techniques that are involved in the design activities central to their Concepts & Applications courses. Traditional and experimental upholstery, off loom woven structures, knockdown cabinetry, inflammables and composites such as fiberglass, carbon fiber and Kevlar will be covered. Students will be instructed in the safe and efficient uses of these materials and techniques. In addition, students will learn how to construct shipping containers required for their work. Teamwork and collaboration are stressed, and shop etiquette, safe operation and efficient management are taught as well.
2 CR
Co-requisite(s): PUPD 3001 Design Concepts: Furniture.

PUPD 3226 SOLID WORKS 2
Building upon skills acquired and practiced in Solid Works, students will tackle some of the more intricate details not previously covered. Advanced surfacing, configurations, and libraries are just a few of the topics that will be covered.
2 CR
Pre-requisite(s): PUPD 3126 Solid Works.

PUPD 3300 METAL FABRICATION
Students in this class will use the intelligence of the materials to inform the design process by asking the following questions: What does the material want to do? What is it capable of? What are its limits? What are its secrets? What is the material in your hands telling you about your work? Students will learn to design and fabricate using modern metalworking techniques. Study methods for cutting, forming, machining and joining and finishing metals. Students will gain direct experience with a basic set of methods for joining, forming and finishing a variety of industrial metals. Particular areas of focus will include effective communication with vendors and understanding of the historical and cultural significance of these evolving technologies. Integrate technical and design issues through a series of design/build projects.
2 CR

PUPD 3310 NON-FERROUS METALS: INTRODUCTION
This course provides an introduction to designing with non-ferrous metals such as copper, brass, aluminum, nickel silver and sterling silver. The course includes three projects using any of the above metals. The focus will be both on design (form and function) as well as metal working techniques. A variety of techniques will be presented: sawing, filing, drilling, find riveting, cold

metal forming, soldering using an oxy-acetylene torch, surface texturing, and metal finishing. Students will be taught how to express design concepts graphically. Students will be required to provide their own hand tools and materials; a complete list will be given during the first session.
2 CR

PUPD 3322 CERAMICS 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

PUPD 3328 CERAMIC LIGHTING

Clay as a raw material has historically been celebrated for its healing properties. Full of minerals and nutrients, clay is currently widely used by the health and beauty industries. In this course, we will explore how clay as a material can be used to design products that explore "healing" functions and therapeutic scenarios. Students will be asked to utilize such ceramic properties as tactility, durability, cleanliness, and clay's ability to hold and change temperatures to enhance their projects. Industrial methods such as mold making, slip casting, and rapid prototyping will be used to create ceramic products. Each student will explore the possibilities of three-dimensional form as well as surface texture and glaze to enhance function.
2 OR 3 CR
Pre-requisite(s): PUPD 3322 Ceramics 1 or equivalent experience.

SENIOR YEAR

PUPD 3900 INDEPENDENT STUDY

Please see Program 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.
0 to 2 CR

PUPD 4001 THESIS & ANALYSIS STUDIO 2

This course is designed to introduce senior students to a comprehensive product design process as practiced by professional designers. The course context will be design in the business world and professional practice. Some important concepts and skills to be integrated into the curriculum include: working with a design process, ideation, research, concept development, design documentation, current design trends, scheduling and planning, and skill reinforcement.

Digital communication and presentation methods, along with various methods of computer oriented and traditional modeling and prototyping techniques, will be utilized. This course provides students with the tools to develop their senior thesis project within a professional framework. The first semester will include a market and design driven project coordinated with a client and the initiation of thesis project. The second semester will concentrate on comprehensive development of the thesis, and developing a professional portfolio and personal marketing strategy.
4 CR

PUPD 4020 THESIS PROTOTYPING
This course runs in conjunction with Thesis & Analysis Studio 2 and is specifically designed to complement and enhance students' thesis final. The primary objective of this course is to facilitate the physical execution of the thesis concept from ideation to realization. Students explore ways to apply their existing knowledge of materials and manufacturing processes, and are guided in a workshop setting to prototype their projects. Additional focus is placed on process and project management, workflow efficiency, and an open-minded and rational approach to problem solving.
2 CR

PUPD 4030 DYNAMIC MEDIA
This course explores multiple modes of representation and digital media interface to support and expand concept development in Thesis + Analysis Studio. Students utilize several software packages to create narrative threads that traverse presentation/representation, digital/analog, and passive/interactive modes and models, while sharpening the focus of thesis research and final presentation materials.
2 CR

ARCHITECTURE, M.ARCH

REQUIRED COURSES

FIRST YEAR

PGAR 5002 DESIGN STUDIO 2
The spring semester studio invites students to consider architecture's role in constructing social relationships by asking them to explore perhaps the most familiar architectural program--the home. The studio requires each student to create innovative proposals for contemporary dwellings that explore the impact of new technological and social developments on the design of the individual house, multi-unit dwellings, and the neighborhood.
9 CR

PGAR 5015 REPRESENTATION & SPATIAL REASONING 2: LECTURE
PGAR 5116 REPRESENTATION & SPATIAL REASONING 2: RECITATION
The course builds on the work from Representation and Spatial Reasoning I into more complex and intricate forms of architectural representation and the exploration of the conceptual and historical framework for their understanding or reasoning. The course follows both digital and traditional forms of representation, increasingly seeking to find ways of producing new hybrids and under explored avenues of demonstration.
3 CR
Note: PGAR 5015 and 5116 must be taken together in order to qualify for credit.

PGAR 5114 PRACTICES & ISSUES OF MODERN ARCHITECTURE 2: LECTURE
PGAR 5121 PRACTICES & ISSUES OF MODERN ARCHITECTURE 2: RECITATION
The development of Modernity as a dominant cultural paradigm embodied new architectural utopias, behavioral patterns and consequently, building types. This seminar explores the creation of this new order, its relation to traditional patterns of building, as well as its legacy today. Students will be expected to participate in weekly discussion of relevant texts, lead a seminar, keep a folio of their process, and do independent research on a building of their choice.
3 CR
Note: PGAR 5114 and 5121 must be taken together in order to qualify for credit.

PGAR 5118 IMAGINING NEW YORK: LECTURE
PGAR 5119 IMAGINING NEW YORK: RECITATION
Examining built and un-built projects imagined for New York by architects, city authorities, developers and social reformers, this class introduces students to some key concepts in urban architecture and planning in the twentieth and twenty-first centuries. Using primary documents (both drawn and written), readings on New York's urban history, and theoretical texts, and the class is structured around the critical analysis of a series of case studies. Throughout the course, New York will be considered in terms of its wider regional and global relationships as a paradigm of the modern Metropolis, and a vital node in the contemporary global network of information economic exchange.
3 CR
Note: PGAR 5118 and 5119 must be taken together in order to qualify for credit.

SECOND YEAR

PGAR 5202 DESIGN STUDIO 4

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

9 CR

PGAR 5214 STRUCTURAL TECHNOLOGY 2: LECTURE
PGAR 5216 STRUCTURAL TECHNOLOGY 2: RECITATION

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

3 CR

Pre-requisite(s): PGAR 5213 Structural Technology 1.

Note: PGAR 5214 and 5216 must be taken together in order to qualify for credit.

PGAR 5224 CONSTRUCTION TECHNOLOGY 2

In this course, taught in conjunction with the Design Studio 4, students develop construction details that support and extend the conceptual ideas formulated in the design studio. At the conclusion of the class, students work together to fabricate a set of Construction Documents, blueprints from which they subsequently fabricate the final built project.

3 CR

Pre-requisite(s): PGAR 5023 Construction Technology 1.

THIRD YEAR

PGAR 5402 DESIGN STUDIO 6

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

PGAR 5523 PROFESSIONAL PRACTICE: LECTURE
PGAR 5524 PROFESSIONAL PRATCICE: RECITATION

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

3 CR
Note: PGAR 5523 and 5524 must be taken together in order to qualify for credit.

ELECTIVES

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.

[cancelled 10/29/10] **PGAR 5500 ADVANCED DECORATIVE DESIGN**

[added 11/8/10] **PGAR 5585 PRODUCT ILLUSTRATION**

A designers hand-drawing skills are critically important for clear and persuasive communication in both presentation board and team work scenarios. Quick real time manual rendering is often faster and more fluid than computer illustration. Design exploration starts from simple thumbnail sketches through more sophisticated concept renderings and, finally, artistic presentation renderings. This course focuses on quick hand-drawn sketching and rendering practices by using various materials and techniques. Students learn how to create quality sketches and renderings from observation of objects and spaces in perspective, materials, texture, space, volume, line, and composition. The instructor will deliver the techniques in step-by-step processes with demos and crits for each technique. At the end of the semester, it is expected that students will have 12 portfolio-quality drawings. This course is targeted towards non-product design majors/graduate students.

3 CR

[updated 10/29/10] **PGAR 5605 DIGITAL ARCHITECTURE: MODELING FOR URBAN DESIGN**

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

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

[updated 10/29/10] **PGAR 5615 THE TEMPORARY SPACE AS INSTALLATION ART: FURNITURE, DETAIL, AND SPACE**
This course will explore rethinking interiors as conceptually charged art experiences rather than as decorated rooms. Focus will be placed on creating temporary installations that at once meet clients' marketing, brand or thematic requirements and also elevate ordinary spaces to art. A series of precedent studies of temporary interior spaces will precede the process of design. Breaking preconceptions, stretching approaches and working through rigorous means of making, students will develop a design proposal and build the Metropolis booth for ICFF 2011. Designs will be discussed with the client, Editor in Chief of Metropolis, during the course of the semester.
3 CR
Note: Portfolio review required for acceptance into this course.

[updated 10/25/10] **PGAR 5625 ADVANCED DIGITAL 2**
This course will explore the systems, processes and techniques of computation in the context of design studio, research and practice. It will seek to introduce design students with no previous programming experience to the fundamentals of computer programming, with a specific focus on how programming can affect design thinking. The purpose is to build algorithms and scripts that will assist in the development and refinement of design concepts. Algorithms and scripts are step-by-step procedures that aim at solving a particular design problem. They can be both applied (automating repetitive/difficult manual tasks) and generative (automating the creation of form) in nature. Currently, a majority of computational design discourse focuses on the generative without adequately addressing the potential of the selective application of algorithms to extend the thinking hand of the designer. This course will engage in scripting as it relates to design thinking: what are algorithms and how can they help us create better design? What is the role of the designer versus the software designer? What is "design thinking" and how can we build logic into form? **Course Requirements:** The course requires attendance of one three hour lecture/lab per week and three hours of homework assignments each week. Students are required to complete and submit all assignments prior to the following lecture. Strong 3D modeling skills are required. Rhino experience is highly recommended.
3 CR

[cancelled 10/29/10] **PGAR 5628 SEMINARS IN ARCHITECTURAL HISTORY: ARCHITECTURE, INTERIOR DESIGN and LUXURY**

[added 10/29/10] **PGAR 5628 SEMINARS IN ARCHITECTURE HISTORY**
The years surrounding World War II marked the full emergence of a distinctly American culture of architecture and design. Industry, the arts, advertising, economics, and politics converged into an atmosphere of unprecedented coherence, supporting the architecture and design project in ways that had never been achieved before or since in the United States. Terms like mass production and prefabrication entered design discourse full-force, and aesthetics was matched or exceeded by social responsibility as primary design concerns.

The most complete example of this nexus, the west coast community that surrounded Los Angeles's *Arts and Architecture* magazine, documented and defined what we now know as "mid-century modern" and "California modernism." This class will follow the historical developments in architecture and design leading up to these years, the involvement of key 20th century figures such as Charles and Ray Eames, Richard Neutra, Eero Saarinen, Harry Bertoia, Julius Shulman, Esther McCoy, and many others in making this period noteworthy, and the lasting impact of their discoveries and ideas on current modes of thinking and design.

No specific prior knowledge of this period will be required to participate in this course. We will be covering a general design history of modernism in the American context from the mid-nineteenth century leading up to WWII, followed by more detailed analysis and documentation of material in and around the war years, including the momentous Case Study House program, and culminating in an examination of the lasting legacies and new inspirations of mid-century design in contemporary culture. There will be a required research paper of approximately 15 pages in length that will be developed throughout the semester along with supporting student presentations.
3 CR

[updated 10/29/10] **PGAR 5631 ARCHITECTURE & SOCIAL PRACTICE: SOLAR DECATHLON**
PGAR 5632 LAB: SOLAR DECATHLON
This spring, work will continue on the EMPOWERHOUSE Project, the Parsons/NS/Stevens entry to the 2011 Solar Decathlon competition sponsored by the Department of Energy. The competition challenges students to design, build and then demonstrate solar powered homes on the Washington DC Mall. Students from across Parsons, Milano School of Management and Urban Policy and Stevens Institute of Technology have been developing the project since the fall of 2009. This fall students are completing the Design Development package. In the spring semester, we will work on the construction drawings, and begin construction of the modular house.
www.empowerhouse-dc.org

Working in partnership with Habitat for Humanity of Washington, D.C., and the D.C. Department of Housing and Community Development, our EMPOWERHOUSE team is taking the competition beyond the Mall by also designing and constructing a second solar-powered house for the Deanwood neighborhood of the District of Columbia. At the conclusion of the competition, the two structures will be joined to create a two-family, semi-detached home for local residents. Project innovations include: the concept of a two family permanent dwelling, the Passive House mode of construction and use of the high performance mechanical and solar systems, the inclusion of a food/ waste system and local community planning. The larger goal of the project is to deliver a model of affordable, zero energy housing solutions for Habitat for Humanity.

Methodology
The spring 2011 seminar will focus on the development of the details for the house. We will finalize drawings and build integrated full-scale prototypes for testing. The first part of semester will involve prototyping and testing and the preparation of final construction documents. Specifications and schedules will also be finalized along with the procurement of materials and construction scheduling. The second part of the semester will involve the actual construction of the house. Work on construction will be conducted in the sun on the waterfront at the Stevens Institute of Technology campus. The course will focus on the design of the house and include

students from across SCE including architecture, interior, lighting and product design. The course will also be open to students from design + technology. The course will continue to be closely coordinated with the work of students from engineering at Stevens.

3 CR

Open to: All students in the School of Constructed Environments.

Note: Please contact Laura Briggs and Jill Corson to sign up for the course.

[updated 10/29/10] **PGAR 5680 PERFORMANCE ARCHITECTURE AND FILM: THE PERFORMANCE OF OUR INTERIORS AND EXTERIORS**

The experience of bodies in space results in and from the performative interiority of design - the way design is interior to physical space and interior to social culture - and the ways, just as with actors, that those social and psychological interior states are drawn forth and made evident and vivid through their reactions to various other interior and exterior characters and characteristics. These social and psychological acts are intensified in the drama of design, in the play between documentary and fiction that is the condition of all performative art. This is the way design acts as both a director and as an actor within the spatial drama. In architectural discourse today the concept of performance extends throughout the discipline: with the move away from autonomous design toward projective practice and new performative modes of parametric design. Adaptable iterative systems that enable performances of tectonic and programmatic variation have been in use from the beginnings of architecture, with explicit parametric play by known architects such as Giulio Romano and Andrea Palladio already evident in the Renaissance, suggesting new evolutions for the 21st century. The question arises as to how design will show itself to be in the midst of this performance, in the act of its act. Here design can learn from a variety of performative media (films, cartoons, theater), and here within the seminar we will explore the ways design elements and assembly systems, program and spatial types, may be developed as characters, as actors within the spatial drama of interiors and exteriors. We will explore design as a serial development of scenes – spatial, social, psychological scenes – enacted throughout the built environment at all the range of scales: from its urban siting to the relations between its spaces to a given interior space to the gestural details of its design elements.

3 CR

[updated 10/25/10] **PGAR 5680 ARCHITECTURE & SOCIAL PRACTICE 2**

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

3 CR

> **ARCHITECTURE & MOBILITY**
>
> The instrumental and aesthetic implications of architecture's engagement with science and technology has a long history, part of which includes the period following the Second World War when the rapid technological advances of the Industrial Revolution merged with a general cultural mindset characterized by themes of mobility, progress, and futurism. For postwar thinkers like Reyner Banham, this interest in a progressive architecture suggested an approach to design rooted less in architectural precedent than technological extrapolation. While a precedent-based approach might be viewed as more disciplinary in nature, technological extrapolation suggests an inclination towards interdisciplinarity. Thus, Banham's concept of extrapolation encouraged architects to look

beyond the limits of their own discipline as a means of discovering new forms of knowledge and expertise.

This concept of technological extrapolation was borrowed in part from the work of science fiction writers like Jules Verne and later Arthur C. Clarke, whose approach utilizes rigorous research of emerging technological advancements as a way of projecting potential scenarios for the future application of those technologies and, more significantly, their impact on society as a whole. This concept of technological extrapolation was of interest to Banham in that it offered a new model of practice, suggesting that architects and historians alike, by way of a general awareness of present technological advancements, might be able to utilize that awareness to anticipate a series of new trajectories for the discipline of architecture. It is in this way that we might consider issues of mobility not only in terms of the technologically enhanced architecture of the postwar period, which imagined buildings as flexible and responsive environments, but in terms of the discipline itself, which Banham and others argued should be oriented towards the future as opposed to the past, and as a result, open and responsive to change.

Given the equally revolutionary advances in computer technology in the last twenty years, our contemporary moment can be seen as having many parallels with the postwar period, and not unlike the postwar generation of architects and thinkers, contemporary designers are inevitably faced with the challenge of engaging new technological advances and their implications for architecture. In our current age of digital and biological technologies, these advances are both rapid and widespread, and include motion sensing, interface design, solar tracking photovoltaic skins and wind harnessing technologies, LED and fiber-optic lighting systems, magnetic levitation and robotics.

WATER IN THE 21ST CENTURY
Artists, scientists, economists, lawyers, religious leaders, politicians, educators—they all have something to say about water. But which group knows what they are talking about. The focus of this research lab is the tangled ecological and social conditions of the Hudson and Delaware Valley Watersheds within the dynamic systems of the Earth. Are we creating conditions that are transforming water into the "new oil?"Our goal is to establish a teaching-learning space for understanding the current status of water. We will use this understanding for the emergence and organization of new possibilities for our relation to water. Our tool is the "laboratory", a teaching format that uses not only the classroom as a site for learning but also New York City and its surrounding territories. The lab format emphasizes process, reflection, internal critique, and a useful tension between competition and collaboration in addressing "real life" challenges. The proposed lab investigates a range of water issues identified by nongovernment organizations, communities, and government agencies within the Hudson and Delaware Valley watersheds that attempt to quench New York City's thirst -- issues that link local water with its global sources. Participants will research the social subsystems that shape our relationships to water, such as art, economics, science, law, education, religion and politics. The first half of the semester we will explore current problems related to water. The second half of the semester we will research design and policy case studies that address the problems uncovered in the first half of the semester. Our objective is to contribute to the possibilities opening to us if we reimagine our relation to water. Water

and watersheds provide an excellent point of departure for weaving together new ways of imagining in order to reshape social-ecological realities.

PGAR 5716 NATURE IN ENVIRONMENT: LECTURE
PGAR 5717 NATURE IN ENVIRONMENT: RECITATION

How do designers of the built environment conceive of the "environment"? The response to this question underpins the approach that designers take to their work. It is, however, a difficult question to answer at the turn of the century, a period that has witnessed a steep rise in the number of definitions of the "environment," many of them conflicting. A critical source of this multiplicity and conflict is in the idea of "nature" that lies, often concealed, behind these definitions. We will look at the idea of nature at work in the environmental movement -- how it can be revealed and argued, how it shapes our seeing and reading of the environment, and how it can influence our approach to design. We will look at the works of key persons, movements and organizations in this context.

3 CR

Note: PGAR 5716 and 5717 must be taken together in order to qualify for credit.

[added 10/29/10] PGAR 5730 ARCHITECTURE AND PHOTO

Our goal will be the practical application of still photography to the understanding and presentation of the built environment, from scale models to built work to urban context. Assignments will emphasize the student's creative abilities to solve problems and complete tasks on their own and in collaboration with classmates. There will be no written assignments unless a student wishes to present a special project, but there will be reading, discussion, and the presentation and defense of completed assignments. Discussion will emphasize the fundamentals of the photographic medium, from "what is light?" and "what is a stop?" to "how can I talk my way onto that rooftop?" Initially, little distinction will be made between film and digital, but the course will build toward a discussion of the exciting and extremely fluid nature of the current digital environment. Demonstrations will proceed from model photography to the view camera to digital camera/laptop technique and workflow, but emphasis will be on students figuring things out for themselves based on their understanding of goal and purpose. The ability to accomplish a task will follow intention and reasoning, not the other way around.   Students will be expected to own or share a Nikon or Canon 35mm full-frame SLR, either film or digital, and a tripod. Special lenses will need to be rented for assignments, but costs won't exceed $35-70 per week.

3 CR

PGAR 5900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP

Please see program for more information.

3 CR

PGAR 5910 MAINTAINING STATUS

Please see program for more information.

0 CR

LIGHTING DESIGN, MFA

FIRST YEAR

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

> ### PGAR 5040/5041 MODERN AND POSTMODERN ARCHITECTURE, 3 CR
> ### PGAR 5113/5115 ISSUES & PRACTICES MODERN ARCHITECTURE 1, 3 CR

PGLT 5002 LIGHTING STUDIO 2
Explore larger and more challenging architectural spaces and exterior areas, as well as light and emotions. Exercises include reaching beyond architectural lighting and expanding design vision by learning from other media. Possible techniques include computer visualizations and the design of performance pieces and analysis of movies. This experience is linked to theatrical opportunities in architectural lighting, such as the design of restaurants, clubs, galleries, museums, showrooms, stores and hospitality spaces. Designs are rigorously backed up with calculations, documentation and presentation drawings. Learn lighting techniques using computer-aided calculation and representation, including modeling programs that calculate and present luminance (such as AGI 32 and Lumen Micro™).
6 CR

SECOND YEAR

PGLT 5004 LIGHTING STUDIO 4: THESIS STUDIO
The Thesis Studio completes the studio experience. It is supported by a thesis seminar during which students learn research methodologies directed toward a written thesis of their choosing. The studio offers a range of typological projects from which the student chooses in order to develop related design research. Projects are fully developed in the final studio with all associated research, documentation, drawing, and developmental models, allowing the individual to experience the progress of an architectural lighting project from start to finish, mentored by the studio instructors and outside guest critics, within the structure and schedule of the studio. Lighting students can also collaborate with graduate architecture or interior design students and faculty.
7 CR

PGLT 5101 LIGHT, PERCEPTION & CULTURE 1
This seminar discusses how lighting design is influenced by the human perceptual system and the culture of the times. The design of space and the light needed to illuminate it have been inseparable elements throughout the history of building. Students develop an understanding of how human beings react to and interact within light by exploring contemporary theories of perceptual, somatic, and aesthetic responses to light.
3 CR

PGLT 5102 LIGHT, PERCEPTION & CULTURE 2

This course complements studio work in the Masters of Fine Arts in Lighting Design program by asking students to develop their senses and deepen their thinking about light as it occurs naturally, as perceived, and as transformed by architecture and the urban setting. Students will read a series of texts from a variety of disciplines philosophy, environmental psychology, neurobiology, and design and respond in writing and with group and solo presentations. The architecture, history, and cultural life of New York City will serve as a backdrop for the class, and will provide objects of study for presentations and assignments in observation and analysis. Readings will include Margaret Livingstone, Vision and Art: The Biology of Seeing, Diane Ackerman, A Natural History of the Senses, Oliver Sacks, An Anthropologist on Mars, Winifred Gallager, The Power of Place, and Piera Scuri, Design of Enclosed Spaces, as well as current articles and published research from the fields of environmental psychology, sociology, and performance studies.

3 CR

PGLT 5125 PROFESSIONAL PRACTICE

Professional Practice is the culminating lecture course of the master's curriculum and explores the business and professional aspects of the lighting design field. Subjects include ethics, project management, business structures for design offices, legal issues, contracts, fees, codes, specifications, and construction administration protocols. The transition from theory to practice is facilitated by the integration of an advanced lighting knowledge with in varying design industry fields and exploration of marketing issues and individual communication through portfolio preparation and invited critic review.

3 CR

ELECTIVES

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.

[updated 10/29/10] PGLT 5135 LIGHTING TECHNOLOGY AND ITS ROLE IN DEVELOPING COUNTRIES

This course explores the impact of light and lighting initiatives in developing countries, looking at social and economic issues as well as lighting technologies that might be useful to consider in these applications. In particular, it will explore humanitarian organizations providing lighting to poor people in remote areas who currently rely on kerosene lamps or even wood fires as their source of lighting. The course as conceived would explore the social and economic conditions in countries where lighting systems are being distributed, the technologies currently being implemented, potential improvements in the technologies, and the impact the use of such systems has on a sustainable world. Representatives from the various organizations would be invited to present their lighting systems and approaches to distributing them in the respective developing countries they have targeted. Hands-on work with the technologies and the exploration of opportunities for improvement would also be components of the course. Finally, there is the potential to extend the work of the course as a field experience, either helping to assess the existing technologies in situ, or delivering or installing systems that are improved/designed in the context of the course to a particular location during the summer following the course.

3 CR

[added 10/29/10] <u>PGLT 5135 LIGHTING AS DESIGN ELEMENT IN ARCHITECTURE AND INTERIOR DESIGN</u>

During the course of the semester, we will explore and consider the nature of "lighting" and the role lighting contributes to the "built environment" starting from a purely utilitarian technical building component to an identifiable design element. The focus of this seminar-based course will be on topics of geometry and layout patterns, proportional systems, task relative general, color and color rendering, form and function within a built environment. We will consider the various sources of light such as sunlight and traditional and solid state light sources relative to lighting effects and lighting fixture and lamping concepts.

The coursework will to include: reading assignments, in-class "round-table" discussions, photo-documentation research of lighting, pattern and proportional analysis exercises and final term paper. This course is open to all design students regardless of their technical knowledge of lighting.
3 CR

[cancelled 10/29/10] <u>PGLT 5140 COLOR</u>

<u>PGLT 5143 DAYLIGHT AND SUSTAINABILITY</u>
Daylighting and Sustainability is a companion lecture course to Studio II, educating designers in the observation, analysis, description, manipulation, and evaluation of daylight, as well as its effect on the quality of interior spaces. Topics include solar motion and prediction methods; calculations; the interaction of daylighting with building orientation, interior finishes, window configuration and control devices, including interior and exterior shading. The impact of light and electric generation is a critical element in the discussion of sustainable architecture.
3 CR

<u>PGLT 5146 LIGHT: CRITICAL ISSUES</u>
This course explores historical relationships between social practice and light. A multi-cultural survey focuses on the early impact of light in people's lives and their relationship to the built environment. Particular attention is given to the evolution of aesthetic, religious, philosophical, and psychological theories in regard to light over time and within diverse cultures. The development of electric lighting produced an extraordinary change in social practice and its global effect on economics, leisure activity, and design are studied and serve as a basis for students to speculate on future technologies (LED) and possibilities.
3 CR

<u>PGLT 5900 INDEPENDENT STUDY</u>
Please see program for approval.
1 to 3 CR

<u>PGLT 5910 PROFESSIONAL INTERNSHIP</u>
Please see program for approval.
0 to 3 CR

INTERIOR DESIGN, MFA

REQUIRED COURSES

FIRST YEAR

PGID 5101 DESIGN STUDIO 2
Design Studio 2 builds upon the foundations covered in Studio 1, adding the application and integration of materials and building systems, and sustainable technologies as design parameters. Emphasis is placed both on the experience of macro and micro environments within the interior and on the use of metrics for assessing the performance of projected design proposals. The ability for the interior to include a range of spaces, at times public and private in their adjacency, becomes the focus for this studio. Assignments build on the critical theoretical and programming skills developed in the concurrent Theory of the Interior and Forms of Programming courses.
6 CR

PGID 5111 THEORY OF INTERIOR
This course sets out to investigate theoretical grounds for the study of Interiors and the practice of Interior Design. We will explore the discourses that might be considered as theory in this field as opposed to the field of Architecture within which Interior Design is usually considered. Whereas we will study material drawn from Architectural theory, we will avoid the ways in which Architectural theory is often taught (for example through sections on modernism, postmodernism, deconstruction, etc) since this method of study alone has little relevance for Interior Design. Instead the topics we will consider will address Interior Design as a socially relevant practice that is at the same time more closely in step with daily life and popular culture. Themes we will study include taste, comfort, fashion, lifestyle and the everyday. Some of the places we will look for theory particular to Interior Design are films, television shows, shelter magazines, advertisements, and other such places where Interior Design is discussed in contemporary culture. Through paying attention to these sources as well as to more traditional cultural documents we will begin to collect a body of knowledge and to develop a critical approach towards what might constitute a body of theory specific to Interior Design.
3 CR

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

PGID 5133 FORMS OF PROGRAMMING

This course addresses the multiplicity of factors that constitute the programming of spaces. At a time when programs are no longer independent entities, there is currently a need to respond to culture, history, integration of technology, hybrid functions, interactive media and evolving systems. The use of contemporary models will be used to explore: client and user relationships, critical and analytical thinking, human behavior, research, and systems and methods of communication. Once these elements are uncovered, the materialization of ideas are translated into possible systems, inclusive of material, spatial, technical and graphic. To guide in the development of working collaboratively, a series of guest lectures include graphic designers, anthropologists, sociologists, educators, engineers and architects. Discussions and critiques will contribute to the development of the thesis in the second year.
3 CR

SECOND YEAR

PGID 5301 DESIGN STUDIO 4: THESIS STUDIO

Capstone studio course. Each student conducts research on a selected aspect of the interior design field. Projects must demonstrate rigorous analytic thinking, coherent development and design resolution. With the consent of the thesis committees, students may collaborate on a project with colleagues in architecture or lighting design.
9 CR

PGID 5320 PROFESSIONAL PRACTICE

Provides an overview of the legal, ethical, and economic aspects of the practice of interior design and architecture. Students critique contemporary models of practice and study the role of economics, contracts, liability, licensure, and standards of practice in shaping the contemporary professions of interior design and architecture.
3 CR

SCHOOL OF
DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

REQUIRED COURSES

FIRST YEAR

PUDM 1101 DEPARTMENT SEMINAR 2: DESIGN IN EVERYDAY EXPERIENCE
In this class reading, discussion and exercises focus on analyzing how design shapes – and is shaped by – everyday experience. These courses are writing- and reading-intensive, encouraging students to develop strength in close reading and analysis, critical thinking and academic writing.
3 CR
Pre-requisite(s): PUDM 1100 Department Seminar 1**.**
Open to: Design and Management majors only.

SOPHOMORE YEAR

PUDM 2003 DESIGN 4
This course is a continuation of Design 3, and applies students' knowledge and vocabulary of visual organization to a sophisticated understanding of information design, culminating in a user research project. The class involves a studio and will draw upon technological skills acquired in previous design studios.
3 CR
Pre-requisite(s): PUFN 1800 Design 1, PUFN 1820 Design 2, and PUDM 2002 Design 3.
Open to: Design and Management majors only.

PUDM 2454 BUSINESS ETHICS
Through readings in classic and contemporary ethical literature, and through case studies of real ethical dilemmas, this course examines the moral considerations that students may encounter in management situations, business and creative pursuits.
3 CR
Open to: Design and Management, Integrated Curriculum and Communication Design majors.

PUDM 2455 MARKETING 1
This course provides students with concentrated exploration and discussion, focusing on the theories and principles of governing standard marketing strategies and practices. Students begin to develop a framework for understanding marketing tactics and strategies useful for design-driven and other creative businesses.
3 CR
Open to: Design and Management majors only.

JUNIOR YEAR

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

[updated 10/29/10] **PUDM 3360 BUSINESS MODELS AND PLANNING**
A comparative study of business models and planning, this course provides students with an understanding of the basic components of all business models and the ability to ask the questions and conduct the research that will enable them to understand how any business is constructed. Topics include internal components (mission and objectives; organizational facilitators and leadership; financial structure, etc.) and external components (external environment and competitive positioning; pricing mechanisms; cultural and geographic landscape, etc.).
3 CR

SENIOR YEAR

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

PUDM 4101 SENIOR SEMINAR
In the PUDM 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

PUDM 4110 PORTFOLIO STRATEGIES: LECTURE
PUDM 4111 PORTFOLIO STRATEGIES: WORKSHOP

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 and definitions of knowledge assets, human capital, and intellectual development. Workshop sessions are dedicated to the articulation of individual expertise and interest through the production of a portfolio, a portfolio management system, and an essay. By the end of this course, students will be expected to map their qualifications and interests, develop the discipline of managing their knowledge through a portfolio, and strategically articulate the value of their expertise.
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): None.
Open to: Seniors in the School of Design Strategies
Note: PUDM 4110 and 4111 must be taken together in order to qualify for credit.

[updated 10/29/10] PUDM 4412 ADVANCED TOPICS IN DESIGN & MANAGEMENT LECTURE
PUDM 4413 ADVANCED TOPICS IN DESIGN & MANAGEMENT RECITATION

The intention of this course is to present an overview of the emerging model of social entrepreneurship as well as to review the concurrent theoretical foundations and applications with relevant examples from the literature in the field. As the global marketplace continues to evolve and integrate models of entrepreneurship applied to social causes, such interventions are rapidly gaining both notice and respect as an approach for creating meaningful social change. Students who are versed in the essential skills of management, especially those who have a background in applying these skills creatively, will find this field rich with opportunities. This course is designed to develop students' awareness of the field of social entrepreneurship and to provide a basis for pursuing further study or work in this direction.
0 CR
Open to: Upper-level majors.
Notes: PUDM 4405 Scenario Planning and ULEC 2490 Design at the Edge are permitted substitutes.

PUDM 3900 INDEPENDENT STUDY

Meeting by arrangement. Students must seek approval from an academic advisor.
1 to 3 CR

[updated 10/29/10] PUDM 3901 PROFESSIONAL INTERNSHIP

Meeting by arrangement. Students must seek approval from an academic advisor.
0 TO 1 CR

ELECTIVES

PUDM 2004 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
Co-requisite(s): none.
Pre-requisite(s): none.
Open to: all.

[updated 10/29/10] **PUDM 3125 CONSUMER BEHAVIOR**
This course is geared to students who have taken an introductory marketing course and are interested in developing an in-depth understanding of how consumers make their consumption decisions. In particular, this course examines how and why consumers recognize a certain consumption need, how they search for product information, how they evaluate alternative choices, and how consumers use their post-consumption evaluations for their next purchase. In each session, students will learn the theoretical frameworks that inform these processes and apply such frameworks to real-world examples. Examples will be drawn from industries such as fashion, advertising, automobiles, and entertainment to illustrate how consumer analysis can be usefully applied to a design-driven industry.
3 CR
Open to: Non-majors with permission of the department.

PUDM 2430 ADVERTISING STRATEGY IN THE DESIGN INDUSTRIES
This course will present an overview of the ever-changing field of advertising. The course is built around an integrated marketing communications model which recognizes the importance of coordination of promotional mix elements such as direct marketing, sales promotion, public relations, interactive media and personal selling along with the traditional roles of broadcast and print media. Students will examine strategies and business practices used within the Design Industry: Architecture, Graphic Design, Fashion, Interior and Product Design, etc. Both the B2B and B2C markets will be reviewed. Practical exposure to this industry and to professionals within it will provide a solid experience of the business decisions needed to develop advertising campaigns. Students will make decisions on the budget, the message, the media, and the types of measurements used to evaluate the 'success' of the communications program.
3 CR
Open to: Non-majors.

PUDM 2451 INTELLECTUAL PROPERTY: PROTECTING YOUR CREATIVE IDEAS
This is a basic introductory course in Intellectual Property. Learn the difference between patents, trademarks, copyrights and trade secrets and how and when to use them. Learn practical explanations of researching trademark availability, registering copyrights, utility and design

patents, protecting against infringement and piracy, and everything you need to know to benefit from your own originality.
3 CR

PUDM 2453 SPECIAL TOPICS IN SMALL BUSINESS ENTERPRISE: FASHION INDUSTRY

PUDM 2461 ACCOUNTING FUNDAMENTALS
What do you want your company to accomplish? How can you tell when you reach your goals? In this course, students will learn the language of accounting, enabling them to keep the accounts of their own businesses; understand internal management reports; and evaluate financial statements. Besides a traditional accounting text, the class will use The Accounting Game, a right-brain approach to this left-brain skill. Through readings and discussion, the class will explore such topics as: How is language used to inform or mislead? What decisions does the accountant make? What motivates those decisions? Is maximizing profit and accumulating wealth the only reason to be in business?
3 CR
Open to: Non-majors.

PUDM 2462 SCIENCE OF SHOPPING
This class will focus on understanding shopping as an interactive activity, where people shopping not only look for goods, but display competence and skills, create bonds with family/friends present, and especially with those absent (in their imagination). The course will break down different shopping styles from gift purchases, basic provisioning, the treat, differences in styles by gender, income, and so forth, and consider cross-cultural dimensions and approaches. Texts will include Paco Underhill's The Call of the Mall, Daniels Miller's Theory of Shopping, and selections from Miller's Shopping, Place and Identity, and MacPherson 's Asian Department Stores.
3 CR
Open to: Non-majors.

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

PUDM 3004 ANALYZING TRENDS: THE POWER OF DEMOGRAPHICS
This course gives aspiring managers the framework to understand how to segment markets based on lifestyle drivers. The course will focus on brand management methods, including semiotic brand mapping techniques, as related to Generation Y (14-30 year olds) and will develop case studies on how niche "micro-mobs" can be identified and leveraged in brand and product development. This course will provide students with a deeper understanding of the social structure of trend development, the tools available to identify emerging trends/trendsetters and provide a

framework for capturing, presenting and forecasting trend extrapolation. The course will also discuss what defines cool and the implications of celebrity and brand lifespan.
3 CR
Open to: Non-majors.

PUDM 3313 ORGANIZATIONAL BEHAVIOR

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

PUDM 3350 NEW PRODUCT DEVELOPMENT

Even the most brilliant creative mind will not succeed on talent alone when developing new product and getting to market. The goal of this course is to provide foundational knowledge of what else it takes to bring a product to life. Whether the end result is a product to be sold, a collateral piece or a TV or print advertisement, the product development process involves all the major functions in a business. Students will gain an understanding of the creative process from this perspective, as well as a greater understanding of producing in the professional arena.
3 CR

PUDM 3413 ADVANCED BRAND STRATEGY

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

PUDM 4320 ENTREPRENEURSHIP

Entrepreneurship is the ability to assess the dynamics of modern economic activity, access the marketplace, seek out opportunities, and turn them into profitable business ventures. This course provides an understanding of the special skill-sets of entrepreneurs, and insight into the phenomenon of entrepreneurship. Students receive guidance in the method and discipline required to achieve business objectives.
3 CR
Open to: Upper level non majors with permission of instructor.

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

The future is always uncertain and often intimidating. Yet it represents both opportunity and our undeniable destiny. Scenario Planning is a systematic technique to develop alternative models

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

PUDM 4409 DESIGN, TECHNOLOGY, & DOMESTICITY

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

PUDM 4411 COMMON LUXURIES

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

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

> ### *ULEC 2020/2021 MACROECONOMICS LECTURE/DISCUSSION (3 CR)*
> ### *LMTH 2020 STATISTICS (3 CR)*
> ### *LMTH 1950 QUANTITATIVE REASONING (3 CR)*

FOUNDATION, BFA

REQUIRED COURSES

PUFN 1000 3D STUDIO 1
3D Studio introduces students to the basic principles, processes, and materials of three-dimensional form through a series of projects that encourage drawing, experimentation, and conceptual development through the acquisition of essential core knowledge, to create and construct three-dimensional forms. Students explore form, space, and structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.
3 CR
Open to: Foundation and first year Design & Technology students.

[updated 10/22/10] PUFN 1010 3D STUDIO 2:

Body as Form
This course features projects that extend students' understanding of 3D form as it relates directly to the body. The body is explored as a primary source and is measured and studied to inform all 3D work. Students explore body coverings, adornments, and extensions, and examine the history and social context for these forms. Students explore and fabricate projects in a diverse range of materials.

Body & Place
This course features projects that extend students' understanding of 3D form as it relates to the object world that surrounds the body. The function and utility of objects is explored as well as the way that they enable or prohibit the body's movement and behavior. Students consider space and ergonomic considerations as they directly relate to the human body as well as complete projects that explore the intersection of the designed world and the human body.

Body in Time
This course features projects that incorporate the abstract concept of time and its effect on and relationship to the body through three dimensional projects. Students explore the ways in which materials and units of time can be used in combination to evoke memories, create and recreate events, communicate the passing of time, tell stories, explore narratives, and communicate specific time related ideas. In this course, the 3D object is realized through a variety of traditional materials and digital media to convey both the mechanical and conceptual notions of time. Students create objects that are informed by historical and contemporary techniques and approaches in performance, object making, installations and video.
3 CR
Pre-requisite(s): PUFN 1000 3D Studio 1.

PUFN 1040 DRAWING STUDIO 1

Drawing Studio emphasizes the perceptual, analytical, and imaginative approaches to drawing that support broader art and design processes throughout the school. The perceptual component develops eye, mind, and hand coordination through the objective observation of the human figure, still life, and space. The role of the analytical component is to develop an understanding of methods, concepts, and drawing systems, such as anatomical, orthographic, paraline, and perspective drawing. The imaginative component emphasizes experimental approaches, thinking outside the box and the development of the student's personal voice.
3 CR
Open to: Foundation and first year Design & Technology students.

PUFN 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 1050 DRAWING STUDIO 2:

Analysis

This course features projects that develop your theoretical, historical and practical understanding of drawing as it relates to systems for measuring and analyzing forms and spaces. Amongst the various approaches explored will be paraline and orthographic systems, perspective systems, human anatomy, cubist analysis of space and color analysis. Subject matter will include the human figure, objects and environments.
3 CR
Pre-requisite(s): PUFN 1040 Drawing Studio 1.

Ideation

This course features projects that extend your understanding of drawing as it relates to creative processes of imagery development. Students explore drawing as a means of making ideas and forms visible and then developing these through multiple variations. You will also use drawing as a creative, imaginative and inventive process, and aim to begin to develop a personal voice through drawing. Media is broad and subject matter includes the human figure.
3 CR
Pre-requisite(s): PUFN 1040 Drawing Studio 1.

Perception

This course features projects that extend your understanding of drawing as it relates to perception and representation. You will sharpen your observational skills through a series

of projects that apply perceptual modes and methods to drawing the human figure, objects and environments.

3 CR

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

PUFN 1440 2D INTEGRATED STUDIO 1

2D Integrated Studio provides an introduction to fundamental principals of visual expression and communication in both theoretical and applied forms. Students develop their ability to integrate physical, photographic and digital media and processes. Through the creation of images, objects and experiences, they encounter issues of design, color and narrative. The course meets twice a week; one session in a computer lab and one session in a studio.

3 CR

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

PUFN 1450 2D INTEGRATED STUDIO 2

Narrative and Story Forms

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

Communication Takes Many Forms

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

Symmetry, Pattern And Color

A cross-cultural investigation of pattern from pre-history to the present. Students will learn to analyze and to construct the geometrical basis of patterns in nature, art and design and will study its roots in symmetry across a range of disciplines—mathematics, science and the visual arts. Students will integrate this knowledge with a thorough study of color and will apply both to surface design in two and three-dimensional form.

3 CR

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

[updated 10/29/10] **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 Studies courses in the development of projects that respond to their immediate urban

environment, New York City, later in the year students incorporate 'user-centered' methods into their Laboratory projects. Laboratory broadly introduces art & design methodologies and it emphasizes research and group work as integral skills for successful art and design practice. Laboratory is taught by faculty from all of the programs at Parsons.

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

[updated 10/22/10] <u>**PUFN 1510 LABORATORY 2**</u>

GET INVOLVED!

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

CITY CULTURES

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

[updated 11/8/10] INNOVATE: ART & SCIENCE

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

SUSTAINABLE CITY

With a focus on issues of ecological sustainability, one of a number of environmental problems in New York City will be explored through art and design, such as waste, resource consumption, or pollution. Students will investigate an environmental issue either at a specific site, potentially partnering with a community organization, or through a study of production and consumption. Using collaborative problem-setting, students identify ways design can make a difference in complex systems, like those that comprise a city or that go into the fabrication of a product.

3 CR
Pre-requisite(s): PUFN 1505 LABORATORY
3 CR
Pre-requisite(s): PUFN 1505 LABORATORY

[updated 10/29/10] PUFN 1512 LAB 2 CRITICAL STUDIO: WORDS AND WORKS
Words and Works encompasses Laboratory 2 and Critical Reading and Writing 2 into a single course that explores the symbiotic relationships between writing and making, texts and objects, and words and images. How does designing a dress relate to drafting an essay? How does the craft of writing differ from the craft of drawing? How does one inform the other? How do the words we use, the images we make, the structures we build, and the systems we design shape the lives we lead? Drawing on the studio, writing, and analytical skills that students developed in Lab 1 and CRW 1 we will engage such questions in class discussions, individual and group studio projects, thesis-driven essays, research projects, and analyses of texts and works in various media.
3 CR
Co-requisite: PLEN 1023 CRW 2: Words and Works
Pre-requisite(s): PUFN 1510 LABORATORY 1
Note: This is a six-credit course that fulfills the requirements of both Laboratory 2 and CRW 2. The workload of this course is equivalent to that of two three-credit courses.

PUFN 1810 DESIGN 2: IMAGING FOR DESIGNERS
In this course, students build on the skills and visual sensibilities introduced in Design 1 while focusing on the acquisition and manipulation of visual information. Design 2 emphasizes the role of drawing and photography as tools for observation, ideation and the recording of visual phenomena while examining their role in the development of complex designed objects, environments and experiences. Students undertake projects that require the visualization of data, the exploration of narrative and the rethinking of visual identity.
3 CR

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

The following courses are required for Foundation students. See the School of Art & Design History & Theory section of this booklet for the course descriptions.

> ***PLAH 1000/1001 PERSPECTIVES IN WORLD ART & DESIGN 1 & 2, 3 CR***
> ***PLAH 1008/1009 PERSPECTIVES IN WORLD ART & DESIGN 1 & 2, 3 CR***
> ***PLEN 1020/1021 CRITICAL READING & WRITING 1 & 2, 3 CR***

INTEGRATED DESIGN, BFA

INTEGRATED DESIGN CORE STUDIO COURSES

[updated 10/29/10] **PUIC 2500 IDC ECOLOGIES: (UN)FASHION**
Embedded in an understanding of culture, history and place, students in IDC Ecologies: (Un)Fashion will design with the body and their own identity as their principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, photography and publications through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and making.
4 CR
Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking (Transfer students are required to take IDC Lab: Media Lab in conjunction with IDC Lab: Design Thinking)
This course satisfies core requirements for IDC Fashion Area of Study.
Open to: Majors, non-majors and to Environmental Studies; Lang students with program approval.

[updated 10/29/10] **PUIC 2600 IDC SYSTEMS: BEING SINGULAR PLURAL**
This studio core is for sophomore students who have developed their work within the Integrated Design program's Fashion Area of Study. Students continue their studies of body, garments and identity developed in [Un]Fashion, and will transform the ideas, propositions and designs that were conceived during that class into wearable clothing, accessories, and magazines that will be sold or exchanged during an event/sales presentation outside school at the end of the semester. Students will explore and rethink existing modes of exchange using a practical, hands-on approach. Students will develop alternative strategies that will question current values, the role of consumer and the notion of 'product' in clothing design, business management and communication. Each student will work from their own field of interest, engaging with the other students and external entities to develop one or more sales events. We will work in groups of four (4) or five (5) students. Each group is encouraged to invite lecturers, to propose site visits, and readings that will support the progress of the class projects. **4 CR**
Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking; IDC Ecologies: [Un]Fashion for transfer students.
Prerequisite(s): IDC Ecologies: [Un]Fashion and IDC Lab: Media. Sophomore transfers and Fashion Area of Study students may be excused from "IDC Systems: Being Singular Plural" with FaoS Coordinator approval and will not be prevented from taking higher level FAoS core studios – IDC Interfaces: Love or IDC Networks: The Gift.
Open to: Majors, and to non-majors and Lang students with program approval.

[updated 10/29/10] **PUIC 2610 IDC SYSTEMS: SERVICES AND THE SELF** (FORMERLY "HEALTH SERVICES INNOVATION")
This studio core is for sophomore students who develop their work within the Integrated Design program's Service Area of Study.

Services have a significant impact in our everyday lives and in great measure determine the quality of our wellbeing. This course looks at the new challenges facing services that determine

personal wellbeing, focusing but not restricted to health care, reintegration, food, ageing. In this course students will be involved with a real life situations and design innovative scenarios for the future of services affecting the individual. The focus of the course will be on the user experience and the quality of the interaction among stakeholders as well as the design of tangible components that define the service experience (space, products, communication elements, events, etc).

4 CR
Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking (for Integrated Design students)
Prerequisite(s): IDC Ecologies and IDC Lab: Media (for Integrated Design students)
This course satisfies core studio requirements for Service Area of Study 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, IDC Colloq: Service Design Concepts) are desirable.

[updated 10/29/10] PUIC 2620 IDC SYSTEMS: MATERIAL IMPACTS

Designs hold materials temporarily together, materials that have all come from somewhere or something else and are going somewhere or becoming something else. This course explores those materials' flows through the life of designed products and environments and their ecological impacts. It also explores ways of evaluating which materials a design should deploy and how. Students will learn a range of current techniques and tools for evaluating the sustainability of their design directions. The course explores issues of toxicity and pollution, energy and water consumption, and materials intensity with respect weight, volume, time and durability. It focuses on the conflicts and complex consequences that result when this or that material are put together in a design. Students will to design products and environments that are compatible with the fact that all materials are 'on the move' within interdependent systems. Designs will be undertaken in the contexts of eating, moving, working, and entertaining.

4 CR
Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking
Prerequisite(s): IDC Ecologies and IDC Lab: Media.
This course satisfies core studio requirements for Sustainability Area of Study in the Integrated Design Program. and Environmental Studies, Sustainable Design concentration study
Open to: Majors, non-majors and Environmental Studies; and Lang students with program approval.

[cancelled 10/29/10] PUIC 2630 IDC SYSTEMS: MATTER FLUX

[updated 10/29/10] PUIC 3600 IDC NETWORKS: THE GIFT

This studio core is for junior students who develop their work within the Integrated Design program's Fashion Area of Study. In this studio, students are challenged to create their own methods of working and interacting with the world. They will write their own brief and set their own project goal within the framework of the class objectives and desired learning outcomes. The focus of this class will be on extending oneself and models of exchange outside of the monetary system. Students are challenged to engage in barter economies and trade skills that they have with skills they need. Additionally, students will start to understand the value of the skills, services and products they have to offer and understand and receive, and work with what others have to offer in return to achieve goals.

Students will be challenged to be resourceful and innovative in realizing their project process goals. They will be encouraged to join, classmates, colleagues, organizations, businesses, and engage with various initiatives. Students will begin by using and reflecting on their area of study statement, previous class outcomes and learning, and advising notes of the past year(s) to help formulate their project goal for this class.

4 CR

Co-requisite(s): PUIC 3101 IDC Lab: Cooperative

Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking, IDC Ecologies: (Un)Fashion, IDC Systems (see note under Being Singular Plural) IDC Interfaces: Love

This course satisfies core studio requirements for the Fashion Area of Study in the Integrated Design program.

Open to: Majors, and to non-majors and Environmental Studies; and Lang students with program approval.

[updated 10/29/10] **PUIC 3610 IDC NETWORKS: SERVICE CITY**

This studio core is for junior students who develop their work within the Integrated Design program's Service Area of Study.

In this course, services will be explored within a specific territory (neighborhood) under the notion of a place-based ecology. Services will be understood as support systems for community engagement in the active transformation of its own surroundings. The concept of community is enlarged to residents, businesses, public administration, community-based groups, etc. We will focus on public or quasi-public areas that are currently not considered appropriate for social encounters or conviviality, because they are either idle/abandoned, have high levels of insecurity, are saturated by constant flux of people or vehicles, or other. In these particular "problematic" places, students will investigate the existing constituencies, analyze the multiplicity of actors, identify latent demands and design consistent services that contribute to the *dynamization* of the city.

4 CR

Co-requisite(s): PUIC 3101 IDC Lab: Cooperative

Pre-requisite(s):

- IDC Lab Media, IDC Design Thinking and IDC Lab Performance (for Integrated Design students)
- IDC Systems: Services and the self (previously IDC Systems: Health Services Innovation) and IDC Interfaces: Services and the Household for Integrated Design students from the Service Design Area of Study.
- Any IDC Systems and IDC Interfaces for Integrated Design students from other Areas of Study.
- This course satisfies core studio requirements for IDC Service Area of Study.

Open to: Majors, non-majors and Environmental Studies; Lang students with program approval.

Notes: No restrictions, but previous Service Design related courses (ADHT Service Design Concepts, IDp Collab Urban Services, IDC Colloq Service Design Concepts and IDC Colloq The Service Experience) are desirable.

[cancelled 10/29/10] **PUIC 3620 IDC NETWORKS: SUSTAINABLE PRACTICES**

[cancelled 10/29/10] **PUIC 3630 IDC SYSTEMS: URBAN MODELING**

[cancelled 10/29/10] **PUIC 4501 SENIOR THESIS**

SDS PORTFOLIO STRATEGIES
PUDM 4110 PORTFOLIO STRATEGIES: LECTURE
PUDM 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
Pre-requisite(s): None.
Open to: Seniors in the School of Design Strategies
Note: PUDM 4110 and 4111 must be taken together in order to qualify for credit.
Additional Note: This course is listed under PUDM and satisfies ALL Area of Study Integrated Design Core studio requirements for Senior year – SEE PUDM 4110 and PUDM 4111, which must be taken together for full course credit. This course will be offered in both the Fall and the Spring. Students need only to register and pass this course once for Senior Core requirements to be met.

IDC Senior Thesis has been permanently cancelled. New senior year requirements as of Spring 2010. Portfolio Strategies and ADHT Senior Seminar requirements, replace Senior IDC Labs (Prethesis (Fall) and Representation (Spring)) and IDC SR Core (Fall) and IDC SR Thesis (Spring).

INTEGRATED DESIGN CORE (IDC) LABS

[cancelled 10/29/10] **PUIC 2100 IDC LAB: MEDIA**

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

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

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

[updated 10/29/10] PUIC 3101 IDC LAB: COOPERATIVE

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

2 CR
Pre-requisite(s): IDC Lab: Media, IDC Lab: Design Thinking.
Open to: Majors and non-majors, and to Environmental Studies.

IDC Lab: Pre Thesis and Representation were cancelled permanently with the SDS Senior Experience requirement changes of SP 2010

INTEGRATED DESIGN CORE (IDC) COLLOQUIA

[cancelled 11/8/10] PUIC 2300 IDC COLLOQ: FASHION ILLUSTRATION

[cancelled 10/29/10] PUIC 2302 IDC COLLOQ: GLOBAL URBAN HOME

PUIC 2303 IDC COLLOQ: FASHION MEDIA

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

3 CR
Open to: Majors and non-majors, and to Lang students.
Note: This course will not be offered again as of Fall 2011.

[added 10/29/10] PUIC 2312 IDC COLLOQ: SERVICE EXPERIENCE

This course will explore emerging issues around the business of service provision and the service experience in our service-based city. Students will be exposed to a range of new approaches to commercial service delivery. Some examples of such approaches are: third places servicescapes,

where local commercial services such as cafes, bars, hair salons and others work as social buffering zones between work and home nourishing sociability in the city; the 'McDonaldization/Disneyfication' of the service experience where services are understood as scenographic environments questioning value and authenticity and the consumption experience as a whole. The course will make use of critical readings, media interpretation, field observation so to generate knowledge and competence of students to judge and understand the intricacies of service-based experiences in the urban environment.

3 CR
Co-requisite(s): IDC Networks Services and the City and IDC System Interactive Cities (for Integrated Design students from the Service Design Area of Study)
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.

INTEGRATED DESIGN CORE (IDC) COLLABS

PUIC 2200 IDC COLLAB: TEMPORARY WORKS
Description forthcoming

[updated 10/29/10] PUIC 2201 IDC COLLAB: WATERLOGGED
This class explores the process of mark-making in the landscape from glacial to hydrologic to human. We will examine the existence of remnant waterways and their relationship to the city's organizational patterns and forms. The goal is to introduce students to printmaking, restoration ecology, public space design and the ecological impact of the intersection of historic waterways and urban infrastructure. The class will use a series of three Sunday workshops (half-day February 13, 20, 27) in intaglio printmaking—etching metal plates with acid—to explore mark making on an intimate level. Printmaking, like the evolution of a landscape, is a process of applying constraints and building layers. In this class we will use it to explore the affect of processes on a given condition. Moving from copper plates to urban landscapes, students will apply their investigations to develop projects that engage remnant waterways with a new set of marks. We will use historic maps to help direct and locate projects that employ water, ecological principles and installations in public space to re-think the relationship between water and urban landscapes.
3 CR
Open to: Majors, and to non-majors and Lang students.

PUIC 2202 IDC COLLAB: URBAN PRACTICES: PLAY AND RECREATION
Play, entertainment and recreation have historically produced some of the most basic dimensions of urban experience in New York City. The idea of urban recreation today, even though in many ways still related to its 20th century beginnings, is much more complex than ever before. Contemporary urbanites' demand for recreation, particularly in relation to urban parks, is on the rise. Today, New York City has over 500 parks, 900 playing fields, over 870 playgrounds, thousands of courts, over 50 municipal swimming pools, numerous skating rinks, and over 12,000 miles of sidewalks. The class will explore the nature of urban play and recreation, particularly in relation to the needs of older teenagers and adults. What will urban recreation look like in the 21st century? What would it mean to rethink urban recreation through play? How can play strategies be used to rethink and (re)choreograph our relationship to public spaces, urban parks and playfields, to foster social relations, to encourage the construction of communities vis-

à-vis urban recreation? What role do parks and other green spaces have in supporting urban recreation? Course content will be delivered in both online and physical environments, and will include lectures, reading, discussions and project-based interventions. In working with the New York City Department of Parks and Recreation, as well as with other external partners in real-life situations, students will design a comprehensive vision for the future of urban recreation in NYC, and probe their ideas by designing and prototyping a variety of possible outcomes, from games and installations, to buildings and playgrounds, to portable physical devices, to public policy design, recreation scenarios, forms of economic exchange and entertainment, and to public art.

3 CR

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

[updated 10/29/10] PUIC 2203 IDC COLLAB: URBAN DYEING

Urban Dyeing introduces students to an ongoing project that emerged from a desire that a group of IDp students expressed :to plant plants with a sense of purpose. In this student driven initiative students are encouraged to collaborate and feed of each other's ideas and initiatives and to develop, multiply, diversify or bifurcate from the ongoing project. The class has a very practical and hands on approach. In the first year students created a digital urban design model for river-to-river roof gardens connected by the M14 bus and a novel roof-to-roof circulation strategy. In the second year students built a protoype garden for dye on a New School roof facing 5th Ave as well as in three tree pits on 5th Ave. This summer, a student gardener was paid to care for the garden by the New School Green Fund. A few weeks ago our sister class Natural Dyeing harvested from the garden. Using the Mobile Textile Lab and a partnership with GrowNYC and the Union Square Partnership they will be dyeing and selling hand made products in Union Square Park this fall. Next semester Urban Dyeing will be building a new student garden on the roof of 2W13th as a wild cage for wild students. http://urbandyeing.blogspot.com/

3 CR

Open to: Majors, non-majors, Urban Design, Environmental Studies, and Lang students.

[updated 10/29/10] PUIC 2300 IDC COLLAB: URBAN INTERVENTIONS

SECTION A – STREET ART REVISITED

In this studio, students will investigate possibilities of using the means and methods of public art, street art, urban play and civic activism in order to reframe and critique contemporary notion of urban revitalization and urban beautification. The site for student work will be chosen by the class. Our studio partner will be Art in Odd Places: www.artinoddplaces.org/ Students will address issues of community participation, communication, economies of scale, the impact and meaning of messages in the public sphere, particularly in the context of multiple and often alienated audiences. Through both research and art/design responses, student will develop a critical understanding of the visual landscape and roles that social imaginary plays in the complex processes of urban transformation. Students will develop their proposals to a final stage, ready for implementation.

[cancelled 10/29/10] **EXPLORATIONS IN REVITALIZATION AND BEAUTIFICATION**

3 CR

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

PUIC 3700 SDS PROJECTS:

[updated 11/8/10] URBAN COMMUNITIES

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

[cancelled 10/29/10] PUIC 3700 SDS PROJECTS: COLOR WORKS

[updated 10/29/10] PUIC 3700 SDS PROJECTS: COLOR MATTERS

Color Matters is a studio/critical course that focuses on both the material and immaterial manifestations of color. Students will work with digital media, traditional art materials and with forming and casting equipment in the SDS shop to create work in both two and three dimensions. Through project based work, students explore color across a range of mediums as a way of understanding the three modes of appearance (film color, surface color and volume color) as first articulated by David Katz in his seminal book *The World of Colour*. Additional readings include *Paul Signac and Color in Neo-Impressionism* by Floyd Ratliff, *Color in Art* by John Gage and *Chromophobia* by David Batchelor. Field trips to locations throughout New York City, including James Turrell's *Meeting* at PS1, will expose students to recent practice and implementation of the modes of appearance within the urban environment. Students will become knowledgeable of theories of additive and subtractive color mixture and will will have the opportunity to gain experience in their practical application across disciplines and dimensions in several media—lighting, digital photography, printing and color management, transparent and opaque paint media, relief printmaking and construction and casting with translucent materials. This course is an opportunity for students to engage in experimental color projects in an open-ended forum. The study of color is a critical element of the education of all artists and designers. Color matters.

3 CR

[added 10/29/10] PUIC 4001 IDC COLLAB: DESIGN DEV – (DESIGNING COLLABORATIVE DEVELOPMENT)

This unique, interdisciplinary course will offer students the opportunity to gain an understanding of key concepts and skills essential to become global consultants for small business enterprises focusing on women's empowerment and community development through design. The course will prepare students to support artisan or other community groups by developing sustainable business models through needs-based capacity building, product and project design and development, and by establishing networks of collaboration. During the first half of the course students will examine and practice skills in the areas of rural economic development, microcredit and microfinance, business, marketing, media communication and documentation, design of products as well as community development models, and workshop facilitation in informal settings. We will also look at case studies of artisan groups exploring the possibilities of using design as a tool for development. In the second half of the semester students will prototype a model in which they put into practice everything they have learned – testing and enacting the thoughts, assumptions, and ideas that have been generated in the first half of the semester. In summer, students may travel to Guatemala (or another project location) for the month of June/July to work directly with groups of artisan women.

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

INTEGRATED DESIGN CORE (IDC) SENIOR ELECTIVES

[updated 10/29/10] PUIC 4101 IDC LAB: BOOK & EXHIBITION (formerly IDC LAB REPRESENTATION – this is now a senior elective class)

This Lab will require students to utilize all of the ideas, knowledge and materials (writings, drawings, diagrams, photographs, video, interviews, etc.) made during their Area of Study Core studio and Lab sequence in order to create a final public representation and/ or a portfolio book that will represent the student's work as an integrative designer. Students will begin by identifying the information and materials necessary to represent themselves to the world, and then determine the role that the form of media/medium will play in relation to the presentation of their work. They will evaluate which materials warrant inclusion in the event/book, and thereby acquire editorial skills. By researching different ways of storytelling and responding to examples provided in class, students will identify new ways of framing and presenting relevant aspects of their projects.

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

[added 10/29/10] PUIC 4501 SENIOR SEMINAR

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.

4CR
Open to: All Majors

PUIC 1900 IDC CORE INTENSIVES
See the program for more information.
0 CR

PUIC 1901 IDC LAB INTENSIVES
See the program for more information.
0 CR

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

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

TRANSDISCIPLINARY DESIGN, MFA

REQUIRED COURSES

[updated 10/22/10] PGTD 5101 PROJECTS STUDIO 2: EMERGENT SOCIAL FORMS

With the proliferation of communication technologies that link people more directly, a growing number of social forms are emerging from open networks. In some cases, these are challenging the hegemony of centralized networks in power and scope. In this course, students investigate ways of triggering small-scale social change. While they may not necessarily utilize communication technologies, students are required to prototype networks, nodes, and rule-sets that activate and build community. Whether these schemes are local or global, analog or digital, their emphasis is on harnessing the power of swarms. Students further explore the working methodologies that the design curriculum emphasizes. The level of complexity is increased; working in groups, students address broader, more socially challenging situations. Students are expected to research and analyze social networks and the emergent practices that help to form them, as well as develop strategies for fostering new kinds of communities and networks. Emphasis is placed on the ability to frame a design brief on an achievable scale and to create final proposals that provide criteria for self-assessment.

6 CR
Co-requisite(s): PGTD 5130 Design-led research
Pre-requisite(s): PGTD 5100 Projects Studio 1
Open to: non-majors with permission.

[updated 10/29/10] PGTD 5111 INTENSIVE 2: CHARRETTE 1

Once each year, the MFA in Transdisciplinary Design holds a three- to five-day charrette that brings together students from across Parsons to work on a single theme. Students work in teams during the charrette, collaborating with graduate students from other disciplines— including fine arts. The topic of the charrette varies from year to year and is broad enough to allow for multiple types of projects. Students need to delve deeply into the process and work collaboratively and quickly to finish their projects. In order to accommodate this, all other graduate classes are suspended so that students can maintain focus. Guests from outside communities and industries work with the faculty to develop a topic that is forward- looking, speculative, and open to multiple outcomes.

1.5 CR
Co- requisite(s): none
Pre-requisite(s): none
Open to: non-majors with permission.

[updated 10/22/10] PGTD 5130 DESIGN LED RESEARCH

This course runs in tandem with the Thesis Project and introduces students to the idea of practice-led research in a studio context. Students learn how designing is fundamental to research by developing a design-led approach to research that emerges from their work. The course focuses on project-specific research and on the designer researchers who advance the field. Students become familiar with design-led methods that improve research and inform design projects. They contextualize their practice as one that poses questions and responses while delivering design

outcomes. Together these two objectives allow students to define a critical framework for their thesis project and acquire the tools to conduct relevant research.

Students also explore strategies to understand social and technological practices and systems. Social practices are diffuse and invisible. The opportunistic and exploratory nature of design presents a solution-oriented strategy for researching and understanding complex conditions and behaviors. This strategy serves as alternative to those used in the humanities and sciences. The course requires a level of explicit understanding about how designers "think through making." Students also must understand how one weds these practices with criteria for research, so that their work is purposeful, inquisitive, informed, methodical, and communicable. In training students to reflect critically on their own ways of working, the course presents a discursive, solution-oriented, performative, and multi-modal approach to practice.
3 CR
Co- requisite(s): none
Pre-requisite(s): none
Open to: non-majors with permission.

URBAN DESIGN STUDIES, BS

{added 11/10/10} <u>**PUUD 2020 URBAN DESIGN 2: TEMP WORKS**</u>

Temporary Works investigates the continual rebuilding of cities as an important environmental process where design can have a greater role. In particular this class will explore how the process of reconstruction can become a participatory space. Often the future promise of construction sites keeps neighborhoods in a holding pattern while they wait for future buildings, parks and infrastructure to be completed. In this class we will ask, how can these very dynamic but dead construction sites become truly imaginative? We will aim to overlay or rethread the requirements of safety and security with that of attraction, curiosity and anticipation. Traffic detours, scaffoldings, sidewalk closures, orange cones, jersey barriers, loud drilling, and trash dumpsters challenge workers, residents and visitors daily. To engage this, we will consider ideas such as repurposing materials, flexible programming, digital interaction and physical urban interventions. Possible partners are: Downtown Alliance, DOT, DDC, LMCC and The Hester Street Collaborative. **3CR**

SCHOOL OF
FASHION

FASHION MARKETING, AAS

PAFM 1000 FASHION TEXTILE SURVEY
A comprehensive survey of woven and knitted fabrics used in apparel. Students will learn to identify fibers, yarns and fabrics evaluating their performance. This course will reveal historical and contemporary design and production techniques, sources and trend. Pattern, whether printed, painted, dyed or woven will be investigated as inspiration for the designer.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-majors.

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 navigate global sources for raw materials, apparel and textiles. 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
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-major with permission.

PAFM 1040 MERCHANDISING MATH
This course is designed to provide students with a strong understanding of merchandising math. Students analyze the profit-loss statement of fashion companies. Weekly exercises enable students to effectively solve mathematical problems in the fashion industry. Students learn about planning, inventory control, terms of sale, and both the wholesaler and the retailers' pricing policies.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-major with permission.

PAFM 1050 MARKETING 1: FASHION MARKETING
This course teaches students how to develop and implement fashion marketing strategies. It is intended to give both a theoretical and practical understanding of marketing decision making. During the semester students explore the fundamentals of marketing – including general fashion

marketing concepts, terminology and types of markets. Students will learn how to analyze the target market and develop a formal marketing plan for the fashion industry.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-major with permission.

PAFM 1060 MARKETING 2: GLOBAL MARKETING

This course focuses on creating a global marketing plan for a domestic fashion company. International business relationships -- economic, cultural, and legal practices are examined. The students will determine the feasibility of developing a successful global market venture, which will include strategies for global media and public relations.
2 CR
Co-requisite(s): PAFM 1050 Marketing 1: Fashion Marketing.
Open to: Majors, and non-major with permission.

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.
Co-requisite(s): PAFS Fashion CAD
Open to: Majors only.

PAFM 1080 MERCHANDISING

This course is an overview of the merchandising principles and techniques necessary to operate a successful fashion apparel company. The course enables students to examine the role of a merchandiser within a fashion company. The students learn about the merchandiser's planning, editing, and pricing strategies. They learn firsthand what it takes for a merchandiser to cost fashion apparel profitably through garment costing exercises. The student gains an appreciation of the core nature of merchandising in fashion and its dynamic character.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors and non-majors.

PAFM 1090 RETAILING

This course is an overview of the principles, procedures, and applications involved in successful retailing. It is an extensive examination and study of the functions and structures of retailing and how they serve society from a historical to present day perspective. Students explore demand, promotion, global retailing, location, image development and new technologies used in current retail organizations.
2 CR
Co- requisite(s): None
Pre-requisite(s): None

Open to: Majors and non-majors.

PAFM 1100 PRODUCT DEVELOPMENT

This course teaches students about the product development cycle of the fashion industry. Students learn about the role of the Product Developer and what must be done in order to generate successful private label apparel from forecasting to the finished product. Students examine the advantages and disadvantages to private label merchandise and the changing buying-habits of consumers. This course includes a visit to a private label manufacturer.

2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors and non-major with permission.

PAFM 1110 E-MARKETING

The Internet offers consumers the world stage to sell apparel and accessory products and the intimacy to communicate with the customer one-on-one. Students will learn what is important and what to avoid in using these methods of distribution in the fashion industry. Students will also learn how to market fashion online and examine a variety of new media methods utilized by retailers.

2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors and non-majors.

PAFM 1120 ACCESSORY INDUSTRY

Beginning with an overview of the fashion accessory marketplace, this class follows the steps necessary to develop a product: market research, trend analysis, price structure, color palette and sourcing (foreign and domestic). Field trips to buying offices, accessory showrooms, and trade shows enhance students' understanding of the development cycle.

2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors and non-major with permission.

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.
Open to: Majors only.

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.
Open to: Majors only.

PAFM 1180 PUBLIC RELATIONS
Public Relations (PR) is an integral part of the fashion industry. Media exposure can help businesses small or large succeed in today's fast paced environment. This studio class will teach students how to communicate effectively. Learn how to generate media attention by using press kits, events, stunts, media alerts and releases. Students will also learn how to create a newsworthy angle and to "pitch" a fashion company or product. Students will leave class with a complete press kit for the fashion company of their choice, including a PR plan and budget.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors and non-major with permission.

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 and solutions as related to the apparel and textile industry. Students will learn about outsourcing and the impact global manufacturing from an economic, political and environmental point of view.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors and non-major.

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, students identity important style directions, create concept boards, blog and work as photojournalists.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-majors with permission.

PAFM 1183 GLOBAL POLICIES: FASHION
This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade. Weekly course discussions will allow the students to examine globalization's impact on the fashion industry.
2 CR
Co- requisite(s): None

Pre-requisite(s): None
Open to: Majors, and non-major with permission.

PAFM 1190 FASHION INDUSTRY: MARKETING
This course is an introduction to the fashion industry. It provides students with an overview of the structure of the fashion industry and the interrelationships between the primary, secondary and auxiliary markets. The business side of design is explored as students learn fashion terminology, and the various job opportunities in the industry.
2 CR
Co-requisite(s): PAFS 1425 Fashion Industry: Design.
Pre-requisite(s): None
Open to: Majors, and non-majors.

PAFM 1191 VISUAL MERCHANDISING
This course enables students to understand the importance of visual merchandising in the retail environment. Through analysis of the store layout, lighting, fixtures, props, window, and in-store displays the students learn the importance of creating a store's image. Course assignments examine the retailer's use of visual display to encourage the sale of fashion apparel and accessories.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-majors with permission.

PAFM 1193 SPECIALTY MARKETS
This course is an overview of specialized markets within the fashion industry. Students will develop the necessary skills required to promote fashion products to these markets. Students will be able to implement generation analysis to create an understanding of the buying power of these untapped target markets i.e. plus size, mature market, teens, echo baby boomers, bridal, active-wear, etc.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-majors.

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
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-major with permission.

PAFM 1195 INTERNATIONAL BUSINESS AGREEMENTS
This course examines the legal aspects in international business agreements. It gives the students an understanding of trademark, copyright and licensing laws in relation to the global fashion business.
2 CR
Co- requisite(s): None
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
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-majors.

PAFM 1197 FASHION SHOW PRODUCTION & PUBLICITY
This course is an overview of fashion show production covering: market research, audience identification, set design, direct marketing, sponsorship, electronic media, publicity and advertising. Show production from start to finish, back stage planning through presentation to wrap-up, and event evaluation will be covered as well. Students in the class will participate in the development and production of the AAS Fashion Design student show.
2 CR
Co- requisite(s): None
Pre-requisite(s): None
Open to: Majors, and non-major with permission.

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

See the AAS Fashion Design section of this booklet for the following descriptions:

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

FASHION DESIGN, AAS

PAFS 1000 FASHION DRAWING 1
This course serves as the foundation of fashion design representation. Students draw from live models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. It moves from gestures, shapes and poses to drawing the fashion figure.
2 CR
Open to: non majors.

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 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 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 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 1040 TAILORING
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: non majors.

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.

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.

[updated 11/8/10] PAFS 1110 ECOFASH: SUSTAINABLE SOLUTIONS
This course celebrates the fashion industry's eco-pioneers and introduces students to sustainable solutions. Students will learn how to determine their carbon footprint and devise a strategy to lower it. Fashion Design and Marketing students will examine the culture of sustainability from design concept to the consumers' perspective through retail sales. The course topics will address social and environmental concerns related to textile and apparel manufacturing. It will make possible the opportunity to learn about, and use sustainable raw materials. Through social awareness and conscience this course will allow Parsons emerging fashion professionals to set forth positive change upon entering the global fashion industry. This course enables students to examine eco sourcing and manufacturing options.
2 CR

Pre-requisite(s): none.
Open to: Non-majors enrolled in their junior year or by approval of the course instructor.

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.

[cancelled 10/29/10] COSTUME

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.

MEN'S WEAR
Students will develop their garments using as basis for their projects menswear specific techniques, research and inspiration.

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

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.

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.

[updated 11/8/10] 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 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 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 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 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
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 1431 FASHION HISTORY: COUTURE

This course is an immersive close reading of contemporary couture and designer fashion and the influences they draw from. History is in a constant play, continuously being rewritten by present contexts. You will discover just what is happening in fashion now, at the threshold of the 21c and what it means to you. The semester focuses on defining, analyzing and interpreting fashion through a diversity of mediums including popular culture, cinematic images, literature, contemporary art, new media and critical theory.

3 CR
Open to: 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
Open to: non majors in fulfillment of program (not Art & Design History & Theory) requirements.

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

Open to: non majors.

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

Open to: non majors in fulfillment of program (not Art & Design History & Theory) requirements.

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.

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

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.

PAFS 1900 FASHION TECHNIQUES WORKSHOP
This workshop will assist students hone their skills in fashion techniques, construction, sewing, draping, and patternmaking. This class supplements fashion techniques and construction classes and all AAS students may attend.
0 CR
Open to: all Fashion majors or non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 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

See the AAS Fashion Marketing section for the following descriptions:

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

See the AAS Graphic Design section for the following descriptions:

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

FASHION DESIGN, BFA

REQUIRED COURSES: SOPHOMORE YEAR

PUFD 2001 FASHION DESIGN CORE 2

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

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

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

PUFD 2041 FASHION DIGITAL STUDIO 2

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

PUFD 2051 HISTORY, CULTURE AND SOCIETY 2

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective, placing fashion within a wider context of design from the industrial revolution through the birth of couture and postmodern fashion. This is a lecture course with supplemental field trips and guest lectures. Visits include the Costume Institute and The Anna Maria and Stephen Kellan Archive at Parsons the New School of Design, guest speakers may include fashion designers, historians, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.
2 CR

JUNIOR YEAR

PUFD 3001 FASHION DESIGN CORE 4

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

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

PUFD 3031 FASHION DRAWING 4

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

PUFD 3041 FASHION DIGITAL STUDIO 4

This course explores the tools of U4ia, a leading industry-standard software package. To begin, students prepare concept/mood boards as a visual tool to communicate target customer, season,

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

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

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

PUFD 3061 FASHION INDUSTRY SURVEY
This course positions the role of fashion designer in the larger context of business, marketing, forecasting, manufacturing and retail. Students develop their analytical skills through research and writing. Lectures and guest speakers supplement student presentations and discussion.
2 CR

SENIOR YEAR

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

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

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

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

ELECTIVES

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

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

PUFD 3122 TEXTILES

The study of fiber and fabric properties and identifications, yarn system, fabric weaving and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end use. The course combines the study of textile science, creative use of fabric as inspiration in fashion design, as well as applications and practices in the fashion industry.
2 CR

[updated 10/29/10] **PUFD 3122 TEXTILES: DENIM**

This course introduces students to the denim design industry through a host of contexts and exercises. Beginning with the history and language of denim, students learn about design research as it relates to denim, how to analyze the retail context, denim washes and embellishments, fabric dyeing techniques, denim construction methods, and how corporate branding has made denim such a global phenomenon. Design projects coupled with field trips provide students with a contextual learning environment.
2 CR

PUFD 3141 MENSWEAR TAILORING

Students work on creating a hand-made menswear jacket using couture methods. Detailed demonstrations and discussion of methodology explores the techniques used by tailors of yesterday and today.
2 CR

PUFD 3172 ACCESSORY DESIGN

This is an introductory elective course for Junior year students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work.
2 CR
Open to: BFA Fashion Design Juniors only.

PUFD 3181 MACHINE KNITTING

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

[cancelled 11/5/10] **PUFD 3271 ACCESSORY DESIGN: THESIS**

[updated 11/10/10] **PUFD 3271 ACCESSORY DESIGN: MCM TECH LUXE**

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

For the 2011 Spring semester, Parsons has partnered with MCM Worldwide. BFA Fashion Design, BFA/MFA Communication Design Technology and BFA Product Design students will form teams under the guidance of the following Parsons faculty: Katherine Moriwaki, School of Art, Media and Technology, Aneta Genova, School of Fashion and Rama Chorpash, School of Constructed Environments. Students will research the fields of design technology and fabric innovation while addressing themes of utility, versatility & multi-functional use within the design process. Students

will look at the intersections of technology and luxury, addressing issues of aesthetics, functionality and innovation within the context of design. MCM will donate materials (accessories) to be deconstructed for use in this project. First prize team receives $5,000 to be divided amongst team members. Two runner-up teams will receive $2,500 to be divided amongst team members (total $5,000). All three teams will have their designs selected for sample production

2 CR
Open to: BFA Fashion Design Juniors and Seniors only.

PUFD 3280 MILLINERY DESIGN

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

2 CR
Open to: Majors only.

PUFD 3901 PROFESSIONAL INTERNSHIP

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

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

FASHION DESIGN & SOCIETY, MFA

REQUIRED COURSES

PGFD 5120 DESIGN STUDIO 2: PERSONAL IDENTITY

Design Studio II links students with industry partners, who are chosen for their emphasis on new technologies in fashion such as fabrication, garment construction, yarn use, or fabric manipulation. It allows students to gain industry expertise and use innovation in order to experiment in clothing design.

6 CR

Pre-requisite(s): PGFD 5110 Design Studio 1: Personal Identity

Open to: Majors only.

PGFD 5140 ADVANCED VISUAL PRACTICUM: PHOTOGRAPHY

This workshop equips students with basic knowledge and skills in photography. Held weekly, it covers digital and SLR cameras, exposure, processing, lighting, and color management as well as studio workflow and team management. Students learn additional language that enables them to communicate their ideas and frame their concepts. Workshops run parallel to their projects and provide material they can use in design.

3 CR

Open to: Majors only.

PGFD 5150 FASHION PRESENTATION

An international visiting professor leads the course, which explores creative means of presenting fashion. Placing fashion production within the metropolitan environment, the course examines the relationship between fashion and the city and articulates creativity as a practice that is situated in a specific place. Designers are urged to recognize the cultural context that they work in and consider how that context affects the way they communicate creative and commercial concepts.

1.5 CR

Open to: Majors only.

ART & DESIGN EDUCATION

[added 11/10/10] <u>**PNNY 4010 WEB 2.0 TEACHING TOOLS (online)**</u>
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

[added 11/10/10] <u>**PNNY 4020 SPECIAL TOPICS: ART & DESIGN EDUCATION (online)**</u>
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