

FALL 2010: COURSE DESCRIPTIONS PARSONS THE NEW SCHOOL FOR DESIGN

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

Last Updated: 8/18/10

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

ADVISING

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

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

NOTE

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

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

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

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

SCHOOL OF ART & DESIGN HISTORY & THEORY

Undergraduate/Required

PLAH 1000 Bridge PWAD 1/TBA
PLAH 1000 Chase: PWAD 1/TBA
PLAH 1000 Persp World Art & Design 1/TBA
PLAH 1001 Persp World Art & Design 2/TBA
PLAH 1004 Pers World Art & Design 1: Lec/TBA [CRN: 6391]
PLAH 1004 Pers World Art & Design 1: Lec/TBA [CRN: 6392]
PLAH 1030 Chase: PWAD 1/TBA

PLEN 0500 American Cultural Language/TBA
PLEN 0505 ESL 2/TBA
PLEN 0507 ESL 3/TBA
PLEN 0509 ESL 4/TBA
PLEN 0510 ESL 4: Writing Intensive/TBA
PLEN 1006 Bridge: CRW 1/TBA
PLEN 1020 Chase: CRW 1/TBA
PLEN 1020 Critical Reading & Writing 1/TBA
PLEN 1021 Critical Reading & Writing 2/TBA
PLEN 1030 Chase: CRW 1/TBA

PLDS 2500 Intro to Design Studies Lec/Brody, David [CRN: 1558]
PLDS 2500 Intro to Design Studies Lec/Brody, David [CRN: 1859]
PLDS 3510 Global Issues in Des: Lec/Yelavich, Susan [CRN: 6335]

PLAH 2305 History of Modern & Postmodern/Grove, Nancy [CRN: 6955]
PLDS 2190 History of Des: 1850-2000 Lec/Lichtman, Sarah [CRN: 3763]
PLDS 2190 History of Des: 1850-2000 Lec/Lichtman, Sarah [CRN: 3764]
PLSD 2324 History of World Arch 1: Lec/Kladzyk, Pamela [CRN: 6299]
PLVS 2025 History of Graphic Design/Levy, Janet [CRN: 6947]
PLVS 2025 History of Graphic Design/Levy, Janet [CRN: 6948]
PLVS 2045 History of Illustration/TBA, Faculty [CRN: 6953]
PLVS 2045 History of Illustration/TBA, Faculty [CRN: 6954]
PLVS 2300 History of Photography/Eisenberg, Ruth [CRN: 6289]
PLVS 2300 History of Photography/Gaskins, Bill [CRN: 6288]
PLVS 2300 History of Photography/Gaskins, Bill [CRN: 6290]
PLVS 2300 History of Photography/Towery, Terry [CRN: 6294]

Undergraduate/Electives

- PLAH 2001 The Nude: History & Theory/Collins, Bradley [CRN: 6412]
PLAH 2010 Latin American Art/Bonta de la Pezuela, Maria [CRN: 1498]
PLAH 2030 Baroque Art/Eisenstadt, Eve [CRN: 3566]
PLAH 2100 Modern Art/Angeline, John [CRN: 2643]
PLAH 2217 Pop: Art & Popular Culture/Grove, Nancy [CRN: 3777]
PLAH 2544 Arts of China, Japan, Korea/Qian, Zhijian [CRN: 6411]
PLDS 2072 Originality in Des & Art/Klein, Arnold [CRN: 3014]
PLDS 2543 Unsustainability & Consumerism/Dault, Julia [CRN: 5390]
PLFS 2040 Fashion History: 1850-2000/Glasscock, Jessica [CRN: 5394]
PLSD 2010 On Walking/Bissen, Matthew [CRN: 6413]
PLVS 2010 Cultural History of Media/TBA [CRN: 6958]
PLVS 2015 Contemporary Global Cinema/TBA, Faculty [CRN: 6442]
- PLAH 3102 Art and Tourism/O'Neill, Rosemary [CRN: 5378]
PLAH 3115 Chinese Contemp Art & Crit/Qian, Zhijian [CRN: 6467]
PLAH 3251 Ready-Made, Grid & Monochrome/Newton, Gregory [CRN: 6449]
PLDS 3123 Women: Renaissance to Present/Necol, Jane [CRN: 4230]
PLDS 3125 Technology and Culture/TBA, Faculty [CRN: 6474]
PLDS 3140 Design Cultural Interface/Kauste, Juulia [CRN: 3567]
PLDS 3195 Personal Values in Des & Art/Klein, Arnold [CRN: 3026]
PLEN 3000 Artists & Designers as Writers/Savio, James [CRN: 6471]
PLFS 3020 19th Century Dress & Society/Morano, Elizabeth [CRN: 5401]
PLFS 3124 Futurism & Fashion/Glasscock, Jessica [CRN: 5395]
PLFS 3126 Fashioning Power/Akbari, Anna [CRN: 5398]
PLSD 3000 The Spa as a Public Space/TBA, Faculty [CRN: 6476]
PLSD 3525 Sites of Faith: Des & Religion/Gendall, John [CRN: 5410]
PLVS 3015 Modern Sex and Gendered Design/TBA, Faculty [CRN: 6952]
PLVS 3456 No Joke: Comedy as Commentary/Dault, Julia [CRN: 5412]
PLVS 3699 Vis Cult and the Radical 60's/Sherman, Susan [CRN: 5414]
- PLAH 4040 Sr Sem: Practicing Criticism/TBA, Faculty [CRN: 5375]
PLAH 4060 Sr Sem: Politics of Display/Burt, Melissa [CRN: 4228]
PLAH 4136 Sr Sem: Exhibiting Cultures/Auricchio, Laura [CRN: 5376]
PLDS 4005 Sr Sem: Design Crit Networks/Brucker-Cohen, Jonah [CRN: 6483]
PLDS 4006 Sr Sem: Philosophy of Design/Tonkinwise, Cameron [CRN: 6484]
PLDS 4007 Sr Sem: The Logic of Markets/Jelen, Jonatan [CRN: 6488]
PLDS 4035 Sr Sem: Flux-Design for Motion/Kladzyk, Pamela [CRN: 2642]
PLDS 4040 Sr Sem: Designing Memory/Miller, Emily [CRN: 2757]
PLDS 4055 Sr Sem: Design Fictions/Yelavich, Susan [CRN: 3778]
PLDS 4126 Sr Sem: Sustainability/TBA, Faculty [CRN: 5383]
PLDS 4872 Sr Sem: Semiotics/Blonsky, Marshall [CRN: 2795]
PLFS 4010 Sr Sem: Constr Appearance/TBA, Faculty [CRN: 6486]
PLSD 4080 Sr Sem: Public & Private Space/Necol, Jane [CRN: 5403]
PLSD 4125 Sr Sem: Urban Public Space/TBA, Faculty [CRN: 5405]
PLVS 4000 Sr Sem: Visual Studies TBA/TBA, Faculty [CRN: 6481]
PLVS 4010 Sr Sem: New Waves Cinema/Hegarty, Laurence [CRN: 5553]

PLVS 4040 Sr Sem: Utopia/Dystopia Sci Fi/San Miguel, Heliodoro [CRN: 6485]

Graduate

PLAH 5010 Aesthetics/Klein, Arnold [CRN: 2407]
PLAH 5012 Performance Histories/TBA, Faculty [CRN: 6511]
PLDS 5000 Grant Writing: Fulbright/Traganou, Georgia [CRN: 6490]
PLDS 5400 Design for this Century: Lec/Dilnot, Clive [CRN: 6495]
PLDS 5500 Global Issues in Design: Lec/Yelavich, Susan [CRN: 6949]
PLEN 5000 ESL: Graduate Intermediate/TBA, Faculty [CRN: 1556]
PLEN 5001 ESL: Graduate Advanced/Scott, Jeremy [CRN: 1557]

Graduate/History of Decorative Arts & Design Program

PGDE 5100 Survey of Decorative Arts/Karafel, Lorraine [CRN: 1289]
PGDE 5105 Proseminar/Auricchio, Laura [CRN: 2776]
PGDE 5105 Proseminar/Lawrence, Sarah [CRN: 1290]
PGDE 5106 Historic Houses/Sawyer, Sean [CRN: 4345]
PGDE 5107 World's Fairs/Robey, Ethan [CRN: 6184]
PGDE 5110 Survey of Ceramics/TBA, Faculty [CRN: 5600]
PGDE 5128 Survey of Glass/Wright, Diane [CRN: 3609]
PGDE 5145 History of Textiles/Brown, Susan [CRN: 2647]
PGDE 5183 Royal Furnishings: Versailles/Lawrence, Sarah [CRN: 6186]
PGDE 5203 Topics in Craft/TBA, Faculty [CRN: 6185]
PGDE 5212 Survey of Silver/Waters, Deborah [CRN: 5374]
PGDE 5215 Popular Culture/Cohen, Marilyn [CRN: 4343]
PGDE 5900 Independent Study/Lawrence, Sarah [CRN: 1327]
PGDE 5900 Independent Study/TBA, Faculty [CRN: 2992]
PGDE 5902 Independent Study: Thesis/TBA, Faculty [CRN: 1329]
PGDE 5905 Independent Study 2/Lawrence, Sarah [CRN: 1994]
PGDE 5908 IS: Thesis 1/Lawrence, Sarah [CRN: 4900]
PGDE 5909 IS: Thesis 2/Lawrence, Sarah [CRN: 4901]
PGDE 5910 IS: MA Exam/Lawrence, Sarah [CRN: 4902]

Graduate/Fashion Studies Program

PGFS 5000 Fashion Studies: Key Concepts/TBA, Faculty [CRN: 6514]
PGFS 5010 Fashion, History & Mediation/TBA, Faculty [CRN: 6517]
PGFS 5100 Fashion & Architecture/TBA, Faculty [CRN: 6520]
PGFS 5110 Fashion Studies Elective/TBA, Faculty [CRN: 6522]
PGFS 5120 Fashion Studies Elective/TBA, Faculty [CRN: 6525]

REQUIRED COURSES

FIRST YEAR

PLAH 1000 BRIDGE PWAD 1

PLAH 1000 PERSP WORLD ART & DESIGN 1

PLAH 1001 PERSP WORLD ART & DESIGN 2

PLAH 1030 CHASE: PWAD 1*

PLAH 1004 PERS WORLD ART & DESIGN 1: LEC and

PLAH 1005 PERS WORLD ART & DESIGN 1: 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 1030 CHASE: CRITICAL READING & WRITING 1*

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

3 CR

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

SECOND YEAR

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: David Brody

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.

[ADDED 4/2] PLAD 2502 INTRODUCTION TO VISUAL CULTURE

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key

terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications.

3 CR

Pathway: Visual Studies

Faculty: Margot Bouman

Required for: BFA sophomores in Fine Arts and Photography.

Note: Preference given to Fine Arts and Photography sophomores for whom this course is required.

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.

[ADDED 3/22] PLDS 2010 HISTORY OF DESIGN & TECHNOLOGY

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

3 CR

Co-requisite(s): none.

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Jeffrey Lieber

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

[ADDED 4/2] 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.

[COURSE NUMBER UPDATED 3/31] 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: TBA

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

LAH 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.

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: Ruth Eisenberg, Bill Gaskins, and Terry Towery

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

PLSD 2324 HISTORY OF WORLD ARCH 1: LECTURE

PLSD 2325 HISTORY OF WORLD ARCH 1: RECITATION

History of World Architecture 2 continues a two-semester survey of the built environment. Key monuments are studied with attention paid to structures, fundamental characteristics, and reasons for success within specific societies. Plans, materials, aesthetics, and environments will be presented in lectures and field trips. Students are required to articulate their reactions to sites in recitation discussions following each lecture. Study begins with Etruscan and Imperial Roman architecture, sites, interior planning and lighting design, and follows developments to the present. The formation of cities during European and Asian migrations of the IV-X21 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 XV21 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: Pamela Kladzyk

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.

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

[ADDED 3/12] PLAH 2001 THE NUDE: HISTORY & THEORY

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

3CR

Open to: Sophomore and Juniors only

Pathway: Art History

Faculty: Bradley Collins

PLAH 2010 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 2030 BAROQUE ART

"Baroque" is the designated term for the style of 17th and early 18th century painting, sculpture, architecture, design, and music, while "baroque" describes any artwork whose theme or style is extravagant, ornate, or excessive. The class will explore the Baroque era, which produced artists such as Bernini, Caravaggio, Hals, Rembrandt, Rubens, Vermeer, and Velasquez. Baroque artists

pushed art to its limits and beyond, in order to attract attention in a culture of increasing excess. Artists emerged as individual entrepreneurs, while their products became important commodities as capitalism developed. There were new subjects, such as portraits, landscapes, and genre, and there were new approaches to old subjects, including gods, saints, and heroes. The class will also explore the baroque attitude, which is still a major component of art today, by connecting baroque themes and styles to contemporary artworks.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: Eve Eisenstadt

PLAH 2100 MODERN ART

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

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: John Angeline

PLAH 2217 POP: ART & POPULAR CULTURE

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

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: Nancy Grove

PLAH 2544 ARTS OF CHINA, JAPAN, KOREA

This survey course will examine historical developments of art and visual culture in China, Japan and Korea from the Neolithic period to the modern time, and their role in the formation of East Asian cultures. We will explore such topics as art and afterlife, art and Buddhism, art and state power, landscape painting and the understanding of nature, art and garden culture, and the East and the West in modern and contemporary art, etc. We will investigate such art forms as ceramics, sculpture, painting and calligraphy, architecture and garden design, as well as performance, installation, and video art and photography. We will discuss important artifacts in light of medium, form and style, historical context, iconographical meaning, and their religious

and social functions. Class lectures will be supplemented by two museum visits and one calligraphy workshop.

3 CR

Open to: Sophomores and Juniors only.

Pathway: Art History

Faculty: Zhijian Qian

ART HISTORY PATHWAY: ADVANCED COURSES

PLAH 3102 ART AND TOURISM

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

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Art History

Faculty: Rosemary O'Neill

[ADDED 3/22] PLAH 3115 CHINESE CONTEMPORARY ART & CRITICISM

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

3 CR

Open to: Juniors and Seniors only

Pathway: Art History

Faculty: Zhijian Qian

[ADDED 3/22] PLAH 3251 THE READY-MADE, THE GRID, AND THE MONOCHROME: REPETITION AND ORIGINALITY IN THE ART OF THE AVANT-GARDE AND ITS SUCCESSORS

Although the avant-garde is commonly identified with innovation, at least three of its most radical paradigmatic practices are characterized by repetition rather than originality. The ready-made, the

grid, and the monochrome play central roles in the history of the avant-garde, and the artists who established these paradigms—Duchamp, Mondrian, and Malevich, respectively—are universally recognized as key protagonists in this history. Linked by their common problematizing of notions of originality, uniqueness, technical skill, and authorship, these three practices are not only central to modern art, but also to art that has been christened “post-modern.” This course will explore the prehistory of these paradigms, their emergence in the second decade of the twentieth century, and their persistence to the present day.

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Art History

Faculty: Gregory Newton

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.

Faculty: TBA

ART HISTORY PATHWAY: SENIOR SEMINARS

PLAH 4040 SENIOR SEMINAR: PRACTICING CRITICISM

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

3 CR

Open to: Seniors only.

Pathway: Art History

Faculty: TBA

PLAH 4060 SENIOR SEMINAR: POLITICS ON DISPLAY

Exhibition design is increasingly instrumental in how art is seen due to the rise of installation-based art practices. Less critically explored are the relationships between curator and designer, artist and designer, and the way in which objects’ meaning is influenced by display. The Politics of Display is divided into two parts. The first part will examine the history of installation design (including Dadaists, Soviet Agitprop, and the Bauhaus) via readings, lectures and discussions. We will also focus upon how design and arts collections are displayed at New York museums. How installation design reflects the curatorial concerns, and how displays are also intellectual arguments will be analyzed. The second part of the course looks at issue-oriented projects. Fall 2008 marks the election season and many arts organizations will feature exhibitions that engage the public via installation strategies that hark back to previous experiments in communication. We

will use these examples as a way of broadening our understanding of display technique/design immediacy. The last section of the course is a final project that takes the form of an exhibition proposal. Tasks include developing a thesis, object list, research/development and installation design. Students will be graded on short papers and the final exhibition project proposal.

3 CR

Open to: Seniors only.

Pathway: Art History, Visual Culture Studies, Design Studies

Faculty: Melissa Burt

PLAH 4136 SENIOR SEMINAR: EXHIBITING CULTURES

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

3 CR

Open to: Seniors only.

Pathway: Art History

Faculty: Laura Auricchio

CRITICISM AND WRITING PATHWAY: ADVANCED COURSES

[ADDED 3/31] PLEN 3000 ARTISTS & DESIGNERS AS WRITERS

In this critical thinking and writing course students will read and study the work of artists and designers who also write. Students will examine theories and techniques with regard to the artist statement, self criticism, exhibition notes and commentary, journaling and an ongoing pedagogical discussion of agency and authorship, and the influences of culture, race and gender on the way they perceive writing in relation to their own work. Readings will provide examples and of how one can write about art and design while encouraging students to find their own voice and literary perspective. The readings will offer students a lineage to look back on and a model to move forward from. A portion of every class will be devoted to very specific points with regard to the design and craft of writing.

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Art History

Faculty: James Savio

DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

[ADDED 3/22] PLDS 2072 ORIGINALITY IN DESIGN & ART

Philosophers have taken different views on the subject of freedom, for it makes all the difference whether freedom is conceived of as personal spontaneity, obedience to the right, self-

determination or unimpeded action. In this course we approach the problem of freedom in terms of the difficulties and possibilities confronting artists and designers, with special attention to the obstacles to originality constituted by history, economics and psychology.

3 CR

Co-requisite(s): none.

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Arnold Klein

PLDS 2543 UNSUSTAINABILITY & CONSUMERISM

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

3 CR

Open to: Sophomores and Juniors only.

Pathway: Design Studies

Faculty: Julia Dault

DESIGN STUDIES PATHWAY: ADVANCED COURSES

[REMOVED 4/2] PLDS 3123 US-SOUTH KOREA: CONTEMPORARY ART & DESIGN

PLDS 3123 WOMEN: RENAISSANCE TO THE PRESENT

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

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Jane Necol

[ADDED 3/24] PLDS 3125 TECHNOLOGY AND CULTURE

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

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Esra Oksan

PLDS 3140 DESIGN CULTURAL INTERFACE

In this class we will look at the relationship between design and culture, i.e. the role of design both as an expression of culture and also as a means of shaping culture through its influence on our everyday practices. As a person positioned between the user and the production process, the designer takes on the role of a mediator whose task it is to create the best possible interface by bringing together the wisdom of tradition and the excitement of innovation. The role of design and designers as agents/carriers of social change will be studied both in terms of different time periods and different cultures. Significant attention will be paid to the role of design in our contemporary internationalizing culture. The aim of the class is to deepen our understanding of the connections between design and culture, as well as those between the designer and the cultural context in which he or she operates.

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Design Studies

Faculty: Julia Kauste

PLDS 3195 PERSONAL VALUES IN DESIGN & ART

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

3 CR

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

Open to: Juniors and Seniors only.
Pathway: Design Studies, Theory and Criticism
Faculty: Arnold Klein

DESIGN STUDIES PATHWAY: SENIOR SEMINARS

[ADDED 3/22] PLDS 4005 SENIOR SEMINAR: CRITICAL NETWORKS

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

3 CR

Open to: Seniors only.
Pathway: Design Studies
Faculty: Jonah Brucker-Cohen

[ADDED 3/22] PLDS 4006 SENIOR SEMINAR: PHILOSOPHY OF DESIGN

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

3 CR

Open to: Seniors only.
Pathway: Design Studies
Faculty: Cameron Tonkinwise

[ADDED 3/22] PLDS 4007 SENIOR SEMINAR: THE LOGIC OF MARKETS

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

3 CR**Open to:** Seniors only.**Pathway:** Design Studies**Faculty:** Jonatan Jelen**PLDS 4008 SENIOR SEMINAR: CRITICAL STUDIO TBA**

Description forthcoming.

3 CR**Open to:** Seniors only.**Pathway:** Design Studies**Faculty:** TBA**PLDS 4035 SENIOR SEMINAR: FLUX-DESIGN FOR MOTION**

Flux – Designing for Motion, is a course that presents human movement as a ‘design driver’ for specific environmental settings. Key motivating factors, personalities and environments drive and inspire the creation of form. War/defense drives the design of a particular tool, form of clothing, or building. Emotion, caused by the death of a loved one, influences particular design formation as a tangible expression of grief. Historical forms from diverse cultures will be used to learn patterns and motivation. Fashion, wall-treatments, lighting, makeup and hair styling, furniture, and architecture will be analyzed relative to domestic motion, economic motion, ritual or religious motion, travel motion, and rural, suburban, and urban motion. The catwalk and American exhibitionism will be studied relative to the Grand Entrance of Native American powwows. Stylin’ on urban streets, acts of meditation and prayer in holy spaces, travel through airport hubs, and shopping in particular markets or on-line will be studied as they inspire design.

3 CR**Open to:** Seniors only.**Pathway:** Design Studies**Faculty:** Pamela Kladzyk**PLDS 4040 SENIOR SEMINAR: DESIGNING MEMORY**

This seminar explores the shifting meanings of design against the cultural-historical and theoretical backdrop of collective memory studies. We will examine the intersection of collective memory, material and visual culture through a wide range of topics including the numerous arenas for the display of objects, consumption, preservation and commemoration, “invented traditions” and national identity. In addition, the early uses of photography will be considered in order to better understand how the very depiction and/or imaging of things, or the very spectacle of seeing things, also converged with the project of making things. One objective of this seminar is to underscore the various prisms through which the study of design may be investigated. Students will be encouraged to think creatively and critically about both objects and ideas.

3 CR**Open to:** Seniors only.**Pathway:** Design Studies**Faculty:** Emily Miller**PLDS 4055 SENIOR SEMINAR: DESIGN FICTIONS**

Selections from poetry, fiction, and non-fiction will be analyzed to offer new perspectives on the ways in which design takes on meaning after it leaves the studio and to consider how this

literature might inform design in the studio. For example, Orhan Pamuk's mystery about 16th-century Turkish illustrators, *My Name is Red*, offers insight into the values of realism and abstraction; Charles D'Ambrosia's magazine essay on a "Russian Orphanage" speaks to the power of personal interiors. Excerpts from these and other works by writers such as Shirley Hazzard, Nicholson Baker, and Dave Hickey will be read, discussed, and used as models for essays that students will write about their own work. Readings will be chosen across disciplines, including architecture, fashion, interiors, communications, product design, and landscape design.

3 CR

Open to: Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Susan Yelavich

PLDS 4126 SENIOR SEMINAR: IMAGE ECOLOGIES SEEING SUSTAINABILITY

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

3 CR

Open to: Seniors only.

Pathway: Design Studies

Faculty: Yates McKee

PLDS 4872 SENIOR SEMINAR: SEMIOTICS

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

3 CR

Open to: Seniors only.

Pathway: Design Studies, Theory and Criticism

Faculty: Marshall Blonsky

FASHION STUDIES PATHWAY: INTERMEDIATE COURSES

PLFS 2040 FASHION HISTORY: 1850-2000

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

3 CR

Open to: Sophomores and Juniors only.

Pathway: Fashion Studies, Design History

Faculty: Jessica Glasscock

FASHION STUDIES PATHWAY: ADVANCED COURSES

PLFS 3020 19TH CENTURY DRESS & SOCIETY

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

3 CR

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

Open to: Juniors and Seniors only.

Pathway: Fashion Studies, Design Studies

Faculty: Elizabeth Morano

PLFS 3124 FUTURISM & FASHION

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

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

Faculty: Jessica Glasscock

PLFS 3126 FASHIONING POWER

This course takes a fresh look at fashion through a sociological lens. Focusing on the relationship between fashion, visual self-presentation, and power, the course investigates how power is visually negotiated in social life. Themes for exploration: “The Social Nature of Fashion: Public Theatricality and Everyday Performances”; “Outfitting Success: Sex, Dress, and Professionalism”; “Mediated Fashion: The Power of Seeing and Being Seen”; “Uniformity, Conformity, and Rebellion: Erasure and Emphasis in Visual Self-presentation”; “Commodified Flesh: Beauty and the Body in an Image Society”; “Embodied Branding: Fashion, Capitalism, and Commodity Fetishism.”

Readings include Georg Simmel, Hannah Arendt, Zygmunt Bauman, Erving Goffman, Thorstein Veblen, Guy Debord, Jean Baudrillard, John Berger, Roland Barthes, Gilles Lipovetsky, Richard Sennett, Pierre Bourdieu, amongst others. Students will conduct their own sociological field research (via interviews, participant observation, photo essays, video, etc.) on a topic that uses sociology through fashion to contribute to the emerging field of visual sociology.

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, Fashion Studies

Faculty: Anna Akbari

FASHION STUDIES PATHWAY: SENIOR SEMINARS

PLFS 4010 SENIOR SEMINAR: FASHION STUDIES TBA

Description forthcoming.

3 CR

Co-requisite(s): None.

Open to: Seniors only.

Pathway: Fashion Studies

Faculty: TBA

SPATIAL DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

[ADDED 3/22] PLSD 2010 ON WALKING: A DESIGN ENGAGEMENT IN THE URBAN LANDSCAPE

How we engage the environment determines our understanding of that reality. Consequently, to design within our environment is an act of designing a method of engagement. This course poses the following question. How do designers situate themselves to best perceive our complex urban landscape and develop methods to translate this perception into conceiving our cities anew? This exploratory seminar course (focused in research, urban exploration and methodology development) is structured to approach the ideas of perception and design along two tracks set to intersect each other, creating a dialog between theory and design engagement. Track 1 develops foundational theory on environmental perception from sources, such as Theroux, De Certeau, Ponty and Debord. Track 2 utilizes New York City to physically situate us as designers via different physical, temporal, media and power relationships to test the courses theoretical

framework. Ultimately the course challenges us to understand how we situate ourselves as designers and develop arguments that shape how we design.

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

[ADDED 3/22] PLSD 3000 THE SPA AS A PUBLIC SPACE

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

3 CR

Co-requisite(s): none.

Open to: Juniors and Seniors only

Pathway: Spatial Design Studies

Faculty: Lisa Tannenbaum

PLSD 3525 SITES OF FAITH: DESIGN & RELIGION

“Sites of Faith” takes as its point of departure the fact that faith is an increasingly potent force, demonstrated by demographic expansion across most religious traditions, and by its decisive participation in current political and cultural conditions across the world. The course will investigate the religious experience through two frames: objects and space. Tracing their historical influence, we will explore how these acts of design, intrinsic to religion, reflect and shape our current understanding of the sacred. Students will analyze sites of contemporary importance, which continue, on one hand, to inspire religious devotion, and, on the other, to violently cleave groups that hold divergent beliefs. Along the way, we will also consider the changing role of objects used in religious practice. Patently interdisciplinary, the course draws from architecture, art, design and cultural studies, and is meant to appeal to students across the curriculum.

3 CR

Open to: Juniors and Seniors only.

Pathway: Spatial Design

Faculty: John Gendall

SPATIAL DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLSD 4000 SENIOR SEMINAR: SPATIAL DESIGN STUDIES

Description forthcoming.

3 CR

Co-requisite(s):

Open to:

Pathway:

Faculty:

PLSD 4080 SENIOR SEMINAR: PUBLIC & PRIVATE SPACE

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

3 CR

Open to: Seniors only.

Pathway: Art and Design History, Design Studies

Faculty: Jane Necol

[ADDED 3/22] PLSD 4125 SENIOR SEMINAR: SPACE - CURATING THE CITY

In this "Critical Studio" students examine the constitution of 'public space' in the American city, from sidewalks and squares to malls, airports, beaches, and parks considering them as sites for artistic/curatorial interventions. The instructor lays the groundwork with a core of readings and site visits that explore key themes, including: theories of the public sphere; critiques of normative public formations and behaviors; the intertwined histories of urban space, public life, and civic culture in the U.S.; shifting boundaries of public and private; and methodological approaches to public space research; aesthetic interventions as a socially critical site-specific public art practices. The focus will be on methodologies and ways of knowing that are creative, research-based and fundamentally experimental. Following these core themes, students work collaboratively to develop a reading list and research tasks suitable to the studio project. Teams of students then lead weekly discussions of specific topics on curating the city related to the uses, morphologies, and experiences of small urban sites.

3 CR

Co-requisite(s): PUIC 3200 IDC Collab: Public Spaces

Faculty: Radhika Subramaniam

Open to: Seniors only

Pathway: Spatial Design Studies

Note: This course is topically aligned with the IDC Collab; the courses will meet back-to-back.

VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES

[ADDED 3/31] PLVS 2010 CULTURAL HISTORY OF MEDIA

Description forthcoming.

3 CR

Co-requisite(s):

Open to: Sophomores and Juniors only

Pathway: Visual Culture Studies

Faculty: TBA

[ADDED 3/22] PLVS 2015 CONTEMPORARY GLOBAL CINEMA

This course is a survey of contemporary films that engages issues of globalization. While films have historically been produced and exhibited as emblems of national culture, in recent years international film festivals, multinational production companies and new worldwide distribution systems have encouraged film producers to make work that focuses on global issues and aims to reach global audiences. This course examines the structural issues that shape both the form and content of contemporary global cinema. After a conceptual inquiry into national, transnational and global cinema, the course touches on several key themes of global cinema: expatriation, diasporas, nativism, environmentalism, new media technologies, gender and sexual politics, war and the futures of globalization. Films to be screened include Jia Zhang-ke's *The World*, Michael Glawogger's *Workingman's Death*, and Abderrahmane Sissako's *Bamako*.

3 CR

Co-requisite(s):

Open to: Sophomores and Juniors only

Pathway: Visual Culture Studies

Faculty: Martin Johnson

[ADDED 3/31] PLVS 2035 VISUAL LITERACY & DIGITAL CULTURE

Description forthcoming.

3 CR

Co-requisite(s):

Open to: Sophomores and Juniors only

Pathway: Visual Culture Studies

Faculty: TBA

VISUAL CULTURE STUDIES PATHWAY: ADVANCED COURSES

[UPDATED 4/5] PLVS 3015 MODERN SEX AND GENDERED DESIGN

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

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

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Erin Leary

PLVS 3456 NO JOKE: COMEDY AS COMMENTARY

What, exactly, is funny? This interdisciplinary class explores humor and its theoretical forms such as rhetoric, irony, satire, the modest proposal, fallacy, facetiousness, and more, in an effort to understand humor's historical precedents and its place in today's increasingly globalized world. What can funny do and say? Class readings, screenings, and discussions include writers, psychoanalysts, cultural theorists, comedians, artists, filmmakers, and political pundits, everyone from Jonathan Swift, Freud, Bergson, and the Marx Brothers to Andy Warhol, Richard Prince, Sarah Silverman, Jenny Holzer, Stephen Colbert, and more. Inherent in the idea of "the joke" is the notion of reception, performativity, occasional sarcasm, and, often, goofiness, all of which will be included in our uproarious investigation.

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Julia Dault

PLVS 3699 VISUAL CULTURE AND THE RADICAL 60S

By the late 1960s, the term "cultural revolution" had become commonly used in the United States by artists and writers who consciously defined themselves as agents of artistic and social change- artists who lived their art, pronouncing "ivory tower formalism" and architecture of the past, decreeing that issues of "art and politics" should be fought out in the classroom of the streets. In this class we will examine how the visual permeated every aspect of the revolutionary art of the Sixties from its early years with "underground" filmmakers like Ron Rice and Harry Smith, to the merging of dance and visual art at the Judson Church with Yvonne Rainer and Robert Morris, to the "9 evenings of Art and Engineering," the poets' theater, Fluxus, the birth of off-off Broadway theater, the happenings of Carolee Scheeman, poetry itself, and continuing into the political "underground" of the middle and late Sixties with its posters and 8mm documentaries, photojournalism, and alternative magazines and newspapers. Starting with the Civil Rights Movement and emerging arts movements of the '50s, we will explore this "renaissance" in its historical and social context, considering along the way the Beats, the Hippie, New Left, Anti-War and Student Movements, and the struggles for national liberation (third world, women's, gay)

3 CR

Open to: Juniors and Seniors only.

Pathway: Visual Culture Studies

Faculty: Susan Sherman

VISUAL STUDIES PATHWAY: SENIOR SEMINARS

PLVS 4000 SENIOR SEMINAR: VISUAL STUDIES TBA

Description forthcoming.

3 CR

Co-requisite(s):

Open to:

Pathway:

Faculty:

PLVS 4010 SENIOR SEMINAR: NEW WAVES CINEMA

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

3 CR

Open to: Seniors only.

Pathway: Visual Studies, Art History

Faculty: Laurence Hegarty

[ADDED 4/2] PLVS 4040 SENIOR SEMINAR: UTOPIA/DYSTOPIA SCIENCE FICTION

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

3 CR

Open to: Seniors only.

Pathway: Visual Studies

Faculty: Helio San Miguel

GRADUATE COURSES

PLEN 5000 ESL: GRADUATE INTERMEDIATE

PLEN 5001 ESL: GRADUATE ADVANCED

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

0 CR

Open to: graduate students only.

Faculty: Jeremy Scott

ELECTIVE COURSES

PLAH 5010 AESTHETICS

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

3 CR

Open to: Graduate students and Seniors by permission.

Pathway: Art History, Theory and Criticism

Faculty: Arnold Klein

PLAH 5012 PERFORMANCE HISTORIES

The term “performance” was first widely adopted in the early 1970s to categorize artworks that were either presented live or, as in most cases, in front of a recording camera. Yet the meanings--and manifestations--of performance were multiple, encompassing a diverse array of practices that belong to different categories of medium, movement, and technique: from theatrical forms of painting, to bodily acts, to linguistic statements, to video projections, encompassing broader shifts in the practice and discourse of art since the sixties. This course explores the complex histories, meanings and interpretations of “performance” within the visual arts from the sixties to the present. It poses the central question what is “performance”, or what is meant by this term?

3 CR

Open to: Graduate students and Seniors by permission.

Pathway: Criticism, Art History

Faculty: Janet Kraynak

[AMENDED 3/24] PLDS 5000 GRANT WRITING: FULBRIGHT

This is a course for undergraduate and graduate Parsons students who are planning to apply for a Fulbright Grant for research or creative practice abroad. Please note that you need to be an American citizen and have a University degree in hand by Fall 2011 in order to be eligible for the competition. Applications deadline is October 14, 2010. See <http://us.fulbrightonline.org> for more details. In the last part of the semester, students will reframe their proposal to apply to other funding institutions.

3 CR

Open to: Seniors and Graduate students only. Permission required. Please email Jilly Traganou

(traganog@newschool.edu)

Pathway: Design Studies

Faculty: Jilly Traganou

[ADDED 3/22] PLDS 5400 DESIGN FOR THIS CENTURY: LECTURE

[ADDED 3/22] PLDS 5401 DESIGN FOR THIS CENTURY: RECITATION

This lecture course is designed for first-year graduate students as an introduction to comprehending design as a mode of acting in the world. The course considers design generically without preference to one specialism and draws its examples from the full spectrum of design professions and activities. The context it adopts is to consider design in relation to the some of the major shifts opened in the C21st, particularly in relation to the deep un-sustainability of what-is and the emergence of the artificial as the horizon and medium of life. The course looks at design in three ways: (i) in terms of the capabilities of design; (ii) poetically, or the question of design as resonance and attunement; (iii) as “Meta-Design” in terms of the ‘expanded field of practice’ necessitated by the shifting conditions and challenges of the C21st; (iv) as a critical, political and ethical practice.

3 CR

Open to: Graduate students and undergraduate seniors by permission.

Pathway: Design Studies

Faculty: Clive Dilnot

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

PLAD 5500 GLOBAL ISSUES IN DESIGN & VISUAL CULTURE: LECTURE

PLAD 5501 GLOBAL ISSUES IN DESIGN & VISUAL CULTURE: RECITATION

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

3 CR

Open to: Graduate students only.

Pathway: Design Studies

Faculty: Susan Yelavich

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

HISTORY OF DECORATIVE ARTS AND DESIGN PROGRAM, MA

[ADDED 3/22] PGDE 5100 SURVEY OF DECORATIVE ARTS I: RENAISSANCE TO NEOCLASSICISM

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

3 CR

Open to: Dec Arts majors only.

Faculty: Lorraine Karafel

[ADDED 3/22] PGDE 5105 PROSEMINAR

The Proseminar equips students with the skills required for scholarship in the history of decorative arts. In-class discussions introduce a range of methodologies and critical approaches. Exercises train students in essential tasks such as conducting formal analyses, writing catalogue entries, and making visual presentations. This writing-intensive course stresses the mechanics of expository writing through projects that require students to conduct and integrate primary and secondary source research. Each student selects one work from the Cooper-Hewitt collection to study throughout the semester. Grades will be calculated as follows:

Attendance/preparation/class participation (20%); Two short papers (10% each, 20% total); In-class presentation (20%); Final paper (20-25 pages) (40%). Preliminary drafts of papers, proposals, and bibliographies will also be submitted throughout the semester. These will be corrected but not graded.

3 CR

Open to: Dec Arts students majors only.

Faculty: Sarah Lawrence and Laura Auricchio

[ADDED 3/22] PGDE 5106 HISTORIC HOUSES: OBJECTS AND HISTORIES: HOUSE MUSEUMS IN NYC

Historic house museums are among the most common type of museum in the world, some counts suggest that there are over 5,000 in the US alone. They present an invaluable but often under-utilized resource for engaging the decorative arts in the interpretation of local, regional, and national histories, as well as a common career path for museum professionals. This course will examine how the decorative arts can contribute to the interpretation of crucial themes in New York City history from the Colonial era to the mid-20th century within the context of its many and varied historic houses. Historical themes to be considered include: cultural identity and assimilation; slavery/servitude and freedom; status/class and consumption strategies; and gender roles. The course will also explore the history of the house museum and current issues in its management and interpretation with a focus on the challenges and opportunities of the urban house museum.

3 CR

Open to: Dec Arts majors only.

Faculty: Sean Sawyer

[ADDED 3/22] PGDE 5107 WORLD'S FAIRS: ART, DESIGN AND THE WORLD OF TOMORROW

From the mid nineteenth to the mid twentieth century a series of international exhibitions became points of reckoning for the various nations involved, a means to propose a ideal visions of the present and future, through architecture, display and spectacle. This course will examine the histories of the various European and American world's fairs-from the 1851 Crystal Palace Exhibition in London to the 1964/65 New York World's Fair-as a way of understanding both how these exhibitions serve as crystallizations of cultural aspirations and how they, in turn, echo through a culture. Among the topics covered will be: theories of exhibitions, how arrangement and display of objects can coalesce into a lesson or an ideology; fine arts and applied arts at the world's fairs as lessons in taste, design, and nationalism; world's fairs and the development of consumerism; fairs as laboratories for architecture and their influences; fairs and ethnographic exhibitions, the display of foreignness and imperialism; the development of amusement areas and the contest for the social significance of fun; and futurism at the fairs. Readings will come from primary and secondary sources, from various disciplines, including art history, social history, and history of technology.

3CR

Open to: Dec Arts majors only.

Faculty: Ethan Robey

[ADDED 3/22] PGDE 5110 SURVEY OF CERAMICS: AMERICAN CERAMIC HISTORY, 1760-1920

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

3 CR

Open to: Dec Arts majors only.

Faculty: Barbara Veith

[ADDED 3/22] PGDE 5128 TOPICS IN GLASS: TRANSFORMATIONS IN GLASS

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

3 CR**Open to:** Dec Arts majors only.**Faculty:** Diane C. Wright**[ADDED 3/22] PGDE 5145 HISTORY OF TEXTILES: DESIGN AND TECHNIQUE**

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

3 CR**Open to:** Dec Arts majors only.**Faculty:** Susan Brown**[ADDED 3/22] PGDE 5183 ROYAL FURNISHINGS: VERSAILLES**

Representing the apogee of absolute monarchy under Louis XIV in the seventeenth century, Versailles symbolized royal extravagance at the close of the eighteenth century, when the revolution wrested Louis XVI from Versailles and the throne. This course focuses on the furniture and interior design of the seventeenth and eighteenth centuries. Famous artists, craftsman, and tastemakers such as Charles Le Brun, Andre-Charles Boulle, Jean Berain, Georges Jacob, Adam Weisweiler, Jean-Baptiste Colbert, Madame de Pompadour, Madame du Barry, and Marie Antoinette are discussed.

3 CR**Open to:** Dec Arts majors only.**Faculty:** Anne-Marie Quette**[CANCELLED 3/22] PGDE 5203 TOPICS IN CRAFT****[ADDED 3/22] PGDE 5212 SURVEY OF SILVER: BRITISH AND AMERICAN SILVER**

Significant transformations in the style, production, and distribution of precious metal objects in both Britain and the United States began in the middle of the eighteenth century, concurrent with the consumer and industrial revolutions. Course participants examine these transformations through lectures, detailed independent object examinations, and study of relevant primary and secondary source materials. After an introduction to the properties of silver and gold, and to traditional and industrial techniques of fabrication and ornamentation, the course will focus on the products made by British and American precious metalsmiths from 1760 to 1900, their marketing, and their uses in the societies in which they were produced. Issues of identification and connoisseurship of precious metal objects will be covered, with one or more guest lecturers sharing their specialized knowledge.

3 CR**Open to:** Dec Arts majors only.**Faculty:** Deborah Dependahl Waters

[ADDED 3/22] PGDE 5215 POPULAR CULTURE

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

3 CR

Open to: Dec Arts majors only.

Faculty: Marilyn Cohen

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 5000 FASHION STUDIES: KEY CONCEPTS

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

3 CR

Co-requisite(s):

Pre-requisite(s):

Open to: Graduate students only.

Pathway: Fashion Studies

Faculty: TBD

PGFS 5010 FASHION, HISTORY & MEDIATION

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

3 CR

Co-requisite(s):

Pre-requisite(s):

Open to:

Pathway: Fashion Studies

Faculty: TBD

[ADDED 3/24] PGFS 5100 FASHION & ARCHITECTURE

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

3 CR

Co-requisite(s): none

Pre-requisite(s): none

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

Pathway: Fashion Studies

Faculty: Jeffrey Lieber

PGFS 5110 FASHION STUDIES ELECTIVE

Description forthcoming.

3 CR

Co-requisite(s):

Pre-requisite(s):

Open to:

Pathway:

Faculty:

PGFS 5120 FASHION STUDIES ELECTIVE

Description forthcoming.

3 CR

Co-requisite(s):

Pre-requisite(s):

Open to:

Pathway:

Faculty:

SCHOOL OF ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

PAGD 1010 HISTORY OF GRAPHIC DESIGN

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

3 CR

PAGD 1030 PORTFOLIO AND PROCESS

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

2 CR

PAGD 1040 GRAPHIC DESIGN 1

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

4 CR

PAGD 1041 GRAPHIC DESIGN 2

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

4 CR

PAGD 1042 GRAPHIC DESIGN 3

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

4 CR

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

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

PAGD 1050 DESIGNING SYMBOLS

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

terms of abstract images, to create visually appealing and meaningful graphic statements applicable to letterheads, posters, displays and other graphic material.

2 CR

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

PAGD 1060 TYPOGRAPHY 1

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

2 CR

PAGD 1061 TYPOGRAPHY 2

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

2 CR

PAGD 1070 PROCESS & SKILLS

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

2 CR

PAGD 1090 PUBLICATION DESIGN: BOOKS

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: 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.

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

JUNIOR YEAR

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.

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.

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.

MOTION GRAPHICS

This course is an advanced studio for students particularly interested in developing more complex projects with a specific domain of media design. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. 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.

NARRATIVE

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

6 CR

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

Open to: Majors only.

NEW GENRES

This course is an advanced studio for students particularly interested in developing more experimental projects between traditional 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, reflexive creative practice and synthesis of research, 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.

TYPOGRAPHY STUDIO

This course is an advanced studio for students particularly interested in developing more complex projects within the domain of typography. 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

[CANCELLED 3/31] PUCD 4210 SENIOR THESIS 2

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

JUNIOR AND SENIOR ELECTIVES

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 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 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 4050 PACKAGE DESIGN 2

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

3 CR

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

PUCD 4063 COMMERCIAL STORYBOARDING

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

3 CR

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

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

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

3 CR

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

PUCD 4111 PROFESSIONAL PROJECTS

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

3 CR

Prerequisite(s): Senior Thesis.

Open to: Non-majors with permission.

PUCD 4132 BRAND EXPERIENCE DESIGN

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

3 CR

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

PUCD 4144 ADVERTISING & MARKETING

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

3 CR**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

DESIGN & TECHNOLOGY, BFA

REQUIRED COURSES

FIRST YEAR

PUDT 1100 IMAGE: CORE STUDIO

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

4 CR

Open to: Majors only.

PUDT 1103 IMAGE: CORE LAB

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

2 CR

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.

JUNIOR YEAR

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 4100 THESIS 1

This course initiates the year-long process of the conceptualization, research, prototyping, iteration and review for the senior thesis. Students will be expected to develop their ideas both in written and visual forms, and clearly present their central ideas, research, methodology and project production in process.

6 CR

Pre-requisite(s): PUDT 3100 Topics Studio or equivalent.

Open to: Majors only.

FINE ARTS, BFA

REQUIRED COURSES

SOPHOMORE YEAR

PUFA 2001 PAINTING 1

This course is an introduction to the material and subject possibilities 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

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

PUFA 2011 SCULPTURE 1

This course introduces ideas and materials that facilitate response to three-dimensional forms. The stress is on concepts of modeling, welding, mold making and constructing as well as the possibilities of more contemporary modes of expression.

3 CR

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

PUFA 2021 DRAWING 1

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

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

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 2037 VISUAL THINKING: NEW GENRES

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

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

2 CR

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

JUNIOR YEAR

PUFA 3001 PAINTING 3

The intention of Painting 3 is to provide a structure and environment for the student to further develop his/her focus and direction in their individual work, while broadening and deepening their exposure and understanding of the expressive, creative, technical, critical and theoretical possibilities for pieces. It is the intention of the course to help each student make the transition from a cultural or collective notion of art to a more highly personal and individualized direction in their work. The course is also engaged in developing critical and theoretical thought in their work and for art in general. There is an emphasis on involving each student's conscious involvement in both the practice as well as theory of art, to come to a richer understanding of that relationship, and in turn to develop their critical faculties with regard to their own work as well as work in general.

3 CR

Pre-requisite(s): PUFA 2001 Painting 1 and PUFA 2002 Painting 2 or equivalent.

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

PUFA 3011 SCULPTURE 3

Sculpture 3 is comprised from a selection of diverse concepts, materials and processes that are associated with the subject of contemporary sculpture. This class is for the student who wishes to explore other methods of art production and to expand their conceptual development, as well as technical skills and awareness of contemporary sculpture. We will discuss wide-ranging ideas of sculpture and its status as: object, materials, process, craft, space, the temporal, the experiential, and more.

3 CR

Pre-requisite(s): PUFA 2011 Sculpture 1 and PUFA 2012 Sculpture 2 or equivalent.

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

PUFA 3021 DRAWING 3

Drawing 3 will use as a point of departure perceptual skills but an emphasis will be placed on experimental modes and use of the imagination, drawing systems, restrictions and art historical and contemporary references. Building on what students have learned in previous drawing classes we will explore the question: what is drawing/what are the possibilities of drawing/what is drawing

today? The class will include a wide variety of experimental, conceptual, abstract and perceptual approaches and consider drawing in the broadest context. Various drawing formats and working approaches will be considered (such as chance operations, use of self-defined “drawing rules”, process oriented explorations, experiments in scale etc). The goal is to allow the student to develop a personal drawing vocabulary and be intellectually open to the broadest definition of drawing. We will “draw on the fringe” and consider unorthodox media, formats and approaches that today are a part of contemporary drawing. We will visit galleries and museums when possible. Students will also compile and share research on contemporary drawing/works on paper.

3 CR

Pre-requisite(s): PUFA 2021 Drawing 1 and PUFA 2022 Drawing 2 or equivalent.

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

SENIOR YEAR

PUFA 4001 SENIOR CONCENTRATION 1

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

5 CR

Open to: Majors only.

PUFA 4033 VISITING LECTURERS

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

0 CR

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

PUFA 4053 THEORY, PRACTICE, AND CAREER 1

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

3 CR

Open to: Majors only.

ELECTIVES

PUFA 2801 ELECTIVE PAINTING

This course focuses on the basics of painting, with an emphasis on technical paint handling, color, composition and materials. Acquiring basic studio habits and practices, students begin the

process of a visual and conceptual examination of painting today. Individual and group criticism, combined with field trips and discussion, expands perspectives within historical contexts. As students advance, they explore a variety of abstract and figurative possibilities for self-examination. This course is a Pre-requisite(s) for spring semester's Painting 2 (PUFA 2002).

3 CR

Open to: Lang students and non-majors.

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

PUIL 2015 ILLUSTRATION CONCEPTS 1

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 2020 MATERIAL & METHODS 1

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 program.

PUIL 2035 DRAWING 1

This is an intensive introduction 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 program.

PUIL 2040 PAINTING

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

3 CR

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

JUNIOR YEAR

PUIL 3010 ILLUSTRATION CONCEPTS 3

The goal of this course is to identify each student's individual developmental issues as an artist and to resolve these issues. Further development of the student's visual language is stressed through the improvement of the artist's conceptual skills. Project emphasis is on realizing a concept that solves the problems presented, evoking appropriate mood and meeting deadlines. Each student strengthens their verbal skills while explaining and discussing ideas and solutions.

Course assignments reflect current trends in the marketplace, featuring lectures and critiques from professional illustrators, art directors, gallery directors, and graphic designers.

3 CR

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

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

PUIL 3050 ADVANCED DRAWING & PAINTING

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

3 CR

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

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

SENIOR YEAR

PUIL 4012 SENIOR THESIS

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

4 CR

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

Open to: Senior Illustration majors only.

PUIL 4040 DIGITAL PRESENTATION

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

3 CR

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

Open to: Senior Illustration majors only.

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 3093 DRAWING & PAINTING

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

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 3120 ILLUSTRATION DESIGN STUDIO

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

3 CR

Open to: Illustration majors only.

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 3145 TOY CONCEPT DEVELOPMENT AND CHARACTER DESIGN

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

3 CR

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

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

3 CR

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

Open to Non-majors with permission of the program.

[UPDATED 4/5] 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.

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 1001 DRAWING 1

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

2 CR

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

PUPH 1010 FRESHMAN SEMINAR 1

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

4 CR

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

PUPH 1015 DESIGN 1: LINE TO PIXEL

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

3 CR

Open to: Majors only.

PUPH 1020 LIGHT

Description forthcoming.

3 CR

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 2001 VIEW CAMERA

This one semester course, part of the program's required core curriculum, introduces participants to the workings of a 4 x 5 camera and sheet film as it relates to the studio practice. This course covers camera movements and exposure. Additional attention is paid to the location and fine art practices that rely on the special attributes of the view camera.

3 CR

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

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

PUPH 2003 STUDIO & LIGHT 1

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

3 CR

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

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

PUPH 2007 DESIGN 3: CAPTURE TO PRINT

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

3 CR

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

Open to: Majors only.

PUPH 2009 SOPHOMORE SEMINAR 1

This seminar, part of the program's required core curriculum, is when students build on the first year experience, continuing to hone their vision and perfect their technical skills. Participants continue their exploration of the language and theory of photography and will begin to apply critical and technical skills in defining their own photographic statement. Emphasis will be placed on concept development, the creative process and work ethic. Students will seek to gain a critical

perspective and distance through self-evaluation methods. Lectures, readings, papers, and gallery visits are intended to provide context(s) for the student's work.

3 CR

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

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

PLVS 2300 HISTORY OF PHOTOGRAPHY, 3 CR

PL XXXX INTRO TO VISUAL CULTURE & RECITATION, 3 CR**

JUNIOR YEAR

PUPH 3001 JUNIOR SEMINAR 1

This course, part of the program's required core curriculum, continues the dialogues that began in Sophomore Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. During this seminar students will begin to develop a body of work, understanding the process necessary to create a portfolio or exhibition. Included will be papers, visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.

3 CR

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

Open to: Majors only.

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

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

SENIOR YEAR

PUPH 4001 SENIOR SEMINAR 1

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

3 CR

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

Open to: Majors only.

PUPH 4002 SENIOR SEMINAR LAB 1

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

2 CR

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

Open to: Majors only.

PUPH 4005 SENIOR THESIS TUTORIAL

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

1 CR

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

Open to: Majors only.

ELECTIVES**PUPH 1100 INTRODUCTORY PHOTOGRAPHY**

A one semester introduction to photography course that centers on developing skills in using handheld cameras, both traditional and digital. Students will learn black and white films and papers and the equivalents for digital technology. Although both traditional and digital darkroom techniques will be introduced in class, this is not a darkroom class. Students will be expected to print on one's own. Assignments and critiques will incorporate the spontaneous qualities of handheld cameras and the aesthetics of traditional and digital prints as key concepts. Group discussion will be based on textbook readings and in-class demonstrations.

3 CR

Open to: Non-majors only. No program approval needed.

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 student's work. Although the course will look at the history of the medium and address specific issues related to traditional film based photography, most of the work produced in the class will be made with digital technology.

3 CR

Open to: Lang students only.

PUPH 2200 PHOTOGRAPHY 2: PHOTOJOURNALISM

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

3 CR

Pre-requisite(s): PUPH 1200 Photography 1 or by permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

Open to: Lang students only.

PUPH 3900 INDEPENDENT STUDY

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

The Proposal for an Independent Study must include:

- 1) A detailed explanation of the concept of their project
- 2) A detailed explanation of the execution of their project
- 3) A description of the medium of the project and the method of presentation for the final result
- 4) An explanation of why this project cannot take place within the Photography Program's curriculum
- 5) An explanation of how this project relates to the work that the student has done to date
- 6) An explanation of how the project will advance the students work and move them toward their goals.

Students should see the Photography program advisor for additional details.

0.5 to 2 CR

Pre-requisite(s): 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 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 4020 CONCEPTUAL PROCESSES: CONTEMPORARY STRATEGIES

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

3 CR

Pre-requisite(s): 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 4023 MOMENTS OF CLARITY

In this course students will create a series of spreads, stories, or narratives as they apply in the diverse editorial marketplace. From fashion, entertainment, portraiture to documentary, the class will discuss how stories are created from concept to the finished story or essay. Each story is approached with the idea of where the finished project will best be published and how to go about getting it there. Practical and conceptual issues will be addressed and applied.

3 CR

Pre-requisite(s): PUPH 2009 Sophomore Seminar 1 or equivalent.

Open to: Non-majors with permission of program.

PUPH 4024 LIGHTING: ON THE EDGE

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

correction and light modifiers. Students will learn how to think through their use of light to cultivate a personal style.

3 CR

Pre-requisite(s): 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 4025 ARTISTS' BOOKS

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

3 CR

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

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

[CANCELLED 3/31] PUPH 4031 PORTRAITURE

PUPH 4036 FASHION CONCEPTS

This class will explore the basis of fashion photography and will give students an overview of the history of fashion photography as well as provide a working knowledge of current trends in clothing, hair, make-up, styling, and producing a fashion shoot. Speakers will be brought into class to give demonstrations. The last portion of the class will be devoted to in class shoots with models, hair, and make-up provided. This class is a Pre-requisite(s) for PUPH 4059 Fashion Portfolio.

3 CR

Pre-requisite(s): 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 4046 BEYOND THE DOCUMENTARY: EXPLORING THE TRADITIONAL AND CONTEMPORARY GENRE

This course will explore documentary photography as an evolving genre. Each student will explore a documentary project of his/her choice within a traditional paradigm or one that challenges the documentary style and methodology to portray the complexity of culture and the everyday. This can be achieved in a variety of ways using collaboration, self-portraiture, text-based imagery, traditional documentary models, constructed (or 'faux') realism. The aim is to explore how the photographer depicts both the social reality of the culture observed and our artistic response to it. Also, the course will examine the cultural and personal factors that influence a photographer's vision and perception. Class sessions will include discussions, critiques, individual consultation,

and guest critics. Additional exploration in literature, film and other visual and literary media will be individually assigned based on each student's project. Reading, research, and writing in the form of a written diary, interviews, caption information, artist statement, and/or a written thesis is essential to this class. Collaborative projects with other photographers or students in other disciplines are possible.

3 CR

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

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

PUPH 4065 THE POLITICS OF APPROPRIATION

Description forthcoming.

3 CR

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.

PUPH 4200 ADVANCED STUDIO ELECTIVE

Description forthcoming.

3 CR

[CANCELLED 3/31] PUPH 4300 THE LAY OF THE LAND

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 5200 MAJOR STUDIO: INTERFACE

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

6 CR

Open to: Majors only.

SECOND YEAR

PGTE 5126 WRITING AND RESEARCH

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

3 CR

Open to: Majors only.

PGTE 5300 THESIS STUDIO 1

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

6 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 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 5070 ANIMATION CONCEPTS

Description forthcoming.

3 CR

PGTE 5071 MOTION GRAPHICS CONCEPTS

Description forthcoming.

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 5099 UBIQUITOUS COMPUTING

Description forthcoming.

3 CR

PGTE 5156 VISUAL DESIGN CONCEPTS

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

3 CR

Open to: Non-majors with program approval.

[CANCELLED 3/31] PGTE 5161 CREATIVITY AND COMPUTATION: LECTURE

[CANCELLED 3/31] PGTE 5162 CREATIVITY AND COMPUTATION: LAB

PGTE 5500 GAME DESIGN 1

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

3 CR

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

PGTE 5502 GAME DESIGN 3

Description forthcoming.

3 CR

PGTE 5900 INDEPENDENT STUDY

Enrollment is by permission of the program only.

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Enrollment is by permission of the program only.

0 to 2 CR

PGTE 5902 EQUIVALENCY

Enrollment is by permission of the program only.

1 TO 12 CR

FINE ARTS, MFA

REQUIRED COURSES

PGFA 5005 GRADUATE CORE 1: STUDIO

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

6 CR

PGFA 5006 GRADUATE CORE 1: CRITIQUE

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

1.5 CR

PGFA 5010 TRANSDISCIPLINARY GRADUATE SEMINAR

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

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

3 CR

PGFA 5011 GRADUATE SEMINAR 1

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.

3 CR

Open to: Majors only.

PGFA 5013 GRADUATE SEMINAR 3

The seminar for second year students 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 painting and sculpture learn to write about their own artwork and develop writing, as a professional tool in their lives as artists. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas. The purpose of the MFA Thesis is to provide a site for a process of self-investigation that can be beneficial for studio work as well as for a professional life after school.

3 CR

Open to: Majors only

PGFA 5015 GRADUATE CORE 3: 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.

In the second year of the program, students will select a thesis advisor from among the faculty, who will mentor them as they prepare for their thesis exhibition and write their MFA thesis.

6 CR

PGFA 5016 GRADUATE CORE 3: CRITIQUE

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

1.5 CR

PGFA 5020 VISITING ARTIST LECTURE SERIES

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

1.5 CR

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

PGFA 5021 GRAD THEORY, PRACTICE AND CAREER 1

Description forthcoming.

2 CR

PGFA 5230 GRADUATE STUDIO VISITS

Description forthcoming.

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

PHOTOGRAPHY, MFA

FIRST YEAR

PGPH 5003 INDEPENDENT STUDIO 1

Building on work begun during summer residency, students will work with their advisor to define a self-directed project. Students are expected to maintain regular contact with their graduate advisor. The semester of independent studio work culminates in a weeklong residency in January during which group and individual critiques are conducted.

3 or 6 CR

Pre-requisite(s): None.

Open to: Majors only.

PGPH 5008 PHOTO TOPICS

Description forthcoming.

3 CR

Pre-requisite(s): None.

Open to: Majors only.

SECOND YEAR

PGPH 5110 INDEPENDENT STUDIO 3

Building on work begun during summer residency, students will work with their advisor to define a self-directed project. Students are expected to maintain bi-weekly contact with their graduate advisor utilizing the University portal environment. The semester of independent studio work culminates in a weeklong residency in January during which group and individual critiques are conducted.

3 or 6 CR

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

Open to: Majors only.

PGPH 5301 THESIS AND EXHIBITION 1

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

2 CR

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

Open to: Majors only.

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.

[ADDED 3/25] PUDD 1050 SKETCHBOOK 2.0

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

3 CR

Prerequisite(s): none.

Open to: Non-majors.

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 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 2042 ANIMATION: STORYBOARDING

The course will provide an introduction to the storyboard as an essential phase in the development of visual narrative of film, broadcast, and interactive work. This course is designed for students interested in motion media (including animation, digital filmmaking, and advertising).

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 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 2500 Animation Form & Style, PUDD 3140 Digital Motion 1.

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

[CANCELLED 3/25] PUDD 2012 CG: CHARACTER 2 LAB

PUDD 3070 EXPERIMENTAL VIDEO

Description forthcoming.

3 CR

Prerequisite(s):

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 3600: CG DYNAMICS

Students will learn the dynamic anatomies of a variety of different effect families: explosions, chemical reactions, flocking animals, complex morphing, electrical and meteorological phenomena, glows, magical effects, dust, tornadoes and more. Students will build the effects from scratch and then identify, refine and control the most essential aesthetic parameters. Topics include: particle render types, emitter types, fields, goals, collision detection, the instancer, springs, paint effects, hard/soft bodies, deformer interaction, shader networks, glows, software/hardware render compositing, mental ray, and lighting.

3 CR

Primary Software Platform: Maya, MEL scripting

Prerequisite(s): CG Modeling 1

Open to: Non-majors with permission.

PUDD 3611 DATABASES

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

3 CR

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

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

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

[ADDED 3/25] PUDD 4503 ANIMATION PRODUCTION 2

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

3 CR

Prerequisite(s): CG Modeling 1 (minimum) and/or understanding of the Maya Interface.

Open to: Non-majors with permission.

Primary software used: AutoDesk Motion Builder, Vicon IQ

PUDD 4550 COLLABORATION STUDIOS:

Collaboration Studios are a unique type of studio course within the CDT curriculum, pairing teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons.

The list of collaboration studios is forthcoming.

3 CR

PUDD 4570 APPLIED RESEARCH:

Description forthcoming.

3 CR

Open to:

PUDD 4570 APPLIED RESEARCH: GAMES

Description forthcoming.

3 CR

Open to:

PUDD 4580 TEAM: AMT COLLABORATIVE

Description forthcoming.

3 CR

Open to:

PUDD 4580 TEAM: CG PIPELINE

Description forthcoming.

3 CR

Open to: Non-majors with permission.

PUDD 4600 CURRENTS:

ANIMATION FOR GAMES

Description forthcoming.

3 CR

Open to: Non-majors with permission.

GAME

Description forthcoming.

3 CR

Open to: Non-majors with permission.

SPATIAL BOOKS

Description forthcoming.

3 CR

Open to: Non-majors with permission.

TIER THREE: ADVANCED COMPUTING COURSES

Priority, in the following courses, is given to Communication Design & Technology majors. Students from other programs must get permission to register from an advisor in the Communication Design and Technology Program. 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 2090 PRINTMAKING 1

Description forthcoming.

3 CR

Open to: non majors.

PUPR 2101 RELIEF PRINTMAKING: INTEGRATED

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

2 CR**Pre-requisite(s):** None.**Open to:** non majors.**PUPR 2133 FASHION SCREEN PRINT**

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

3 CR**Pre-requisite(s):** None.**[ADDED 3/22] PUPR 3000 THROUGH PRINT: SEQUENCE AND MOTION**

Sequence and Motion is an upper level printmaking course in which students will explore the synthesis of traditional print making methods, etching and relief printing (woodcut, linoleum cut, etc.) and digital technology for making sequential narratives. Printmaking, which is often focused on producing multiples or editions, acts as an exciting frame for developing motion and time-based work. In this course, we will look at technologies from the flipbook to stop motion animation while working with both traditional and experimental printing techniques ordering and manipulating multiples using Final Cut Pro software applications to tell both non-linear stories and conventional narratives through image, text and sound sequencing. Sequence and Motion is a 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**Pre-requisite(s):** Previous coursework in either printmaking or motion/time-based media.**Open to:** upper level Parsons students (juniors, seniors, and graduate students).**[ADDED 3/22] PUPR 3000 THROUGH PRINT: COLLABORATIVE PRINT**

Collaborative Print will focus on tools, strategies, and possibilities for working collaboratively to imagine, design, and make print-based media examining the interplay of digital and analog printing and communication technologies. Students will learn and employ design methods for research and co-creation, along with letterpress printing, relief printing, communication design, and image-making. The course will focus equally on design and making, strategies for working with people—especially those outside traditional art or design disciplines, and on framing the questions and proposals that shape collaborative design proposals. We will address questions of web- and print-based communication, possibilities for and histories of information dissemination through print technologies, and will seek to re-think and re-imagine these possibilities in contemporary visual culture, while experimenting with and making printed materials that build on, compliment, interpret digital forms of communication. Collaborative Print is a part of the Through Print cluster of printmaking courses in AMT, which use printmaking processes to explore and build on conceptual themes and methods.

This semester the course will be working with **ioby** (In Our Backyards), a local New York City organization working with people who are building environmental projects in New York City to connect small-scale local donors and volunteers to existing projects around the city. ioby seeks to both localize ideas of “the environment,” drawing a focus to New York City streets and neighborhoods, and seeks to move beyond the “Not In My Backyard (NIMBY)” approach through which resistance to environmentally dangerous projects by often higher-income and white communities often pushed those projects into less politically influential or empowered communities of color and lower-income neighborhoods. They write, “ioby builds an untapped funding source and by directing it to decentralized, community-based environmental projects, ioby supports communities with a larger share of environmental problems and fewer resources to confront them.” (For more on the organization’s ideas, see ioby.org/about)

3 CR

Pre-requisite(s): Previous coursework in printmaking, communication design, or co-design (including design courses that have used co-design tools).

Open to: upper level Parsons students (juniors, seniors, and graduate students).

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:

DISPLAY

The objective of this course is to provide an introduction to Visual Display focusing on Process and Product. Research and analysis of historical and practical real-world examples will form the foundation for the study and application to the design of interior space and the display of objects.

[ADDED 3/24] 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.

[ADDED 3/24] SUSTAINABILITY

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

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 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

[UPDATED 3/31] 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 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.

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 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.

[ADDED 3/24] PAID 1214 DOMESTICITY & MODERN DESIGN

This investigates the history of modern design by studying domesticity and the interior. We will explore concepts of modernity, tradition, feminine taste and everyday life. We will examine how these concepts have influenced the design of the home from the mid-nineteenth to the mid-twentieth centuries. Some examples of spaces we will study include the Victorian parlor, the so-called Frankfurt Kitchen (1926-1929), and the California Case Study Houses (1945-1966). We will work towards developing a framework for addressing the modern home and ideas of modern living that encompasses architecture, design and their social and cultural implications. The course will be conducted as a research seminar. Students will be encouraged to develop their own areas of interest and to pursue individual research through a wide range of source material such as

manuals of household design, manuals of interior decoration, advertisements, trade catalogues, films and television.

3 CR

Open to: Majors only.

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 2001 DESIGN STUDIO 1

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

5 CR

PUAD 2014 ELEMENTS OF SPACE, TECTONICS & SURFACE: LECTURE

PUAD 2013 ELEMENTS OF SPACE, TECTONICS & SURFACE: RECITATION

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

3 CR

PUAD 2021 REPRESENTATION & ANALYSIS 1

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

3 CR

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

PLSD 2324 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR

PLSD 2325 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

PUAD 3001 DESIGN STUDIO 3

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

6 CR

PUAD 3030 ARCHITECTURE AND ENERGY: LECTURE

PUAD 3031 ARCHITECTURE AND ENERGY: RECITATION

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

3 CR

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

PUAD 3032 NATURE, CULTURE AND DESIGN

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

3 CR

PUAD 3900 INDEPENDENT STUDY

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

1 to 3 CR

PUAD 4910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 6 CR

SENIOR YEAR

PUAD 4001 DESIGN STUDIO 5

This studio explores the current, historical and conceptual, understanding of landscape and how it can inform and enrich the design process. Topography and ecology are combined to develop a new notion of land and built form. Students utilize a variety of representational media to investigate and synthesize complex systems involved in the interrelationships of the environment. Students are also asked to examine how program development informs the future social, cultural

as well as physical disposition of architectural space. The studio emphasizes the individual student's employed methodologies and development of critical comprehension in their design process.

6 CR

PUAD 4021 PORTFOLIO PREPARATION

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

1 CR

INTERIOR DESIGN, BFA

SOPHOMORE YEAR

PUID 2000 DESIGN STUDIO 1

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

5 CR

PUID 2050 ELEMENTS OF SPACE, TECTONICS AND SURFACE

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

3 CR

PUID 2055 REPRESENTATION & ANALYSIS 1

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

3 CR

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

PLSD 2324 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR

PLSD 2325 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

PUID 3000 DESIGN STUDIO 3

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

6 CR

PUID 3052 ARCHITECTURE AND INTERIOR DESIGN

This seminar examines the relationship between architecture and interior design or cultural practices. The topic of focus is determined by the faculty member leading the seminar to enable the engagement of a topic critical to contemporary thought.

3 CR

PUID 3055 PROGRAM: CONCEPT AND REPRESENTATION

Continuing to build upon Rep and Analysis II, this course develops an understanding of the analysis of the program and methodologies required to generate the appropriate concepts. Ideas of adjacency, stacking and test-fits are explored and integrated in the conceptualization process. Working simultaneously with hand drawing and digital design, students further develop their ability to communicate their ideas. Particular emphasis is placed on an experiential understanding of spatial design and interior space.

3 CR

PUID 3100 CRITICAL STUDIES IN DESIGN 1

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

3 CR

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 4000 DESIGN STUDIO 5

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

6 CR

PUID 4005 DETAILS, FURNITURE AND CONSTRUCTION

Appropriate detailing and construction have a direct impact on the designed product and its intent. In this course, the integral relationship between design, detail, building and construction will be analyzed, researched and explored. Built projects will include the detail as a source of inspiration and the beginning for furniture or an environment. This class is coordinated with Design Studio 5.

3 CR**PUID 4012 PORTFOLIO PREPARATION**

This course helps students to assess their portfolio of work from the viewpoint of prospective employers or clients. Students will be given specific advice on upgrading their portfolios as well as on the nuances of landing a job.

1 CR

PRODUCT DESIGN, BFA

SOPHOMORE YEAR

PUPD 2000 DESIGN, RESEARCH & DEVELOPMENT 1

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

3 CR

PUPD 2020 PROTOTYPES 1

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

2 CR

PUPD 2030 MODELS 1

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

2 CR

PUPD 2040 TECHNICAL RENDERING 1

In this course students will learn manual drafting skills that all product designers will need in order to impart information about the physical characteristics of the products they design. In this yearlong course students will learn to draw the full range of descriptive documents ranging from plans and elevations through isometric renderings and construction drawings. This work is essential background for all 3-D computer-rendering programs.

2 CR

JUNIOR YEAR

PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1:

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 seating. 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.

MASS MARKET

Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will strive 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, students in the course will 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.

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, such as the Program of Sanitation, Public Art Fund, and the Design Trust for Public Space amongst others. Students will be challenged to produce solutions and responses that are as unique and complex as the problems themselves.

3 CR

PUPD 3031 PRODUCT ILLUSTRATION

Product design students need to communicate their ideas in a variety of formats. The increased use of computers and the availability of design-related software have influenced the way they express their ideas through traditional media such as hand sketches, illustration, hand-made models and rough prototypes. The main goal of this course is to re-introduce traditional

presentation techniques and tools by using hand-processes aided by computer technologies. Computer use will be addressed as a means to improve and aid students' ability to quickly generate clear form plus function -- communication pieces that express product features, materials, manufacturing processes and assemblies. Students will learn and master free-sketching techniques that will be digitized and turned into final presentation boards. This methodology will allow them to gain confidence in their natural non-electronic skills at the same time that they keep up to date with the latest technological tools available for 2D and 3-D designers.

2 CR

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

PUPD 3037 HOW THINGS WORK

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

2 CR

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

PUPD 3038 DESIGN MARKETING

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

2 CR

PUPD 3052 MODELS 3

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

2 CR

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

PUPD 3070 INFORMATION DESIGN 1

Students work with the instructor on an individual basis to create the ideal setting for their senior thesis exhibition. Both visual and verbal presentations will be covered. Output characteristics, typesetting and multi-media possibilities will be covered. On-site (gallery) interaction with the space will be included.

2 CR

PUPD 3072 MATERIALS 2

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

2 CR

[ADDED 3/24] PUPD 3102 RHINO 1

This course is an introduction of digital modeling in the NURBS environment using the Rhino3d software package. It will focus on the foundational skills of curve and surface creation in the NURBS environment along with rendering for model presentation. Comparisons of the model building strategies of Solidworks and AutoStudio with Rhino3d will be addressed, along with their interactions used to complement the others' modeling environment. The uses of Internet resources will be stressed for further learning independence. This course aims to increase understanding of digital modeling world through the comparisons and complimenting of different modeling and rendering environments.

2 CR

Open to: Majors only.

Primary software used: Rhino3D

PUPD 3126 SOLID WORKS

Solid Works is a 3-D parametric modeling and surfacing program. The course will lead students through the basic building blocks needed in order to make part files, combining them into assemblies and then turning them into drawing file. 3-D models that are created with this program are fully associative and can be defined by the users or automatic relationships. As the course progresses students will begin to integrate their own work into the program, which will allow for the further understanding of creating a 3-D model with their design intent intact.

2 CR

PUPD 3220 PROTOTYPES 3

In this course emphasis will be placed upon construction techniques that are used in industry as well as the development of skills that will allow students to build their own high quality furniture.

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

2 CR

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

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, 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 4000 THESIS & ANALYSIS STUDIO 1

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

4 CR

PUPD 4082 MATERIALS 4

In this course students advance and apply the knowledge of materials and manufacturing process learned in earlier classes. During this project based, studio course students collaborate with

vendors and suppliers on their projects. Objectives include learning the language of manufacturing, quotes and specifications and becoming familiar with resources and methods for identifying vendors and suppliers. Students will begin identifying the physical characteristics of their thesis project and developing a portfolio of related materials and manufacturing processes. Issues such as cost analysis and project management are also covered.

2 CR

ARCHITECTURE, M.ARCH

REQUIRED COURSES

FIRST YEAR

PGAR 5001 DESIGN STUDIO 1

The first semester of the Architectural Design Studio addresses a broad range of ideas and concerns that are embodied in the intellectual and creative process of generating architecture. Through a sequence of projects ranging in degree of abstraction, level of complexity and focus, the students learn the design skills that are necessary for the exploration, development and communication of conceptual ideas and their manifestation into architectural space and form.

6 CR

PGAR 5013 REPRESENTATION & SPATIAL REASONING

This course is designed to develop a student's representational skills and thinking. Issues of how to draw and what to draw will be investigated, but more importantly the class will focus on why a particular project might suggest a particular form of representation.

4 CR

PGAR 5023 CONSTRUCTION TECHNOLOGY 1: LECTURE

PGAR 5024 CONSTRUCTION TECHNOLOGY 1: RECITATION

This lecture/lab course examines the integration of structural mechanical and architectural systems in complex buildings. Buildings that wed inventive technical systems with formal innovations are used as case studies. Construction systems discussed included post and beam, frame and platform, wood and steel, load-bearing masonry walls concrete frame.

3 CR

Note: PGAR 5023 and 5024 must be taken together in order to qualify for credit.

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

PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE: LECTURE

PGAR 5041 MODERN AND POSTMODERN ARCHITECTURE: RECITATION

This course will introduce themes central to modern architecture from the mid-nineteenth century, and their transformations in the twentieth and early twenty-first centuries, paying particular attention to New York as a paradigm of the perpetually contemporary city. As architecture encountered the industrialized condition of modernity and the rise of the metropolis, it gave rise to a fascinating range of aesthetic and programmatic experiments. The course will pay particular attention to the way in which architects have responded to, and participated in broader technological, economic and socio-political transformations, as well as formal and aesthetic developments in the arts.

3 CR

Note: PGAR 5040 and 5041 must be taken together in order to qualify for credit.

PGAR 5113 ISSUES & PRACTICES MODERN ARCHITECTURE 1: LECTURE

PGAR 5115 ISSUES & PRACTICES MODERN ARCHITECTURE 1: RECITATION

Throughout the Twentieth Century, architects asked, "What are the relationships of my work to philosophy, science, religion, ecology, politics, cyberspace, gender, literature, aesthetics, economics, history, culture, and technology." In this seminar students will explore case studies helping order to understand the complex factors at play today in the creation of architecture. In addition to group study of case studies in architectural, landscape and urban design, students will also read critically primary and secondary sources, keep a Process Folio, give short reports, and develop an independent research project on a design of their choice.

3 CR

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

PGAR 5123 THEORY OF ARCHITECTURAL FORM

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

3 CR

SECOND YEAR

PGAR 5201 DESIGN STUDIO 3

This studio course will ask students to speculate about the complex relationship between building and landscape/environment, with an emphasis on how issues of sustainability can be used as a catalyst for creatively rethinking conventional notions of enclosure, tectonics, and program. Assuming that the constructed and the organic are mutually imbricated systems, the course will investigate the emergent possibilities arising from new interfaces between the architectural and the 'natural'.

9 CR

PGAR 5213 STRUCTURAL TECHNOLOGY 1: LECTURE

PGAR 5215 STRUCTURAL TECHNOLOGY 1: RECITATION

Learn basic principles of statics, strength, and stiffness. Study the basis behavior of beams and columns. The course seeks to develop a qualitative as well as quantitative understanding of structural analysis and serves as an introduction to Structural Technology 2.

3 CR

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

PGAR 5313 ENVIRONMENTAL TECHNOLOGY

This course investigates technologies that produce controlled environments for human comfort. Heating, ventilation and air conditioning are seen in the context of natural processes and

alternative technologies, such as the passive and active uses of solar and wind energies. Other topics include lighting, acoustics, vertical transportation and mechanical and electrical systems.

3 CR

THIRD YEAR

PGAR 5401 DESIGN STUDIO 5

During Design Studio 5, a visiting critic presents a thematic urban problem related to his/her specific field of interest. Sited in New York, this project poses questions of the role of architecture with a complex public program, which is explored in detail through the course of the semester. The semester is broken into a series of projects, culminating in the design and representation of a final larger urban piece.

9 CR

PGAR 5403 THESIS PREPARATION

Thesis Prep helps students initiate, compile and organize research that will lead to Design 6 in the Spring semester. This course provides a framework for students to articulate a thesis problem and select a site prior to beginning their design thesis.

1 CR

PGAR 5513 THEORY OF URBAN FORM

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

3 CR

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.

PGAR 5571 LIGHTING PRINCIPLES IN ARCH & INTERIOR DESIGN

Students will conclude the semester with a clear understanding of the basic principals associated with light optics, technologies and luminaire designs. Additionally, they will gain an awareness of how to evaluate the complexities of interior and architectural site conditions through the perspective of light and developing a lighting solution that meets not only technical requirements but also integrates in a sympathetic manner within the project's intrinsic design style.

3 CR

PGAR 5580 DIGITAL PRESENTATION

This course focuses on presenting projects with digital media. In particular 3-D studio Max will be explored in terms of both the technicalities of the software and its potential for representing architecture, interiors, and light.

3 CR

PGAR 5605 DIGITAL PLAY

Utilizing multi-media software, this seminar takes up different digital design issues. In previous years, topics have included sustainability; the Internet and its cybernetic relationship to ecology, the interrelations between space, surface and screen, craft and digital information technologies.

3 CR

PGAR 5611 EXHIBITION DESIGN

This course offers students the opportunity to analyze how designers use space, form, light, and graphics to convey ideas about art, culture, history, fashion, and science. Students consider how display and presentation influence then meaning of fine-art objects and commercial goods. The relationship between exhibition history, theory, and practice is analyzed.

3 CR

PGAR 5615 FURNITURE, DETAIL, AND SPACE

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

3 CR

PGAR 5628 SEMINARS IN ARCHITECTURAL HISTORY: ARCHITECTURE, INTERIOR DESIGN and LUXURY

From clothing and accessories, to food and leisure pursuits, and architecture and interior design, the concept of "luxury" dominates contemporary marketing jargon. In the most banal sense of the word, contemporary condominium developers utilize the idea of luxury to sell high-priced appliances, finishes and interior effects. At a larger scale architects and urban planners project luxurious environments (even whole towns) that conform to the image of a 21st-century jet-set lifestyle. Today the concept of luxury dictates not only design for the elite but also for the mass-market. This course considers both the historical foundations of architecture and interior design as luxury products, and asks 'why is luxury such an important category in the production of architecture and interior design today'? The first part of the course deals with readings on the

history of luxury from the ancient world to the twentieth-century. The second part deals with contemporary issues of design and consumerism, analyzing the ways the term “luxury” is used to design and sell appliances, condominiums, stores, hotels, resorts and even towns.

3 CR

[ADDED 3/24] PGAR 5631 ARCHITECTURE & SOCIAL PRACTICE: SOLAR

This fall the New School launched a multi-year research initiative with Stevens Institute of Technology to explore the use of solar technology to create sustainable, replicable, and cost-effective housing solutions. Over the course of the next two years, teams of undergraduate and graduate students, with expertise ranging from engineering to architecture to urban policy, are designing and then constructing a fully functioning solar duplex house in the Ward 7 community of Washington, DC working with Habitat for Humanity, DC, and the local DC government. The team is also developing relationships with local civic leaders and stakeholders to ensure that the design proposal will make a positive contribution to the community (<http://www.buildingpositive.org/>). This course builds on initial design ideas developed during the fall 09 and spring 10 by Architecture, Engineering Systems, Product Design and Urban students. This seminar will focus on development the details for the house. It will include building full-scale prototypes to test hypothesis and also the working drawings for the house. The details have the potential to greatly enhance the project. We will be working side by side with students from fashion, digital technology to engineering to finalize the integration of systems. The first part of semester will involve prototype development and testing. The second part of the semester will prepare final construction documents based on results. Specifications and schedules will also be developed along with procurement of materials to initiate construction.

3 CR

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

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 5001 LIGHTING STUDIO 1

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

6 CR

PGLT 5111 PRINCIPLES OF LIGHTING

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

3 CR

PGLT 5115 LUMINAIRE DESIGN

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

3 CR

SECOND YEAR

PGLT 5003 LIGHTING STUDIO 3

This studio proceeds to full development of conceptual architectural lighting design with a series of projects addressing client needs, programs, technical requirements and given conditions. In this studio, students explore larger and more challenging architectural spaces and exterior areas. Exercises include reaching beyond architectural lighting and expanding design vision by learning

from other media. Possible techniques include computer visualizations and the design of performance pieces and analysis of the theatricality of public spaces. Designs are rigorously backed up with calculations, documentation and presentation drawings. Students learn lighting techniques using computer-aided calculation and representation, including modeling programs that calculate and present illuminances (such as AGI 32 and Lumen Micro™).

6 CR

PGLT 5116 LUMINAIRE TECHNOLOGY

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

3 CR

PGLT 5126 THESIS SEMINAR

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

3 CR

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.

PGLT 5141 LIGHTING: A DESIGN HISTORY

Creating, controlling, directing and worshipping light has prompted imaginations throughout the world to respond in ways that inspire poets, as well as generate a myriad of daily and nightly activities. This elective course will draw from domestic, ceremonial, and commercial lighting and shading traditions of Native America, India, Japan, the Middle East, Africa, and Europe to learn about new, enduring, mordant, and hybrid approaches to lighting design. Students will be challenged to consider archetypes of great diversity. The citing of important buildings at Cahokia of the Mississippians, designs for light and shadow circulation of the mashrabiyyas of Egypt, and duration in visual systems of light-artists such as James Turrell will be studied. Heating, cooling, and air circulation directly related to lighting design will be included. Design, regardless of scale, is a process that in one way or another represents the continuum of creativity through time. We will study how streams of ideas and components comprising lighting design and shadow play are used today.

3 CR

PGLT 5900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

INTERIOR DESIGN, MFA

REQUIRED COURSES

FIRST YEAR

PGID 5001 DESIGN STUDIO 1

This course introduces fundamental interior design issues including form, space, threshold, light, color, and scale through a series of design and analytical projects that emphasize the inventive and conceptual dimension of design. The course contributes to the formation of a shared project-based vocabulary for interior designers by incorporating the analysis of canonical precedents into the design work.

6 CR

PGID 5015 INTERIOR DESIGN SURVEY

Interior Design Survey focuses on the development of interior styles as an expression of cultural, material, political, and aesthetic conditions from the 15th century to the present. It explores the evolution of interior design as a discrete field of practice and its recent emergence as an academic discipline and certified profession.

3 CR

PGID 5021 REPRESENTATION AND SPATIAL ANALYSIS

Representation and Spatial Reasoning explores techniques of architectural representation that develop the student's ability to think, draw, and analyze interior space. The course is a critical exploration of the conventions of architectural drawing: plans, section, elevation, 1, 2, and 3-point perspective, axonometry, parallel line projection, shadow projection, oblique projection, and descriptive geometry.

3 CR

PGID 5033 ENVIRONMENTAL TECHNOLOGY

Environmental Technology explores the science and technology for measuring and maintaining comfort conditions and ecological balance within buildings, with emphasis on high-performance sustainable design and systems integration. Supervised construction site visits provide case studies that demonstrate the practical application of theoretical concepts.

3 CR

SECOND YEAR

PGID 5201 DESIGN STUDIO 3

Design Studio 3 is a comprehensive design studio in which students creatively synthesize site and program analysis, building technologies and systems, as well as aesthetic and material intentions into a detailed design proposal.

6 CR

PGID 5212 FABRICATION AND PROCESS

Fabrication and Processes develops skills for understanding, forming, and articulating a design problem and its solution specifically in relation to the manufactured components of an architectural interior.

3 CR**PGID 5233 THESIS PREPARATION**

Thesis Preparation is a research seminar in which students develop a written and graphic proposal for a capstone studio project. Each student conducts in-depth, self-guided research and develops a critical and theoretically informed position on a topic within the field of interior design.

3 CR

SCHOOL OF DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

REQUIRED COURSES

FIRST YEAR

PUDM 1100 DEPARTMENT SEMINAR 1: INTRODUCTION TO DESIGN AND MANAGEMENT

This course offers an overview of topics and issues central to the design and management program with an emphasis on the relationships between design, experience and social and economic change.

3 CR

Open to: Students in Communication Design with permission of the department.

PUDM 2130 SOCIAL THOUGHT 1: DESIGN, SELF AND SOCIETY (LECTURE)

PUDM 2131 SOCIAL THOUGHT 1: DESIGN, SELF AND SOCIETY (DISCUSSION)

Through a consideration of classic and contemporary texts, this introductory course will examine the many ways that “design” – conceived broadly to include any intentional plan, process or product – can influence individuals’ sense of identity and possibility, structures and systems of social organization, and the expression of political power. Lecture + Discussion section

3 CR

Open to: Majors only.

Pre-requisite(s): None.

SOPHOMORE YEAR

PUDM 2002 DESIGN 3: VISUAL ORGANIZATION AND INFORMATION DESIGN 1

This course is an introduction to Visual Organization and Information Design. Students will explore different types of information and the modes of visual organization and representation that are appropriate to them. The class involves a studio and will draw upon previous design and technology skills.

3 CR

Pre-requisite(s): PUFN 1800 Design 1 and PUFN 1810 Design 2.

PUDM 2102 DEPARTMENT SEMINAR 3: INNOVATION (Lecture)

PUDM 2103 DEPARTMENT SEMINAR 3: INNOVATION (Recitation)

What makes something truly new or original? How do you spot opportunities to create new things, services or experiences? How do you determine whether another innovation is actually a good thing? What is the history of innovation and how are innovative ideas and practices integrated into cultural practices? This course explores classic texts on entrepreneurship and innovation

while also considering the role of the artist and design as an agent of change, and the nature and promise of technology in the creation of our possible future(s).

3 CR

Open to: Design & Management majors only.

Note: PUDM 2102 and 2103 must be taken together in order to qualify for credit.

JUNIOR YEAR

PUDM 2101 DEPARTMENT SEMINAR 4: ECONOMICS AND ETHICS OF SUSTAINABLE DESIGN

There is no issue more central to design today than how to create products, services, environments and businesses that are sustainable. This course introduces students to the multiple meanings of sustainability for those in design and in business, including but not limited to environmental stewardship, organizational, economical, and technological sustainability. Students will consider the pressure that globalization exerts on these multiple sustainabilities, and understand what kinds of structures, standards and (self-) regulations designers and industries use to monitor and define them. Students read texts on the cultural, technological, and business issues involved in sustaining growth and innovation, and will also explore the economic and ecological implications of environmentally responsible design.

3 CR

Pre-requisite(s): PUDM 1100 Department Seminar 1, PUDM 1101 Department Seminar 2, and PUDM 2100 Department Seminar 3.

Open to: Design & Management majors only.

PUDM 3301 DESIGN RESEARCH METHODS

An introduction to qualitative research methods that are commonly used in design projects, this course covers the gathering, analysis and application of research as it informs different stages of the design process. Techniques covered will include participant observation, in-context interviews, self-documentation, participatory design and interactive testing. Texts and materials will be drawn from several fields in the social and behavioral sciences, including anthropology, psychology, and sociology. This course will include individual and group research assignments and applications of findings to real-world design problems.

3 CR

Open to: BBA Juniors and Seniors; upper-level non-majors with permission of the program.

PUDM 3401 MANAGING CREATIVE PROJECTS AND TEAMS

Historically, designers have been trained to see themselves as “creative types,” whose value to projects cannot be easily quantified or rationalized. By its very nature, this “auteur” role has always created problems in regard to project management. In the course of the past few decades, as the nature of creative endeavors has become increasingly complex and collaboration more common, much energy has been focused upon understanding the creative process so that it can be more efficiently managed. In addition to covering the basics of project management (estimation, client management, etc.) this course will identify some of the ways in which managing creative projects differs from other forms of project management, and explore ways in which these differences have been addressed and creativity enhanced. By the end of the course, students will have the critical ability to anticipate problems before they arise as well as a deep understanding of how the “creative role” can be spread across an entire project team.

3 CR

Open to: Upper-level Design & Management students and to upper-level and graduate non-majors with permission of the program.

PUDM 3409 FINANCIAL MANAGEMENT

This course provides an introduction to accounting as well as to the three major fields of finance: financial institutions, investments, and corporate finance. The emphasis is on a thorough understanding of underlying concepts--the time value of money, risk and reward, and valuation--and their practical application for entrepreneurs, managers, and investors.

3 CR

Pre-requisite(s): LSTS 2825 Statistics.

Open to: Design and Management majors only.

SENIOR YEAR

PUDM 4020 BUSINESS LAW

This course addresses American jurisprudence as it applies to business. It draws on students' concurrent studies in economics, finance and marketing, while also introducing new business concepts. Topics include intellectual property, business torts and crimes, contracts, secured transactions, creditors' rights, bankruptcy, employment law, licensing and business organizations (sole proprietorships, partnerships, and corporations).

3 CR

Open to: Design & Management majors only.

PUDM 4030 STRATEGIC MANAGEMENT

In today's business arena, strategic planning, marketing and analytical skills are now demanded by all businesses. This course is broken down into six modules: introduction to the management process; strategic planning process; strategic marketing; organizational structure; human resources policies and management; and the business of the planning process. The course will draw upon case studies from the design industries.

3 CR

Pre-requisite(s): Junior year courses in Design & Management.

Open to: Design & Management majors only.

[ADDED 3/25] PUDM 4100 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

[UPDATED 3/24] PUDM 4110 PORTFOLIO STRATEGIES: LECTURE

[UPDATED 3/24] 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.

PUDM 3900 INDEPENDENT STUDY

Meeting by arrangement. Students must seek approval from an academic advisor.

1 to 3 CR

PUDM 3901 PROFESSIONAL INTERNSHIP

Meeting by arrangement. Students must seek approval from an academic advisor.

0 TO 3 CR

ELECTIVES

[ADDED 3/25] 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.

PUDM 2418 ART & ANTIQUE MARKETS

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

3 CR

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

PUDM 2422 SMALL BUSINESS ENTERPRISE

This course explores the strategies, skills and process necessary to establish a successful small business enterprise. Topics include organization and financing, accounting records, cost and financial analysis, debt and equity financing, managing financial and human resources, taxes, operations and types of businesses.

3 CR

Open to: Non-majors.

PUDM 2425 ADVERTISING PRINCIPLES

This course introduces advertising as both an art and science while providing a broad overview of advertising issues and functions. The course covers the entire field of advertising from both an agency and client point of view, with special emphasis paid to an integrated marketing framework. Students will learn the importance of incorporating the entire promotion mix (advertising, public relations, direct marketing, interactive/Internet marketing, sales promotion, and personal selling) into aspects of marketing communications campaigns. The course will reflect the fragmentation among conventional methods of media (TV, print) and branding to more alternative promotional tools and methods (guerilla tactics) as part of the marketing communications strategy. By the end of the semester, students will have developed their own advertising campaigns incorporating media, objectives, budgets, creative strategies and measurements for success. Several case studies will be used to examine domestic and international consumer and business markets, with special attention to fashion and design companies.

3 CR

Open to: Non-majors.

Note: Suggested for the concentration in Advertising and Graphic Design.

PUDM 2432 RETAIL BUYING

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

3 CR

Open to: Non-majors.

PUDM 2436 MARKETING CAMPAIGNS FOR TURNAROUND STRATEGIES

Changes of management philosophies, mergers with or acquisitions by more successful companies, along with innovative marketing campaigns can bring a company out of a downward spiral and back into a strong competitive position in the marketplace. This course will enable students to understand why these changes become necessary and how they are implemented. Through a series of guest lectures by prominent professionals in the creative industries and visits to various company offices, the students will experience these processes first-hand.

3 CR

Pre-requisite(s): PUDM 2455 Marketing.

PUDM 2449 BASIC BUSINESS STRUCTURE

How and why have businesses developed common structures such as departments of production, marketing, finance, human resources? How do the various functions and departments of a company interact and support each other to attain the goals of the company? This course combines readings in the history and theory of business with an introduction to practical business topics. Discussion, group work, and case studies are used to explore the structures common to all businesses, from one-person operation to global conglomerate.

3 CR

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 3390 RETAIL PLANNING

Retail Planning is an advanced, upper level elective that explores this management-level position which has burst upon the scene in recent years. A retail planner is employed by every mid to large size retail or manufacturing company in the United States. Planners are used for all product types. The planner's responsibilities include directing the buying department and forecasting sales, merchandise flow, and proper inventory maintenance. The most important duty of a planner is to analyze profitability. This relatively new and lucrative field is remarkably understaffed, leaving a void to be filled by new graduates. At the conclusion of this course, and in conjunction with your other studies, you will qualify for an entry level position as a retail planner.

3 CR

Pre-requisite(s): PUDM 2432 Retail Buying.

PUDM 3411 INTERNATIONAL ADVERTISING AND PROMOTION

The course examines the historical and cultural context and current processes that shape the international advertising arena, using global design companies as country market case studies for advertising campaigns. The texts will explore the central cultural issues of the global age, such as increasingly competitive markets, globalization, cultural politics and identity values, along with the ability of individuals, corporations and nations to strategize and position themselves in the global information economy. We will look at the constraints and complexities for multinational corporations and advertising communities in defining global market segmentation and recognizing the rapid growth of market segments across country markets. How do these issues affect global advertising, branding and access, and the development of strategic competitive tools in the world markets?

3 CR

Open to: Upper-level majors and non-majors.

PUDM 3412 LUXURY DESIGN AND STRATEGY

In this one (1) semester-long course, students in Parsons Design and Management (D+M), Product Design (PD), Communication Design and Technology (CDT), IDC, Fashion Design (FD),

Design & Technology, Fashion Management (FM), AIDL, Illustration, Architecture, Photography and all the AAS programs will join graduate Marketing students from Columbia University's Business School in an advanced studio on the development of luxury products/services and experiences for prominent manufacturers of luxury goods. This studio will engage students in the development and marketing of products in response to specific briefs, focusing on areas of exploration that are of particular interest to the participant firms. Working in class, in team-initiated conferences and in an on-line environment, students will gain real world experience in the dynamics of interdisciplinary team methods and the convergence of creative and business strategies. This course will also provide a rare opportunity for students to interact, in person and on-line, with senior executives of these world-renowned firms who will share their experience in design and business strategy.

3 CR

Open to: This is an interdisciplinary course, open to upper-level/ and junior level students in Design and Management, Product Design, Communication Design and Technology, IDC, Fashion Design, Design & Technology, Fashion Design, Fashion Management, Illustration, Architecture, Photography, Fashion Marketing, AIDL and all the AAS programs.

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

[ADDED 3/24] PUDM 4021 LEGAL PRINCIPLES: CREATIVE INDUSTRIES

This course provides a practical and comprehensive overview of the legal issues arising in art and design industries and endeavors. Topics include intellectual property, the acquisition of rights, and distributor and licensing agreements. The course will survey the various areas of the law that impact art and design industries and endeavors will be provided, including contracts, copyright, trademark, and right of privacy/publicity law. We will start with a discussion of the basics of the U.S. legal system. We will talk about contract drafting and negotiation. Then, we will focus on intellectual property issues (trademark, copyright, right of publicity, and trade secrets) for most of the first half of the course. Then, the course will shift gears and focus on advertising and marketing issues. Finally, we will discuss consumer privacy.

3 CR

PUDM 4322 LEADERSHIP

This course is designed to provide students with an understanding of various theories and concepts of leadership. Students will apply knowledge gained in analyzing case studies and resolving real world issues pertaining to leading themselves, subordinates, teams, and organizations.

3 CR

[CANCELLED 3/25] PUDM 4408 LUXURY BRANDS: THE BUSINESS OF LUXURY

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

ULEC 2020/2021 MACROECONOMICS LECTURE/DISCUSSION (3 CR)

LMTH 2020 STATISTICS (3 CR)

LMTH 1950 QUANTITATIVE REASONING (3 CR)

FOUNDATION, BFA

REQUIRED COURSES

PUFN 1000 3D STUDIO 1

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

3 CR

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

PUFN 1040 DRAWING STUDIO 1

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

3 CR

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

PUFN 1440 2D INTEGRATED STUDIO 1

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

3 CR

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

PUFN 1505 LABORATORY 1

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

3 CR

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

PUFN 1800 DESIGN 1: DESIGN ELEMENTS AND DIGITAL TOOLS

Design 1 introduces students to the vocabulary of two-dimensional design through projects created through using both traditional and digital processes. Students will extend projects with digital tools that were started in traditional media and vice versa, thus moving fluidly between these tools and processes. Students will explore elements,(value, shape, and line), principles (symmetry, balance, proportion, and weight), and the elements of color (hue, saturation, temperature, etc.) while gaining familiarity with design processes and technologies. Students will undertake projects that encourage both lateral and linear thinking, the generation of multiple outcomes, and the refinement of a single outcome. Through critique and discussion, students will learn the vocabulary of elements and principles that constitute a designer's basic language while identifying and articulating this vocabulary in the work they will produce.

5 CR

Open to: First-semester students in Design & Management only.

PUFN 1200 FOUNDATION WORKSHOPS

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

0 CR

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

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

PLEN 1020 CRITICAL READING & WRITING 1, 3 CR

INTEGRATED DESIGN, BFA

CORE COURSES

PUIC 2500 IDC ECOLOGIES: (UN)FASHION

Embedded in an understanding of culture, history and place, students in IDC Ecologies: (Un)Fashion will design with the body and their own identity as their principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, photography and publications through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and making.

4 CR

Co-requisite(s): PUIC 2101 IDC Lab: Design Thinking (students transferring into IDC Fashion AoS are required to take IDC Lab: Media)

This course satisfies core requirements for IDC Fashion Area of Study.

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

PUIC 2501 IDC ECOLOGIES: (UN)SHELTER

Embedded in an understanding of culture, history and place students will design within the framework of the body and its immediate environment as the student's principal site of exploration. Questioning their assumptions of relationships between lifestyles, urban space and the built environment, students will expand their definitions of clothing and shelter through critical exercises and projects for the body and the built environment. The exercises and projects will include experimentation and exploration with construction, materials, forms, colors, and issues of shelter exploring, in particular, innovative models of inhabitation such as co-housing and co-working. The projects will be developed through a process of research and prototyping.

4 CR

Co-requisite(s): PUIC 2100 IDC Lab: Media

This course satisfies core studio requirements for ALL IDC Areas of Study and Environmental Studies.

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

PUIC 2520 IDC ECOLOGIES: INTERACTIVE CITIES

In this course students use their own trajectories through New York City as the principle site for design investigations. Starting with a multi-scale analysis of the urban environment of NYC, and continuing with developing concepts and visual responses to specific questions, students map their own urban trajectories, practices and experiences as well as those of other actors in the city. In parallel with analyzing films, theoretical works, and art installations, students will be engaged in hands-on inquires and will produce digital photography, video, diagramming, three-dimensional modeling and on-line forms supported by the Internet to document and then represent their readings of the city. As part of the documentation process, students will analyze the interactions between people and people, and people and the urban environment. Students will use quantitative methods to verify environmental impact resulting from these interactions and develop innovative forms of representing quantitative and qualitative information.

4 CR

Co-requisite(s): PUIC 2100 IDC Lab: Media

This course satisfies core studio requirements for ALL IDC Areas of Study and Environmental Studies.

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

[ADDED 3/24 AND UPDATED 3/31] PUIC 2530 IDC ECOLOGIES: STREET LIFE

This course will engage cities through an urban design lens. Urban policy and management have dominated our imagination of how change occurs in urban environments; however change always happens independent of these measures. Urban design is a fresh way of looking at cities where all change is engaged toward revealing new patterns of urban life. Urban design works at micro and macro scales, linking our sensory perceptions to material, economic and information flows by engaging the messy life of cities. We will begin this exercise through several fieldwork exercises, learning from observation and documentation of the street life of one NYC street using, photography, video and drawing. We will also learn about changes in neighborhood messiness over time using a patch dynamic approach. Finally, we will propose change to the life of one street using design scenarios.

4 CR

Co- requisite(s): None.

Pre-requisite(s): PUFN 1800 Design 1 or PUFN 1440 2D Integrated Design Studio 1

Open to: All.

PUIC 3500 IDC INTERFACES: LOVE

This course is the mandatory junior core for IDC Fashion Area of Study students. In this course, students will continue to explore their personal interests as well as the qualities they would like to develop in relation to clothes, fashion, identity, media, and performance. Students in this course will work with the faculty of their choice to develop aspect of their work that need more in depth support. IDC Interfaces: Love is a fully self-directed studio that requires a high degree of self-motivation. There will be multiple sections of this core and in the first week of the semester students will interview and choose the faculty they want to work with.

4 CR

Co-requisite(s): PUIC 3100 IDC Lab: Performance

This course satisfies core studio requirements for IDC Fashion Area of Study.

Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking, IDC Ecologies:(Un)Fashion and IDC Systems: Being Singular Plural for students in the Integrative Fashion AAS.

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

[ADDED 3/31] PUIC 3501 IDC INTERFACES: DESIGN & CULTURE

Description forthcoming.

4 CR

[ADDED 3/24] PUIC 3510 IDC INTERFACES: SERVICES AND THE HOUSEHOLD

This studio core is for junior students who develop their work within the Area of Study of Service Design in IDp. The course will explore new services related to the household and its immediate spatial and social surroundings (e.g. community). It will challenge the limits of “living” in the traditional household (family and other forms of co-habitation such as apartment/room mating) and the co-use of semi-public spaces (e.g. school or military canteens and housing facilities). The course will explore new services in the realms of housing (e.g. co-housing: residential

communities with shared services and facilities such as laundry, guest accommodation, gardens, etc) the extended home and others. Students will focus not only on the design of the tangible components that define the service experience (space, products, communication elements, events, etc), but work on broader lifestyle concepts weighting cultural, social, environmental and economic benefits.

4 CR

Co-requisite(s): IDC Lab: Performance (for Integrated Design students)

Prerequisite(s):

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

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

[ADDED 3/31] PUIC 3530 IDC INTERFACES: URBAN SENSING

Sensing introduces students to the design challenge of engaging slowly-changing urban ecosystems that demand our rapid attention. Humans are still learning to live in cities and many of our critical ecosystem processes have either been made invisible or we don't have the apparatus to sense them. In this class we will design ways that these critical ecosystem processes can become legible, relevant and sensible in everyday life. To do this we will explore ecological concepts of onset, event and release, design parameters of scale, fit and measure as well as social science tools of sampling, monitoring and feedback. Students will develop a design project that can adapt, anticipate or even inspire ecosystem change through situated action.

4 CR

Co-requisite(s): PUIC 3100 IDC Lab: Performance

Note: This course satisfies core studio requirements for the Urban Area of Study and the Environmental Studies program.

Pre-requisite(s): IDC Lab: Media, IDC Lab: Design Thinking, IDC Ecologies, IDC Systems: Matter Flux. Sophomore transfer students may be excused from and IDC Ecologies with program approval.

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

[CANCELLED 3/31] PUIC 4500 IDC SENIOR CORE

[ADDED 3/31] PUIC 4501 SENIOR SEMINAR

Description forthcoming.

4 CR

Open to: Majors only.

IDC LABS

PUIC 2100 IDC LAB: MEDIA

Students work with various digital applications, including, but not limited to digital imaging, presentation, video and audio tools and Internet as platforms to investigate the concepts and processes of making, creating, imaging and representing society's *media landscape*. The course is both a hands-on introduction to various software applications as well as an exercise in bridging

theory and practice. A special emphasis will be placed on digital media for purposes of representation, dissemination and critique.

2 CR

Open to: Majors and non-majors, and to Environmental Studies.

PUIC 3100 IDC LAB: PERFORMANCE

This course focuses on the more performative aspects of practicing as an artist and designer. With basic body and performance exercises, students will engage in activities around public speaking, debate, acting, role-playing, and scenario building. Students will see how these various skills can benefit their design practice, but will also be encouraged to develop their own interest with regards to performance.

2 CR

Prerequisite(s): IDC Lab: Media, IDC Lab: Design Thinking.

Open to: Majors and non-majors, and to Environmental Studies.

[ADDED 3/31] PUIC 4101 IDC LAB: REPRESENTATION

In this Lab, students in their last year of studies reflect on all of the ideas, knowledge and materials (writings, drawings, diagrams, photographs, video, interviews, etc.) developed throughout their degree to complete a portfolio. Students will begin by identifying the information and materials necessary to include, critically assess and reflect on their work in the design and writing of the piece, and select the appropriate media (print, time-based, online, or combinations of the three) with which to present it. The class focuses on appropriating, redefining, and expanding the term "portfolio." Students will learn the technical skills necessary to finish the semester with a completed portfolio. 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 work, and how their studies position them as active artists, designers, and citizens, going out into the world.

2 CR

Pre-requisite(s): IDC Lab: Media for Integrated Design students.

Open to: non-majors.

[CANCELLED 3/31] PUIC 4100 IDC LAB: PRE-THESIS

IDC COLLABS

PUIC 2201 IDC COLLAB: URBAN SERVICES

This is a hands-on design studio carried out in partnership with external organizations, and will focus on daily-life-services that affect the wellbeing and quality of life of urbanites and urban communities. The real-life situations students will design for may include youth-related services, food services, education services, and prevention and reintegration services as related to incarceration, among others. Students will explore new service opportunities through specific service design methods and tools, such as direct field research and co-design practices. This course is an excellent opportunity to build the portfolio and gain experience in the emerging field of Service Design.

3 CR

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

[UPDATED 3/31] PUIC 3200 IDC COLLAB: PUBLIC SPACES

This “Critical Studio” will address contemporary philosophical, theoretical, methodological and design/production issues related to ‘public space’ in New York City, with a specific emphasis on the simultaneous process of privatization and re-appropriation of public sites. This is a hands-on studio that requires joyful commitment, collaboration, and teamwork. We will partner with multiple organizations --profit and not-for-profit, public as well as private-- in order to explore ways in which relationship(s) between public space, democracy and the civics can be examined, imagined, and (re)framed. The class will be organized through field visits, hands-on research projects, readings and films, and most importantly the semester-long design project.

3 CR

Co-requisite(s): PLSD 4125 Senior Seminar: Space – Curating the City

Open to: Seniors only [all others with permission of the program only].

Note: This course is topically aligned with the Senior Seminar; the courses will meet back-to-back.

[ADDED 3/24] PUIC 4200 IDC COLLAB: NATURAL DYEING

IDC Collab: Natural Dyeing is the Fall component of IDC Collab: Urban Dyeing Spring class. We will give continuity to the collaborations with external partners that have been established in the Spring semester. IDC Collab: Natural Dyeing will specifically focus on the process of dyeing and printing with natural dyes and plants. It will teach the students a broad range of printing and dyeing techniques, like stamping, screen printing, resistant dyeing etc. We will harvest some of the plants that have been planted during the Spring semester, we will forage natural materials in the city and learn how to dye with them. Other components to the class will be to teach an enhanced the understanding of natural textiles and their socio/economic history, origins, and current system of manufacturing and a more in depth understanding of the historical and cultural significance of certain natural dyes. The outcomes, products, events and proposals that will be generated in this class will be developed in collaboration with the partners who are involved in the larger project.

3 CR

Co- requisite(s): None

Pre-requisite(s): None

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

IDC COLLOQUIA

PUIC 2300 IDC COLLOQUIA: FASHION MEDIA

In this 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. 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 aiming at changing the current landscape of both fashion and media.

3 CR

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

PUIC 2302 IDC COLLOQIA: URBAN DRAWING

Urban Drawing will introduce students to an ecological approach using analogous drawing exercises and a reading and discussion sequence. Important in this class is introspective exploratory design and research through drawing and the development of a final project. As humans, we continuously create images in our heads that explain our bodies to us. Similarly we continuously create images of our cities as we distractedly walk down the street. In this way our bodies are images amongst other images. As designers we can engage these circuits of images toward new assemblies and environments. Students will explore this relational system for working, thinking and being in the city toward a goal of recognizing their own ecological point of view as well as those of others, and finally as a way of focusing the everyday image-making on pressing issues and challenges of today.

3 CR

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

[ADDED 3/24] PUIC 2301 IDC COLLOQUIA: FASHION ILLUSTRATION

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

3 CR

Co- requisite(s): None.

Pre-requisite(s): None.

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

[ADDED 3/24] PUIC 3310 IDC COLLOQ: TAKE A VILLAGE TO IT

Megacities are defined by unprecedented growth. Governments and international development agencies are ill-equipped to handle the provision of infrastructure for these rapidly growing cities. Infrastructure has become a local effort with residents of informal housing taking the lead in providing for themselves all the services and hardware for everything from clean water to security to food production. Most of the new city-dwellers come from rural areas and villages in search of greater social and economic opportunities. In some cases they leave behind a pattern of life that has evolved over many generations to be appropriate to the environment, in stark contrast to the often dangerous conditions that exist in informal settlements. Cultural heritage can carry more than identity, dignity and social organization; it can provide a toolset for clean water delivery, waste disposal, food production, transportation, communication, and energy in remarkably sustainable, efficient and low cost ways. Could this ancient knowledge make a difference? How can it promote a shift from the megacity to the meta-city? Students will be responsible for weekly readings on urbanization and indigenous infrastructure systems and have discussions with experts from the UN, NYC government and NGO groups. Students will be evaluated based on independent research on one infrastructure system in a city of their choice. At the same time, they will investigate the same infrastructure in the villages that surround the city. Students will consider the relationship of these systems and potential for citizens to participate in sustainable urbanization by bringing the village to the city.

3 CR

Pre-requisite(s): None.

Open to: all.

[ADDED 3/24] PUIC 3311 IDC COLLOQ: SERVICE DESIGN CONCEPTS

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

3 CR

Co-requisite(s): IDC System Interactive Cities (for Integrated Design students from the Service Design Area of Study).

Pre-requisite(s): none.

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

Special Notes: This course is strongly recommended for Integrated Design students from the Service Design Area of Study.

PUIC 3700 SDS PROJECTS: URBAN COMMUNITIES

The Urban Communities studio is a collaborative project with Milano, and a community group in Washington DC. A team of students will partner with a carefully selected 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.

4 CR

Open to Majors, and to non-majors and both undergraduates and graduates. Application is necessary.

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

[CANCELLED 3/31] PUIC 4000 SENIOR INTERNSHIP

TRANSDISCIPLINARY DESIGN, MFA

REQUIRED COURSES

PGTD 5100 PROJECTS STUDIO 1: PUBLIC AND PRIVATE

Students explore strategies and practices of turning cultural observation and analysis into design projects with instantiated outcomes. By investigating the ways in which design blurs the lines between the public and the private, students learn to assess and identify patterns of social practice and change and to communicate those patterns using design methods. Students complete a short, intensive project and a longer, more exploratory project. Special emphasis is placed on students' ability to articulate a well-founded design brief and to assess the most appropriate forms of response. Students also familiarize themselves with the design process for complex projects done by collaborative teams. They examine workflow and process in order to build a sound foundation for creating innovative design.

6 CR

Co-requisite(s): PGTD 5000 Transdisciplinary Seminar 1

Pre-requisite(s): none

Open to: non-majors with permission.

PGTD 5000 TRANSDISCIPLINARY DESIGN SEMINAR 1

This seminar provides the intellectual and contextual background for the transdisciplinary program. Design now interacts with increasingly complex cultural, technological, and economic forces. Traditional design disciplines are no longer adequate to address complex, global problems. By exploring this shift, the course contextualizes the pressures to maintain specialization in design and the forces that currently challenge the disciplines. Literature and projects are used to argue that design can play a role in reshaping cultural practices. Students investigate not only cultural theory but also design case studies that have impacted cultural practices. In addition to readings, presentations, and discussion; each student is expected to lead discussions on readings.

3 CR

Co- requisite(s): none

Pre-requisite(s): none

Open to: non-majors with permission.

PGTD 5110 INTENSIVE 1: ORIENTATION

The Transdisciplinary Design curriculum employs nontraditional techniques and methods that new students may not be familiar with. In this studio course, students are introduced to the skills and capacities needed to succeed in the Transdisciplinary Design Projects courses. Students are expected to be present for the entire orientation and to familiarize themselves with new approaches and methodologies.

1.5 CR

Co- requisite(s): none

Pre-requisite(s): none

Open to: non-majors with permission.

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.

[ADDED 3/22] PAFM 1121 FASHION PUBLISHING

This course examines fashion publishing and the transition of the industry from traditional print formats to the ever changing new media. Students delve into cultural studies through research, concept development, and critiques, all the while developing strong editorial and writing skills. The course combines historical references together with modern analysis of art, fashion and culture as students learn the process of publishing a fashion magazine from start to finish.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: Majors and non-majors.

Special note: Students entering this course MUST have strong language and writing skills and be familiar with fashion journalism in both traditional and online content.

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 identify 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.

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.

[ADDED 3/22] AVANT GARDE

Students will transgress norms concerning beauty and utility, challenging traditional and conventional designs.

[ADDED 3/22] CONTEMPORARY

Students will produce their garments with an awareness of urban dressing combined with new performance fabrics with an emphasis on sustainability.

[ADDED 4/5] COSTUME

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

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.

[ADDED 4/5] LINE DEVELOPMENT

Students will develop a four piece collection targeted to a specific client, according to industry standards.

[ADDED 4/5] MEN'S WEAR

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

[ADDED 4/5] 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 4/05] PAFS 1110 ECO-FASHION: SUSTAINABLE SOLUTIONS

This course celebrates the fashion industry's eco-pioneers and introduces students to sustainable solutions. Students will learn how to determine their carbon footprint and devise a strategy to lower it. Fashion Design and Marketing students will examine the culture of sustainability from design concept to the consumers' perspective through retail sales. The course topics will address social and environmental concerns related to textile and apparel manufacturing. It will make possible the opportunity to learn about, and use sustainable raw materials. Through social awareness and conscience this course will allow Parsons emerging fashion professionals to set forth positive change upon entering the global fashion industry. This course enables students to examine eco sourcing and manufacturing options.

2 CR

Pre-requisite(s): none.

Open to: Non-majors enrolled in their junior year or by approval of the course instructor.

[UPDATED 4/5] 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

[UPDATED 4/5] PAFS 1300 FASHION & THE WEB

This course will introduce fashion students to the basic concepts and tools required for the creation of a website, with the final realization of each student's design concept and theory visualized through a web presence. Web environment fundamentals will be the focus. However to fully understand the scope of Web Design practices, students will also be exposed to web creation software and tools such as; Adobe Dreamweaver, Flash, Photoshop, and Illustrator.

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.

[UPDATED 4/5] 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 2000 FASHION DESIGN CORE 1

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 lectures 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 2040 FASHION DIGITAL STUDIO 1

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 2050 HISTORY, CULTURE AND SOCIETY 1

This course examines fashion from 1880 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective on the historical, social, and industrial precursors to contemporary fashion's tastes and trends. This is a lecture course with supplemental field trips; guest speakers may include fashion designers, historians, critics, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.

2 CR

JUNIOR YEAR

PUFD 3000 FASHION DESIGN CORE 3

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 well-informed, 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 3030 FASHION DRAWING 3

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 one's 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 3040 FASHION DIGITAL STUDIO 3

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 3050 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 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 3060 FASHION INDUSTRY SURVEY

This course positions the role of fashion designer in the larger context of business, marketing, forecasting, manufacturing and retail. Students develop their analytical skills through research and writing. Lectures and guest speakers supplement student presentations and discussion.

2 CR

SENIOR YEAR

PUFD 4000 FASHION DESIGN CORE 5: THESIS

The senior year thesis experience is the capstone of each student's term of study in the Program of Fashion Design. It is a synthesis of accumulated knowledge – from critical thinking and analysis to design research and development to clothing construction. Each student will design and fabricate a collection representing his or her individual design philosophy and point of

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view. In addition, opportunities to participate in special industry-related projects and competitions can supplement this work on a strictly elective basis. The Concept Development component (six hours) encompasses two major year-long projects: the senior thesis collection and the development of a professional portfolio. Over the summer and during the beginning of the fall semester students croquis collections of clothes that demonstrate their own design philosophy and point of view. Through critiques and open discussions, students learn to edit their work, refine their ideas, and polish their collections. Students share problems -- how a garment can be styled and accessorized, whether a fabric will carry on a runway, what looks from the collection best represent the whole. Fashion Design curriculum and takes the student to a new level of professionalism -- designing a collection for the catwalk. Once the thesis collection moves on to production, students begin to think of life after Parsons -- how to network in the industry, which niche suits them best, and how to create a professional portfolio that will communicate who they are and what they do.

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

8 CR

PUFD 4060 BUSINESS SEMINAR

This course provides an immersion in business principles, entrepreneurship, and financial planning from the point of view of the needs of the fashion designer.

2 CR

ELECTIVES

PUFD 3110 SHOE DESIGN

In this class students learn how to design shoes and make a basic pump pattern. Students make a sandal or a mule.

2 CR

PUFD 3120 HANDKNITTING

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

2 CR

PUFD 3122 TEXTILES

The study of fiber and fabric properties and identifications, yarn system, fabric weaving and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end use. The course combines the study of textile science, creative use of fabric as inspiration in fashion design, as well as applications and practices in the fashion industry.

2 CR**PUFD 3140 MENSWEAR TAILORING**

Students work on creating a hand-made menswear jacket using couture methods. Detailed demonstrations and discussion of methodology explores the techniques used by tailors of yesterday and today.

2 CR**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 3180 MACHINE KNITTING**

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

2 CR**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

[added 8/13] PGFS 5100 ORIENTATION 1

Orientation 1 is the introductory course to the MFA Fashion Design & Society Program and is concentrated during the first week of the first semester. The aim is to bring the students together and for them to be able to experience group learning as well as individual learning while cultivating a dialogue for future design debates and discussions. The intensive will be based on a 'field research trip' within New York City. The course intends to draw upon unassuming areas of research as well as traditional and extensive sources of study. Additionally, it aims to familiarize the students with a new city and challenge those students who 'know' the city while enabling them to find new ways of conducting research. The course will contribute to the successful delivery of the Personal Identity: Design Studio 1 course.

1.5 CR

[added 8/13] PGFS 5110 PERSONAL IDENTITY: DESIGN STUDIO 1

This course is split into two phases. The first phase focuses on 'Personal Identity', which aims to deconstruct and reconstruct the thought/research process. The course questions what it is to research in-depth, pushes intellectual boundaries and enables students to find their own 'starting' points and questions. This in turn allows students to develop their own personal design identity and research process. This phase of the course aims to nurture their ability to reach outside of the usual fashion references and encourage students to explore areas such as literature, film, art, politics, photography, science, anthropology, history, economics, etc. The course meets intensively for the first three weeks with a brief that will open up research areas and allow students to form their personal visual vocabulary and thought process. Students will submit a portfolio of work produced over this 3-week period.

The second phase will build upon the thought processes, research and materials that were developed during the 'Personal Identity' phase of the course. Students will develop a small constructed collection of clothing to be taken through to toile stage or final fabric depending on the individual project. Emphasis will be placed on the ability to translate innovative ideas with a high level of intellectual thought. Also emphasized will be the students' ability to illustrate their knowledge of proportion, silhouettes, fabric innovation, new cutting techniques, and the execution of garments at the highest level of quality. It will be an experimental course with attention paid to developing the 3D form through pattern cutting and draping. The students will submit a portfolio of their design development ideas, recordings of the process and a collection of 3D work.

The option to work on an internship can be built into the course on a case by case basis with each student.

6 CR

Co-requisite: PGFS 5130 Design in Fashion Systems

[added 8/13] PGFD 5130 DESIGN IN FASHION SYSTEMS

Although the fashion industry is often modeled as an economic and symbolic transaction between designers and consumers, it is difficult to use this model to portray fashion as a creative industry. Studies of complex adaptive systems provide a rich alternative model for interpreting the

structural relationships and evolutionary dynamic that regulate creativity in the industry. By learning key principles—from systems-theory and case-study methods—students discover innovative ways to realize their designs and collaborate with designers, manufacturers, producers, distributors, retailers, the media, and consumers. Design in Fashion Systems is a graduate level course for students interested in understanding how fashion is shaped by forces beyond design.

3 CR