

Parsons The New School for Design

COURSE DESCRIPTIONS

Spring 2007

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BBA
BFA
GRADUATE**

COURSE DESCRIPTIONS PARSONS SPRING 2007

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AAS DEPARTMENT

AAS FASHION MERCHANDISING AND MARKETING

PAFM 1000 FASHION TEXTILE SURVEY

A comprehensive survey of woven and knitted fabrics used in apparel. Students will learn to identify fibers and evaluate their performance. This course will reveal historical and contemporary design and production techniques. Pattern, whether printed, painted, dyed or woven will be investigated as inspiration for the designer.

2 CR

PAFM 1020 IMPORT/EXPORT

Students study the art of importing and exporting apparel and textiles. Students learn the basic vocabulary of shipping, letters of credit and foreign exchange. They study why import and export markets develop, including joint venture, direct investing, counter-trading and barter. Students learn the necessary skills to source apparel and textiles off-shore. Their term project includes researching the country of export from a social, economic, cultural and political point of view to determine the venture's potential for success.

2 CR

PAFM 1110 E-MARKETING

Find out what the buzz is all about. The Internet offers you the world stage to sell apparel and accessory products and the intimacy to communicate with your customer one on one. Learn what's important and what to avoid in using these new methods of distribution in the fashion industry. Learn how to market fashion on the Internet.

2 CR

PAFM 1040 MERCHANDISING MATH

This course is designed for students in Fashion Marketing. It provides 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

Note: Bring a calculator to the first day of classes

PAFM 1050 MARKETING I : FASHION MARKETING PRINCIPLES

This course teaches how to develop and implement fashion marketing strategies. It is intended to give both a theoretical and practical understanding of fashion marketing decision making. During the first semester we will explore the fundamentals of fashion marketing – including general fashion marketing concepts, the marketing environment and types of markets. You will learn how to analyze the target market and how to conduct market research for the fashion industry.

2 CR

PAFM 1060 MARKETING II : 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

Pre-requisites: PAFM 1050 Marketing I

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 upcoming season.

2 CR

Pre-requisites: PAFM 1080 Merchandising

PAFM 1080 MERCHANDISING

This course is an overview of the merchandising principles and techniques necessary to operate a successful fashion apparel company. The course enables students to examine the role of a merchandiser

within a fashion company. The students learn about the merchandiser's planning, editing, and pricing strategies. They learn first hand what it takes for a merchandiser to cost fashion apparel profitably through garment costing exercises. The student gains an appreciation of the core nature of merchandising in fashion and its dynamic character.

2 CR

PAFM 1090 RETAILING

This course is an overview of the principles, procedures, and applications involved in successful retailing. It is an extensive examination and study of the functions and structures of retailing and how they serve society. Students explore promotion, global retailing, location, image development and new technologies used in current retail organizations.

2 CR

PAFM 1100 PRODUCT DEVELOPMENT: FASHION

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

2 CR

PAFM 1120 ACCESSORY

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 understanding of the development cycle.

2 CR

PAFM 1160 MARKETING III: 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-requisites: PAFM 1059 Marketing I, PAFM 1060 Marketing II (PAFM1160)

PAFM 1170 MARKETING IV: 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

Pre-requisites: PAFM 1059 Marketing I, PAFM 1060 Marketing II

Pre- or co-requisite: PAFM 1160 Marketing III

PAFM 1180 PUBLIC RELATION

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 you how to communicate effectively. Learn how to generate media attention by using press kits, events, stunts, media alerts and releases. You will also learn how to create a newsworthy angle and to "pitch" your fashion company. You will leave class with a complete press kit for the fashion company of your choice, including a PR plan and budget.

2 CR

PAFM 1181 SOCIAL COMPLIANCE: APPAREL AND TEXTILES

The apparel and textile industry is a multi-billion dollar global industry. This course will examine manufacturing from a social, political and economic point of view. This course will enable the students to learn about the human rights and environmental violations as related to the apparel and textile industry. Students will learn about outsourcing and the impact on manufacturing in developing countries. Students will also examine the economic infrastructure of these countries.

2 CR

PAFM 1182 NEW YORK TREND SPOTTING

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

2 CR

PAFM 1183 GLOBAL POLICIES: FASHION

This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade. Weekly on-line course discussions will allow the students to examine globalization's impact on the fashion industry. The instructor for this course is the Associate Sportswear Editor from Women's Wear Daily.

2 CR

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. The business framework of apparel and textile companies is explored. The students will learn fashion terms, and how to identify different markets and new trends. The students will also learn about the various job opportunities in the fashion industry.

2 CR Co-requisite: PAFS 1425 Fashion Industry: Design

PAFM 1191 VISUAL MERCHANDISING

This course enables students to understand the importance of visual merchandising, often overlooked in the success or failure of the fashion retailer. Through analysis of the store layout, lighting, fixtures, props, window, and in-store displays the students learn the importance of creating a store's image. Course assignments examine the retailer's use of visual display to encourage the sale of fashion apparel and accessories.

2 CR

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

PAFM 1194 PROCESS AND SKILLS: MARKETING

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

2 CR

PAFM 1195 INTERNATIONAL BUSINESS AGREEMENTS

This course examines the legal aspects international licensing. It gives the students an understanding of trademark, copyright and licensing laws in relation to the global fashion business. Through case studies this course will enable students to understand the importance of international licensing as a current marketing tool to reinforce brand image.

2 CR

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

PAFM 1197 FASHION SHOW PRODUCTION & PR

This course is an overview of fashion show production and public relations. It will cover: market research; audience identification; visual merchandising; direct marketing; sponsorship; press releases; electronic media; publicity and advertising; and the primary purpose---merchandising the product. Show production from start to finish; back stage planning through presentation to wrap-up and evaluation will be covered as well. Students in the class will participate in the development and production of the AAS Trunk Show, which takes place in May. The instructor is the producer of The Trunk Show.

2 CR

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 ones own design firm.

2 CR

Pre-requisite: PAFS1050 and related course work evaluation prior to enrollment

PAFS 3901 INTERNSHIPS

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 credits. The time requirement is 8 hours per week per credit. To register for an internship students must get the position from Career Services and fill out a Learn/Work Agreement. This must be presented to the A.A.S. advisor, during registration advising for approval.

1-2 CR

PAFS 1425 FASHION INDUSTRY: DESIGN

This is an overview of the fashion design outline, complimenting 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: PAFM 1190 Fashion Industry: Marketing

PAFS 1428 FASHION CAD: U4IA

This course teaches the fundamentals of computer-aided design through the use of Computer Design Inc.'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

PAFS 1439 FASHION CAD: PHOTOSHOP/ ILLUSTRATOR INTENSIVE

This is an accelerated course of CAD (Computer Aided Design) that lays the basis 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 the fashion design industry needs.

2 CR

PAFS 1431 COUTURE AND CULTURE

We are experiencing a merging and cross-pollination in the design fields. This course looks at and investigates the people, art, film, literature, photographers, music, image makers, architects and political and social events that have contributed to shaping various aesthetics. You will learn how to work concepts into products and presentations.

Open to: Fashion, Marketing and Interior Design Students.

2 CR

PAFS 1432 FASHION HISTORY

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

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.

2 CR

PAGS 1024 INNOVATIONS

This lecture course looks into creativity and critical thinking in design. Readings will be brief and to the point. Topics will range the design disciplines with a focus on fashion, visual communication and interior design. Issues explored will include: design and the artificial; design and categories; beauty, sublimation and taste. The course will prepare students for deeper critical and creative thinking in their disciplines while providing a conceptual base for studio innovation.

2 CR

AAS FASHION DESIGN

Note: All students in ALL classes must bring a 11x14 sketchbook and pencil to first class. Fashion students must also bring a tape measure to the first class.

PAFM 1000 FASHION TEXTILE SURVEY

A comprehensive survey of fabrics used in apparel. Students will learn to source, identify fabrics and evaluate their performance. This course will reveal the historical and contemporary design and production techniques. Pattern -- whether printed, painted, dyed or woven will be investigated as inspiration for the designer.

2 CR

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. The business and legal frameworks of apparel and textile companies are explored. The students will learn fashion terms, and how to identify different markets and new trends. The students will also learn about the various job opportunities in the fashion industry.

2 CR Co-requisite: PAFS 1425 Fashion Industry: Design

PAFM 1196 DESIGN HISTORY: CONNECTIONS

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

PAFS 1000 FASHION DRAWING 1

This is 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

Note: Bring 18"x24" news print pad and soft pencils or charcoal to the first class.

PAFS 1010 CONSTRUCTION 2

This sets the next level for garment construction. Students will proceed to couture sewing, draping, and patternmaking.

4 CR

PAFS 1011 CONSTRUCTION 3

This is 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

PAFS 1020 CONSTRUCTION 1: PATTERNMAKING

This is one of the three key components of apparel construction. The course will focus on the development of basic slopers that will lay down the basis for the design room patternmaking.

2 CR

Co-requisite: PAFS 1080 Construction 1: Draping and PAFS 1090 Construction 1: Sewing

PAFS 1040 TAILORING

This is an advanced sewing course in which students will learn couture tailoring techniques. Fitting, making the canvas interfacing, pockets and pad-stitching are covered.

2 CR

Pre-requisite: PAFS 1080 Construction 1: Draping, PAFS 1020 Patternmaking and PAFS 1090

Construction 1: Sewing 1: Patternmaking

PAFS 1050 FASHION TECHNICAL DRAWING

Students will develop flat sketches for use in spec sheets, 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: PAFS1030 (PAFS1425 and PAFM 1190) Fashion Industry, Intro to Digital Design or PAFM1130 Fashion CAD.

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: PAFS 1090 Construction 1: Sewing and PAFS 1020 Construction 1: Patternmaking

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: PAFS 1080 Construction 1: Draping and PAFS 1020 Construction 1: Patternmaking

PAFS 1130 FASHION PORTFOLIO

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

2 CR

Pre-requisites: PAFS 1000 Fashion Drawing1, or PAFS 1180 Fashion Drawing 2

PAFS 1140 FASHION DESIGN STUDIO

This is an advanced fashion course where students will produce their original designs. They will go through the whole process from the original idea to the design, draping, pattern and garment development. Students will produce original designs and will be able to choose from five sections, each with a specific focus, i.e.: A & D-Poteat—American haute couture and knitwear; B & C-Huemer—European haute couture; E-Conti—post modern fabrications; F-Kinne—historical methods G-Costume Design.

2 CR

Pre-requisite: PAFS 1080 Construction 1: Draping, PAFS 1020 Patternmaking and PAFS 1090 Construction 1: Sewing

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: PAFS 1000 Fashion Drawing 1

PAFS 3901 INTERNSHIPS

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 credits. The time requirement is 8 hours per week per credit. To register for an internship students must get the position from Career Services and fill out a Learn/Work Agreement. This must be presented to the A.A.S. advisor, during registration advising for approval.

1-2 CR

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 can attend.

NC

PAFS 1422 PROCESS AND SKILLS: FASHION

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

PAFS 1423 ACCESSORY DESIGN

This studio identifies accessory categories and develops fashion products from concept to finish.

2 CR

PAFS 1425 FASHION INDUSTRY: DESIGN

This is an overview of fashion design, complimenting 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: PAFM 1190 Fashion Industry: Marketing

PAFS 1426 SHOE DESIGN

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

2 CR

PAFS 1427 HAND KNITTING

This is an introduction to hand knitting and crochet 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

PAFS 1428 FASHION CAD: U4IA

This course teaches the fundamentals of computer-aided design through the use of Computer Design Inc.'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

PAFS 1431 COUTURE AND CULTURE

We are experiencing a merging and cross pollination in the design fields. This course looks at and investigates the people, art, film, literature, photographers, music, image makers, architects and political and social events that have contributed to shaping various aesthetics. You will learn how to work concepts into products and presentations. This class is open to Fashion, Marketing and Interior Design Students.

3 CR

PAFS 1432 FASHION HISTORY

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

3 CR

PAFS 1434 BUSINESS & ENTREPRENEURSHIP

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 you need to know about starting your own business.

2 CR

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 4-peece collection (mood board). The sketches will be based on the work of an artist of their choice.

3 CR

PAFS 1439 FASHION 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

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

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.

2 CR

PAGS 1024 INNOVATIONS

This lecture course looks into creativity and critical thinking in design. Readings will be brief and to the point. Topics will range the design disciplines with a focus on fashion, visual communication and interior design. Issues explored will include: design and the artificial; design and categories; beauty, sublimation and taste. The course will prepare students for deeper critical and creative thinking in their disciplines while providing a conceptual base for studio innovation.

2 CR

AAS GRAPHIC DESIGN AND INTERACTIVE DESIGN

Note: All students in ALL classes must bring a 9 x 12 sketchbook and pencil to first class.

PAFS 3901 INTERNSHIPS

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 credits. The time requirement is 8 hours per week per credit. To register for an internship students must get the position from Career Services and fill out a Learn/Work Agreement. This must be presented to the A.A.S. advisor, during registration advising for approval.

1 to 2 CR

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 I

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 II

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 III

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: PAGD 1040 Graphic Design 1, PAGD 1060 Type 1 Pre- or co-requisite: PAGD 1041 Graphic Design II

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: PAGD 1060 Type 1

PAGD 1060 TYPE 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 TYPE 2

More advanced study of type and its applications.

2 CR

PAGD 1070 PROCESS AND 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

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 INTERACTIVE/ WEB DESIGN 2

This course will introduce the students to time-based interactive design, exploring animation, audio, and digital video. The students will learn to create interactive experiences, developing original concepts and take a project from storyboarding to production. Narrative, linear and non-linear structures will be analyzed as well as advanced navigation schemes and dynamic web strategies.

2 CR

Pre-requisite: PAGD 1091 Interactive/ Web Design 1I

PAGD 1096 PHOTOLITHOGRAPHY

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

AAS GENERAL STUDIO

All students in ALL classes must bring a 9 x 12 sketchbook and pencil to first class

PAFS 3901 INTERNSHIPS

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 credits. The time requirement is 8 hours per week per credit. To register for an internship students must get the position from Career Services and fill out a Learn/Work Agreement. This must be presented to the A.A.S. advisor, during registration advising for approval.

1-2 CR

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 1010 DRAWING STUDIO

This is a perceptual drawing course. The goal of this course is to develop hand-eye coordination, an understanding of methods and materials. Students work in class from observation under the guidance of the instructor.

4 CR

Note: Bring 18 X 24 rough newsprint paper, soft vine charcoal, and eraser to the first class.

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.

2 CR

PAGS 1024 INNOVATIONS

This lecture course looks into creativity and critical thinking in design. Readings will be brief and to the point. Topics will range the design disciplines with a focus on fashion, visual communication and interior design. Issues explored will include: design and the artificial; design and categories; beauty, sublimation and taste. The course will prepare students for deeper critical and creative thinking in their disciplines while providing a conceptual base for studio innovation.

2 CR

PAGS 1050 SILKSCREEN

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

2 CR

AAS INTERIOR DESIGN

Note: All students in ALL classes must bring a 9 x 12 sketchbook and pencil to first class.

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.

2 CR

PAGS 1024 INNOVATIONS

This lecture course looks into creativity and critical thinking in design. Readings will be brief and to the point. Topics will range the design disciplines with a focus on fashion, visual communication and interior design. Issues explored will include: design and the artificial; design and categories; beauty, sublimation and taste. The course will prepare students for deeper critical and creative thinking in their disciplines while providing a conceptual base for studio innovation.

2 CR

PAID 1030 DRAWING FOR INTERIORS I: 2D

Students will learn the drafting fundamentals (plan, elevation and section) required for the interior designer. Projects will include lessons on line weight, scale, plan, elevation and section. The basics of AutoCAD will be introduced. Projects will be assigned in both hand drawing /drafting and CAD.

4 CR

Co-requisite: PAID 1030 Drawing for Interiors I:3d

PAID 1211 DRAWING FOR INTERIORS I: 3D

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

2 CR

Co-requisite: PAID 1030 Drawing for Interiors I:2d

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

PAID 1031 DRAWING FOR INTERIORS 2

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

2 CR

Pre-requisite: PAID 1211 and PAID 1030 Drawing for Interiors 1

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: PAID 1030 and PAID 1211 Drawing for Interiors I

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: PAID 1030 Drawing for Interiors 1, PAID 1020 ID Studio 1

Pre- or co-requisite: PAID 1022 ID Studio 2

PAID 1024 DESIGN ANALYSIS

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

Section A - Innovation -Dilnot

This lecture course looks into creativity and critical thinking in design. Readings will be brief and to the point. Topics will range the design disciplines with a focus on fashion, visual communication and interior design. Issues explored will include: design and the artificial; design and categories; beauty, sublimation and taste. The course will prepare students for deeper critical and creative thinking in their disciplines while providing a conceptual base for studio innovation.

2 CR

Section B - Sustainable Design and Interiors -Elrokhsy

This course addresses the principles, process and practice to environmental design, at the interior design scale through lectures and site visits. As designers we can offer advice and make decisions that will increase the robustness of the design and its sustainable development.

2 CR

Section C - Ceremonial Space - Nixon

This 'real world' project looks at interior design for the New York City Wedding Chapel. Students will complete research on ceremonial spaces, survey the existing space, analyze use and a variety of social habits and customs as they relate to space, and prepare a design for the existing wedding chapel. The chapel, located in the McKim Meade and White Municipal Building, brings together a diverse group in ethnic and economic terms. Students will explore hosting a competition and panel discussion around the interior design issues addressed in 'getting married at city hall'.

2 CR

PAID 1035 VISUAL REPRESENTATION: DECORATION

This course is an introduction to freehand drawing skills. Successful projects in Interior Decoration will be the subject. Students will develop freehand one and two point perspectives in graphite, pen and colored pencils. The second half of the semester will concentrate on color rendering to establish form, space, texture and light in the perspectives. Each student will be assigned a decorator to study/analyze in depth through drawing. The semester will conclude with presentations of these analyses.

2 CR

PAID 1040 ID HISTORY 1

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

3 CR

PAID 1041 ID HISTORY 2

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

3 CR

PAID 1095 SEMINAR ON CONTEMPORARY INTERIOR DESIGN THEORY

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

3 CR

PAID 1213 HISTORY OF FURNITURE

This online history course surveys antique furniture styles and other antique objects from 1400 to 1800 and includes the Renaissance, Baroque, Rococo and early Neoclassical periods in Western Europe and America.

3 CR

PAID 1214 DOMESTICITY AND MODERN DESIGN

This course will investigate the history of modern design through notions of domesticity and the architecture of 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 mid twentieth centuries. Some examples of spaces we will study include the Victorian Parlor, the so-called Frankfurt Kitchen (1926-1929) and the Case Study Houses (1945-1966). This course will be conducted as a research seminar.

3 CR

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

PAID 1205 MATERIALS & FINISHES 2

This course introduces the numerous "soft materials" available to designers that can enhance the overall design of a space. Soft materials such as fabric, window treatments, plumbing, plastics, carpet, furniture, wall covering and ff&e coding and specification writing will be repectively presented for its quality, function, applicable use, alternative uses, technical properties, and installation methods.

2 CR

PAID 1060 MATERIALS & FINISHES 1

Materials and Finishes 1 concentrates on the hard materials used in Interior Design including: wood, tile, metal, stone, glass and plastics/synthetics. Students will be exposed to a range of material resources, such as showrooms, material libraries and sales representatives. This course will focus on developing the students' ability to research materials and assess their appropriateness. Students will complete weekly assignments that are organized to give students the skills needed to source materials as Decorators or Interior Designers.

2CR

PAID 1070 CONSTRUCTION DOCUMENTS

The main objective is to teach the student how to complete a full set of architectural drawings, including construction plans, elevations, sections, schedules and details. Bring drafting samples to first class for review.

2 CR

Pre-requisite: PAID 1030 Drawing for Interiors 1:2d or PAID 1010 AutoCAD

PAID 1080 ID DIGITAL PRESENTATION

This course introduces the tools, techniques and theories behind digital presentation applications. Two-dimensional, three-dimensional, and page layout applications will be covered.

Software Used: InDesign and Photoshop.

2 CR

PAID 1090 COLOR OF SPACE

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

2CR

PAID 1200 LIGHTING

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

2 CR

Pre-requisite: PAID 1030 Drawing for Interiors

PAID 1201 ID PORTFOLIO

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

Software used: InDesign and Photoshop.

2 CR

Pre-requisite: PAID 1030 Drawing for Interiors 1, PAID 1020 ID Studio 1

PAID 1210 ID PROFESSIONAL PRACTICE

ID Professional Practice is a course that exposes students to a 'real world' project while providing valuable conceptual design materials and market research information for an actual real estate broker. Students will work in teams to develop a business plan and strategy for leasing a space. A site development package will be produced that includes a conceptual interior design, exterior signage and real estate marketing materials for a hypothetical client.

2 CR

PAID 1206 FURNITURE DESIGN

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

2 CR

PAID 1092 SEMINAR ON DECORATIVE PRACTICES

Students will explore the potential of Interior Decoration in the areas of residential, retail and hospitality interiors. Projects will include analysis of historical and contemporary decorative practices, the role of trends and the process of developing a product line or additional services.

2 CR

PAID 1000 3ds MAX

An introduction to 3ds Max, a 3-dimensional model making computer program on the Windows Platform. Modeling techniques, rendering and basic fly-throughs are covered. Final presentation will be printed from Photoshop.

2 CR

PAID 1010 AUTOCAD 1

Introduction to computer-aided drafting.

2 CR

PAID 1011 AutoCAD 2

Learn CAD office practices and techniques to better prepare architectural drawings. Improve control of layer organization, display, draw, edit, and dimensioning commands.

2 CR

Pre-requisite: PAID 1010 AutoCAD 1.

PAID 1023 RETAIL DESIGN

Retail design has produced a broad spectrum of innovative projects during the past few years, in response to the changing perception of the retail environment, as more retailers recognize its pivotal role in shaping their brand identity, rather than regarding it as a mere backdrop for display of their merchandise. These latest developments, both theoretical and technological, will be presented as case studies during the first part of the course. Students will concurrently carry out an individual research project to document and

analyze a contemporary retail environment. The second part of the class will allow the students to synthesize their conceptual understanding of branding and visual merchandising with specific tools for retail design, such as space planning, graphics, lighting, and materials, to produce their own retail design project.
2 CR

PAID 1209 ID STUDIO DIGITAL SUPPORT

Build computer models to assist with the design development of your current or past studio projects in Interior Design Studio 1 or 3. These models permit the student to explore in greater depth the use of materials, light, color, textures and detailing in their designs. Issues of presentation will be a second focus of the course. This course will include introductory lectures in 3D Studio Max and a variety of layout programs to accomplish these goals for beginning and advanced students.

2 CR

Pre or Co-requisite: PAID 1020 ID Studio 1 or PAID1022 ID Studio 3

PAFS 3901 INTERNSHIPS

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 credits. The time requirement is 8 hours per week per credit. To register for an internship, students must get the position and fill out a Learn/Work Agreement. This must be presented to the A.A.S. advisor, during registration advising for approval.

1 to 2 CR

DESIGN & MANAGEMENT (BBA)

FRESHMAN YEAR

UMTH 1500 ALGEBRA

This course will review the fundamentals of elementary and intermediate algebra. Topics will include rational and square root expressions, exponents, solving linear and quadratic equations, basic applications and graphing. The course will prepare students for more advanced study in mathematics (i.e., pre-calculus and calculus) as well as courses involving mathematical principles (i.e., accounting and financial management).

3 CR

PUDM 1101 DEPARTMENT SEMINAR 2: DESIGN IN EVERYDAY EXPERIENCE

Reading, discussion and exercises focus on analyzing how design shapes – and is shaped by – everyday experience. These courses are writing- and reading-intensive, encouraging students to develop strength in close reading and analysis, critical thinking and academic writing.

3 CR.

Open to: Design and Management majors only.

Pre requisite: Department Seminar 1.

GLOBAL YOUTH CULTURES

This course is designed to examine the increased conversation these days in various intellectual fields about 'globalization.' Globalization is typically, though not always, associated with trade, consumerism and especially the expansion of American values and interest onto other, seemingly vulnerable, populations and cultures. This course acknowledges the power and importance of such issues, but shifts the focus of the question to look, specifically, at the possibility of a global youth culture and question of citizenship. What does it mean to grow up in an international culture, as American or 'other' in this millennial global environment? As adults, we may take 'citizenship' for granted, but what does it mean to develop into a citizen? Is there such a thing as global citizenship? This course will explore the relevance of the concept of a global youth culture for the ways in which it would impact the management of design, especially with respect to the development and marketing of new products and services.

MANAGING CHANGE IN THE DESIGNED ENVIRONMENT

This course will explore the forces of tradition and change as they exist in our designed environment. We all walk, play, work and shop in environments that are constantly evolving, and at the same time – need to serve as a shared memory of things that have taken place before. Looking at the designed environment in this way requires a familiarity with the management of such spaces: the needs and desires of local residents, government agencies, and civic groups, for example. Together, we'll look at the local practices, places and products that are designed to facilitate private and shared memory, and consider how tradition and change can be successfully managed in contemporary, living environments.

INVENTING TRADITION: MUSEUMS, MEMENTOS AND MEMORIALS

This course will explore the concept of "tradition" and how it has been invented, manipulated and maintained by artists and designers. Students will read a range of sociological and theoretical texts and use these to explore the design and creation of a number of spaces, objects and practices in everyday life. We will examine and visit a number of museums, memorials and mementos. How do these spaces and objects participate in the creation and maintenance of particular traditions and memories which shape our everyday experience? What role does the design manager play in this process? We will examine some of the following questions: What is tradition, and how does it incorporate particular memories while it denies and opposes others? How do particular objects, spaces and rituals form and transform tradition(s)? How does the collecting, preservation and display of certain objects contribute to these processes?

FASHION AND IDENTITY

This course focuses on theories behind dress such as the key concepts of utility, protection, identity and transformation. As part of the learning experience students will discover elements of design and learn through class discussions, critical reading, design examples, exhibitions, and special lectures. Students will each research visual elements, current designers, visual artists, and texts and apply these concepts in their writing and class presentations. Topics will include: why do we dress, communicating gender, and virtual dressing: identity and dress in the online world. Along with learning about dress, students will begin to

discover their own philosophies and expectations of design by responding critically and relating their own experiences to the topics.

PUBLIC SPHERES/PUBLIC SPACES – CITIES, SUBURBS, AND MALLS

In this course, students will investigate how design communicates and influences our ideas about public space, power, community, individuality, citizenship, consumption, and style. We will examine specific cases in which design impacts our sense of self and common sense understandings of the social world. The course will be divided into separate domains: The Role of the Public Sphere, The City as Social Institution: City Dwellers & The Experience of Power, Constructing Suburban Life: Individuality & Community, and Consuming in the Public Sphere: Malls, Shopping, & Self.

MODERNITY, CITIES, AND VISUAL EXPERIENCE

What is modernity? How and where do we locate modernity – indeed, what distinguishes it? How is modernity less about aesthetics than about lived urban experience? How might we describe the material objects that make a city, and give shape to urban experiences? How is the visual a material object? Believing that the very tangibility of the visual is at the core of modernity, this seminar will explore the ways that the visual offers material weight to what is fleeting, ephemeral and contingent in worlds undergoing dramatic change. We will follow the career of the visual in consumerism from the early department store to contemporary boutique design; in narrative forms from the fairground attraction of early cinema to the advent of contemporary mixed media; and in the on-going and often strained relationship between the visual as an 'authentic' or reproducible value. Our central effort will be to explore the ways that the visual is a concrete and multi-dimensional artifact of design which finds inspiration and expression in the many footpaths that people make in cities. By examining the visual in its urban context, students will learn how the visual is less canvas and brush than clay in the hands of a sculptor.

WORKING ON THE MOVE: THE SOCIO-ECONOMIC IMPLICATIONS OF MOBILE AND WIRELESS TECHNOLOGY

This seminar aims to understand the everyday experience of mobile work practices, specifically, the widespread use of mobile and wireless technologies and, the changing role of liminal, in-between, 'third spaces' such as cafes, parks, airport lounges and other public spaces. Mobile work practices occur in spaces where traditional dichotomies such as work and play, online and offline, public and private, presence and co-presence, individual and community, and local and global are blurred. Students will be introduced to a number of methodologies including content analysis, survey research, qualitative interviews and ethnographic observation through readings from the social studies of science, organizational communication, and urban planning and architecture.

SOPHOMORE YEAR

PUDM 2003 DESIGN 4

This course is a continuation of Design 3, and applies students' knowledge and vocabulary of visual organization to a sophisticated understanding of information design, culminating in a user research project. The class involves a studio and will draw upon technological skills acquired in previous design studios.

3 CR

Open to: Design Management students only. Prerequisites: Design 1, 2, and 3

UECO 2500 INTRODUCTION TO ECONOMICS: UNDERSTANDING WORLD CAPITALISM

Why do some nations remain poor while others have rapidly industrialized? Why do poverty rates rise even as stock markets spread into emerging markets? Does the heightened internationalization of markets mean that national sovereignty is a thing of the past? What are the merits of the policy proposals of the anti-globalization movement? This course will study some key economic concepts and the major institutions regulating the international economy--labor markets, the balance of payments, transnational corporations, exchange rates, the IMF, World Bank and WTO -- in order to build a framework for understanding these and other important questions about today's world economy.

3 CR

This is a required class for Sophomore Design Management students.

PUDM 2454 Business Ethics

Through readings in classic and contemporary ethical literature, and through case studies of real ethical dilemmas, this course examines the moral considerations that students may encounter in management situations, business and creative pursuits.

3 CR

Open to: Design and Management majors, Integrated Design Curriculum and Communication Design.

PUDM 2455 MARKETING 1

This course provides students with concentrated exploration and discussion, focusing on the theories and principles of governing standard marketing strategies and practices. Students begin to develop a framework for understanding marketing tactics and strategies useful for design-driven and other creative businesses.

3 CR.

Open to DMT majors only

JUNIOR YEAR

PUDM 3303 DESIGN DEVELOPMENT

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

3 CR

Open to: Design and Management Majors and upper level non majors.

Prerequisite: Design Research.

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: Retail Buying.

PUDM 3409 FINANCIAL MANAGEMENT

Drawing on ideas and concepts learned in mathematics and economics, this course challenges students to examine the details of various types of business transactions and methods of financial management, including capitalization, funding, debt/equity, and securities. A strong emphasis is placed on the examination, discussion and clear understanding of the key concepts and principles governing financial markets and environments.

3 CR

Open to: Design and Management Majors only.

Prerequisite: Statistics.

PUDM 3901 PROFESSIONAL INTERNSHIP

Meeting by arrangement. See your advisor.

1 CR

SENIOR YEAR

PUDM 4050 INTERNATIONAL BUSINESS

This course asks students to understand the impact of global economic models upon domestic economies. Issues explored include the business impact of migrating populations, environmental movements, social climates, new technologies, and international trade agreements.

3 CR.

Open to: Design and Management Majors Only.

Prerequisite: Introduction to Economics: Understanding US Capitalism and Understanding World Capitalism.

PUDM 4101 SENIOR SEMINAR AND THESIS 2

The seminar sequence culminates in the year-long senior thesis course. Here, students will independently investigate relevant and contemporary topics in order to discover an opportunity in which design can be used a tool for strategic change. These topics may be drawn from a variety of areas, yet are organized under the broad headings of everyday experience, innovation and sustainability. Upon exploring the distinct phases of context, opportunity, innovation and strategy that build upon and refer to one another, students are encouraged to design and conceptually prototype a design intervention. Final deliverables may be a poster, website, oral / digital presentation, and a formal written document.

3 CR

Open to: D+M Majors only.

Prerequisites: Senior Seminar and Thesis 1, Design Research Methods and Design Development, Design 3 and 4 or permission of department.

PUDM 4405 ADVANCED TOPICS IN DESIGN AND MANAGEMENT

This advanced course will highlight the most pressing issues and debates in design and management that graduates of our program will encounter when they graduate. Topics this year will address the role of innovation in business strategy and building sustainable business practices.

3 CR

This is a required class for Senior Year Design and Management students.

ELECTIVES : SOPHOMORE YEAR

PUDM 2330 CONSUMER BEHAVIOR

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

3 CR

PUDM 2430 ADVERTISING STRATEGIES IN THE DESIGN INDUSTRIES

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

3 CR

Open to: non majors.

PUDM 2451 INTELLECTUAL PROPERTY: PROTECTING YOUR CREATIVE IDEAS

This is a basic introductory course in Intellectual Property. Learn the difference between patents, trademarks, copyrights and trade secrets and how and when to use them. Learn practical explanations of researching trademark availability, registering copyrights, utility and design patents, protecting against infringement and piracy, and everything you need to know to benefit from your own originality.

3 CR

Open to: non majors.

PUDM 2453 SPECIAL TOPIC IN SMALL BUSINESS ENTERPRISE: FASHION INDUSTRY

This course explores the strategies, skills and process necessary to establish a successful small business enterprise in the fashion industry. Topics will include forecasting fashion trends, sampling fabrics, putting a fashion line together, contacting buyers, deciding on domestic production v. importing, shipping and inventory control. In addition, topics related to opening and managing a small business will also be covered. This will include the steps necessary to open a retail store. 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 2457 ANALYZING TRENDS: THE POWER OF DEMOGRAPHICS

This course gives aspiring managers the framework to understand how to segment markets based on lifestyle drivers. The course will focus on brand management methods, including semiotic brand mapping techniques, as related to Generation Y (14-30 year olds) and will develop case studies on how niche "micro-mobs" can be identified and leveraged in brand and product development. This course will provide students with a deeper understanding of the social structure of trend development, the tools available to identify emerging trends/trendsetters and provide a framework for capturing, presenting and forecasting trend extrapolation. The course will also discuss what defines cool and the implications of celebrity and brand lifespan.

3 CR

Open to: non majors.

PUDM 2462 SCIENCE OF SHOPPING

This class will focus on understanding shopping as an interactive activity, where people shopping not only look for goods, but display competence and skills, create bonds with family/friends present, and especially with those absent (in their imagination). The course will break down different shopping styles from gift purchases, basic provisioning, the treat, differences in styles by gender, income, and so forth, and consider cross-cultural dimensions and approaches.

Texts will include Paco Underhill's The Call of the Mall, Daniels Miller's Theory of Shopping, and selections from Miller's Shopping, Place and Identity, and MacPherson 's Asian Department Stores.

ELECTIVES: JUNIOR YEAR

PUDM 3380 NEGOTIATION

There are two important aspects of business that a successful entrepreneur has to learn and understand. These primary elements are negotiations and sales. This course covers the fundamentals of negotiations, with a view to reaching a desired objective. Getting to 'YES' is the first step towards implementing a venture. Negotiating a deal does not mean squeezing everything out of the other side; it involves articulating a vision to ensure that an idea, an innovation, succeeds. Cultural differences can further challenge cross-border negotiations. Decision-making and governance processes often vary widely from culture to culture, not only in terms of legal technicalities but also in terms of behaviors and the core beliefs that drive them. It is important to remember that it is the spirit of the deal, not the terms and conditions, which matter most. Does success mean that a deal must be signed? It is important to know when to walk away from the negotiating table. The course develops these and other themes based on real-life case studies of entrepreneurs starting businesses and those planning joint ventures and partnerships. During the semester, students will be asked to interview executives of their choosing to learn from their experience. Students will also participate in a role playing exercise using a specific real-life case.

3 CR

Open to: Juniors and Seniors in Design and Management and upper level non majors.

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

Open to: Juniors and Seniors in Design and Management and upper level non majors.

PUDM 3370 ECOTOPIAN DESIGN: SUSTAINABILITY AS COMPETITIVE ADVANTAGE

This course will go beyond the concepts of sustainable design as a philosophical and/or ethical undertaking or the long-term economic implications of sustainability to the reality of the larger real-world business issues. Number one is the inherent value in sustainability in building a competitive advantage for the enterprise. Consideration of the issues of aesthetics, social legitimacy, public relations, marketing, manufacturing and distribution of sustainable design will be covered. Students will be offered an opportunity to explore and apply the ideas of sustainable design in building a competitive business edge and then preparing and presenting a full design brief suitable for investors/senior management/corporate board, etc. The intention of this course is to develop the ability to be an articulate advocate and spokesperson for sustainability as a competitive business strategy as well as being an ecologically sound decision.

3 CR

Open to: Juniors and Seniors in Design and Management and upper level non majors.

PUDM 4320 ENTREPRENEURSHIP

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

3 CR

Open to: upper level non majors with permission of instructor.

PUDM 4405 ADVERTISING TOPICS IN DESIGN & MANAGEMENT

Please see department for course description

3 CR

PUDM 4410 SPECIAL TOPICS: LUXURY BRAND

Special Topics courses in Luxury Brand offer students the opportunity to focus their interest in a particular case or industry in which branding challenges have been paramount. Although the topics will vary, each course will challenge the students to broaden their knowledge of luxury branding strategies and concerns with respect to identifying and appealing to niche markets and serving the strategic plan of the company / companies being studied.

3 CR

SUGGESTED ELECTIVES AVAILABLE IN OTHER DEPARTMENTS / DIVISIONS

AAS ELECTIVES FOR BBA

PAFM 1190 FASHION INDUSTRY: MARKETING

(Please see description from AAS dept).

2 CR

Suggested for the concentration in Lifestyle Marketing for Fashion and Interiors.

PAFS 1425 FASHION INDUSTRY: DESIGN

(Please see description from AAS dept)

2 CR

Suggested for the concentration in Lifestyle Marketing for Fashion and Interiors.

PAFM 1191 VISUAL MERCHANDISING

(Please see description from AAS).

2 CR

Suggested for the concentration in Lifestyle Marketing for Fashion and Interiors.

PAFM 1070 MERCHANDISING WORKSHOP

This course was developed to enable marketing and design students to work together in an environment that stimulates workplace activities. Through color forecasting, trend spotting and sourcing students work in teams to produce a collection for an up-coming season.

2 CR

Suggested for the concentration in Lifestyle Marketing for Fashion and Interiors. Co-requisite: Fashion CAD

PAFM 1080 MERCHANDISING

This course is an overall view and an intensive examination and study of the functions of the structure of retailing and how they serve society. Students are given an understanding of the problems retailers face and

the tools used to solve them. Among areas discussed and studied are market segmentation, promotion, location, product and pricing determination, and image preparation. In addition to the traditional merchandising methods, the student examines the new rapidly growing techniques evolving from advancing technologies, e.g., telecommunications, interactive TV, computer-related merchandizing, etc. The student gains an appreciation of the core nature of merchandising in our society and its dynamic character.

2 CR

Note: Suggested for the concentration in Lifestyle Marketing for Fashion and Interiors.

ELECTIVES: COMMUNICATION DESIGN ELECTIVES FOR BBA

PUCD 2010 COMMUNICATION DESIGN 1

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

3 CR

Suggested for the concentration in Advertising and Graphic Design.

PUCD 2020 TYPOGRAPHY 1

Typography is language made visible. This course 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 required Sophomore 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.

3 CR

Suggested for the concentration in Advertising and Graphic Design.

PUCD 3020 INFORMATION DESIGN

(Please see course description in Communication Design)

3 CR

Prerequisite: Typography 1 and Communication Design.

Suggested for the concentration in Advertising and Graphic Design.

PUCD 4060 PRINT CAMPAIGNS

(Please see course description in Communication Design)

3 CR

Prerequisite: Typography 1 and Communication Design.

Suggested for the concentration in Advertising and Graphic Design.

PUCD 3040 CORPORATE DESIGN

(Please see course description in Communication Design)

3 CR

Prerequisite: Typography 1 and Communication Design.

Suggested for the concentration in Advertising and Graphic Design.

PUCD 3120 CORPORATE IDENTITY AND PACKAGING

(Please see course description in Communication Design)

3 CR

Prerequisite: Typography 1 and Communication Design.

Suggested for the concentration in Advertising and Graphic Design.

ELECTIVES: MILANO THE NEW SCHOOL FOR MANAGEMENT AND URBAN POLICY

MHTC THEORY AND PRACTICE OF NONPROFIT MANAGEMENT

This course provides an overview of the principal management functions applied in nonprofit organizations. Topics include principles of financial management, human resources management and development, strategic and program planning, and the marketing of nonprofit services. The functions of, and relationships among, volunteer boards of trustees, professional nonprofit managers, and fundraising, public relations, and

program personnel are analyzed, and the complex environments within which nonprofit organizations function are explored.

3 CR

Open to: Design and Management majors only.

MMGT MANAGING FOR SOCIAL IMPACT

At the crux of today's management discourse is interaction across sectors. Significant organizational change can be addressed most effectively by understanding and working across the sectors that create and have the power to resolve multifaceted managerial dilemmas. This course examines both domestic and global management, with a focus on the human side of outcomes. The course addresses such questions as: What is your role as a manager in facilitating the social impact of your organization in the context of broader society? How can you better facilitate positive change?

3 CR

Open to: Juniors and Seniors in Design and Management with permission of instructor.

BFA DEGREE PROGRAMS: FOUNDATION (required courses)

PLAH 1000 & 1001 PERSPECTIVES IN WORLD ART AND DESIGN 1 & 2

Please see Art & Design Studies Course Description.

3 CR

PLEN 1020 & 1021 CRITICAL READING AND WRITING 1 & 2

Please see Art & Design Studies Course Description.

3 CR

PUFN 1000 3D STUDIO 1

This course 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 in the process of studying three dimensional form. Students explore form, space, structure through the use of design elements such as line, shape, mass, volume, surface, scale, proportion, material and color.

3 CR

PUFN 1010 3D STUDIO 2

3D Studio 2: Body as Form

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

3D Studio 2: Body & Place

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

3D Studio 2: Body in Time

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

3 CR

Prerequisite: for PUFN 1010 3D Studio 2: PUFN 1000 3D Studio 1

PUFN 1040 DRAWING STUDIO 1

This course emphasizes perceptual and analytical drawing methods in support of broader design and visual communication processes. The perceptual component develops eye, mind, and hand coordination through the objective observation of the figure, still life, and space. The role of the analytical component is to develop an understanding of methods, concepts, and drawing systems.

3 CR

PUFN 1050 DRAWING STUDIO 2

Drawing Studio 2: Perception

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

Drawing Studio 2: Analysis

This course features projects that develop your theoretical, historical and practical understanding of drawing as it relates to systems for measuring and analyzing forms and spaces. Amongst the various approaches

explored will be paraline and orthographic systems, perspective systems, human anatomy, cubist analysis of space and color analysis. Subject matter will include the human figure, objects and environments.

Drawing Studio 2: Idea/Invent

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

3 CR

Prerequisite: for PUFN 1050 Drawing Studio 2: PUFN 1040 Drawing Studio 1

PUFN 1440 & 1450 2D INTEGRATED STUDIO 1 & 2

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

3 CR

Prerequisite(s): for PUFN 1450 2D Integrated Studio 2: PUFN 1440 2D Integrated Studio 1

PUFN 1510 LABORATORY 2

Laboratory immerses first year students in the study of contemporary art and design practices and culture through readings, discussions, lectures, studio work, and experience-based research. Laboratory 2 focuses on the exploration of two trans-disciplinary themes that position art and design practice within larger social, economic, or cultural contexts. Students experience and understand the dynamics of working in teams and learn to formulate and articulate problems and turn them into structured plans of action. This course, taught by faculty from all of the departments at Parsons, exposes students to the breadth of studies in the art and design fields, and the relationships, commonalities and differences among the disciplinary approaches in the School.

3 CR

PUFN 1810 DESIGN 2: IMAGING FOR DESIGNERS

Please see Design + Management department for course description

3 CR

PUFN 1200 FOUNDATION WORKSHOPS

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

0 CR

BFA: ARCHITECTURE

Note: required courses are open to all departmental students of other programs or academic years as an elective with permission of program director and instructor

SOPHOMORE YEAR ARCHITECTURE

PUAD 2002 DESIGN STUDIO II

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

5 CR

PUAD 2023 REPRESENTATION & ANALYSIS II

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

3 CR

PUAD 2400 MATERIALITY, METHODS & INTENTIONS

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

3 CR

PUAD 2513 ECOMORPH/CYBERMORPH

What are the points of contact, overlap and divergence between the logics of design, ecology, and computers? This class is an exploratory effort to answer this question from the point of view of practicing designers, scientists, and computer experts. Specific design projects in architecture, interior design, lighting, product and computer design, as well as theoretical papers, will form the ground for our investigation. All participants will engage in applying what they are learning. The results of the seminar will be made available via the internet.

3 CR

PUAD 3900 INDEPENDENT STUDY

This is a student-initiated course that gives students the opportunity to pursue advanced research on a specific topic with the guidance of a faculty member.

1 to 3 CR

Permission of the instructor is required.

PUAD 3901 PROFESSIONAL INTERNSHIP

Professional internship provides students the opportunity to develop and refine their design skills in a supervised work setting.

1 to 3 CR

JUNIORS & SENIORS

PUAD 4002 VERTICAL DESIGN STUDIO

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

6 CR.

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

BFA: INTERIOR DESIGN

Note: required courses are open to all departmental students of other programs or academic years as an elective with permission of program director and instructor

SOPHOMORE YEAR INTERIOR DESIGN

PUID 2001 DESIGN STUDIO II

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

6 CR

PUID 2016 MATERIALITY, METHODS & INTENTIONS

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

3 CR

PUID 2056 REPRESENTATION AND ANALYSIS 2

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

3 CR

INTERIOR DESIGN JUNIORS

PUID 3001 DESIGN STUDIO IV

Studio IV expands the project scope both in scale and complexity and ends the term by reverting back to a problem situated in motion/activities and resting as defined by the single and multiples. Focus on the global/political forces and how they relate directly to program are introduced to reinforce the integral and complex nature of these forces on human-centered design. In addition to responding to the abstract nature of these issues, students are required to carefully examine the most fundamental needs of humans within a given environment. As a result, projects which call into question conventions are produced, while students are still forced to examine the issues of safety and comfort at the most fundamental level. Students are expected to produce fully-conceived projects outlining the details which make up their designs by the end of the semester, enabling them to enter the senior year prepared to deal with real-world design briefs.

6 CR

PUID 3051 DOMESTICITY AND THE RESIDENCE

This seminar focuses on professional issues related to realizing a residential design project. The program includes class exercises, research, lectures, and site visits for hands-on workshops with trades related to the practice of interior design.

3 CR

PUID 3200 CRITICAL STUDIES II: CRITICAL ELEMENTS OF INTERIOR DESIGN

This course explores the role of design history in the "now" and today. Design greatly benefits the consumer, manufacturer and the world at large. It influences policy and socio-economic initiatives while maintaining its aesthetics, poetics and inherently substantive behavioral impact. It can translate technical resolutions into human format and act as a bridge between the abstraction of research and the complexity of the real world. Designers are advocating roles that are more and more integral to the evolution of our society. This course examines the role of design and designers, consumers and manufacturers. It reviews

established theories of the past and positions them in relation to new forms of design. It explores the cultural mind set of today and questions the future, with an eye to establishing the bases for new and comprehensive theoretical schemes that encompass them all.
3 CR

INTERIOR DESIGN SENIORS

PUID 3800 DESIGN STUDIO VI

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

6 CR

PUID 3900 INDEPENDENT STUDY

This is a student-initiated course that gives students the opportunity to pursue advanced research on a specific topic with the guidance of a faculty member. Permission of the instructor is required.

1 to 3 CR

PUID 3901 PROFESSIONAL INTERNSHIP

Required professional internship provides students the opportunity to develop and refine their design skills in a supervised work setting.

1 to 3 CR

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

BFA: COMMUNICATION DESIGN

SOPHOMORE YEAR

PUCD 1040 TYPOGRAPHY AND VISUAL DESIGN

This intensive course introduces students from other departments 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 open to students enrolled in undergraduate and graduate degree programs throughout the university, and is the prerequisite for introductory CD electives.
3CR.

PUCD 2010 COMMUNICATION DESIGN 1

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 2020 TYPOGRAPHY 1

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 required Sophomore 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.
3 CR

PUCD 2030 PRESENTATION

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

PUCD 2031 PRODUCTION

From working with “content providers” to specifying for vendors, collaboration lies at the heart of the designer's practice. This first- or second-semester Sophomore requirement introduces students to the possibilities and pitfalls at play in developing and fabricating complex design objects. Students work individually and in teams to explore issues of specialization, specification, standards, planning, and oversight. Projects are enhanced by guest lecturers and field trips.
3 CR

PUCD 2050 SURVEY OF DESIGN HISTORY

A designer's ability is strengthened by the variety of her or his experience. This course offers a historical survey of design, presenting work from various perspectives: cultural and cross-cultural, disciplinary and cross-disciplinary, and historical and timeless. By exposing students to the experiences that shape a designer's visual sensibilities and mining the cultural history of art and design, students broaden their palette of references -- references essential to the process of design thinking.
1 CR

PUCD 2060 COMMUNICATION DESIGN 2

This second-semester Sophomore requirement presents a series of short projects through which students explore the fundamental concepts of design for Publishing, Information Design, Typography, Marketing Graphics, Motion Graphics, and Spatial Graphics. The lessons of

Communication Design 1 (materials, design process, design thinking, communication skills, and skilled manipulation of two-dimensional) space are built upon through a series of practical applications.

3 CR

Prerequisites: Typography 1 and Communication Design 1.

PUCD 2070 TYPOGRAPHY 2

This second-semester Sophomore requirement is an intense second semester component of typographic study. Students demonstrate how considered typography advances the meaning and strength of an idea, a message, or form. Assignments are generally shorter than those in

Typography, and seek to build a student's conceptualizing skills.

3 CR; Prerequisites: Typography 1 and Communication Design 1.

PLAH 2301

HISTORY OF GRAPHIC DESIGN

Please see Critical Studies Course listing for description.

3 CR

JUNIOR YEAR

PUCD 3010 ADVANCED TYPOGRAPHY

This Junior-level required course further explored the power of meaningful typographic communication, while tempering it with emphases on its counterparts: concept, language, form, compositional ploys, graphic techniques, and technology. Student skills are pushed to new levels through research and investigation.

3 CR

Prerequisites: all Sophomore-level requirements.

PUCD 3090 ADVANCED STUDIO

This second-semester, Junior-level course builds on Advanced Typography by contextualizing general design theory and practice into the specific design methodologies of their instructors. Students and instructors explore a range of topics—social responsibility, sustainability, ethics, client relations, originality, and compensation—and their relation to the design process.

3 CR

Prerequisites: Advanced Typography.

SENIOR YEAR

PUCD 4202 SENIOR THESIS

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

4 CR

Pre-requisite: Advanced Studio.

PUCD 4100 ADVANCED GRAPHIC DESIGN SEMINAR

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.

3 CR

Prerequisite: Senior Thesis.

ELECTIVES: SOPHOMORE YEAR

PUCD 1040 TYPOGRAPHY AND VISUAL DESIGN

This intensive course introduces students from other departments 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 open to students enrolled in undergraduate and graduate degree programs throughout the university, and is the prerequisite for introductory CD electives.

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 your design. The "bite" that is characteristic of letterpress is the result of the type being impressed into the paper. This added dimension is pleasing to the eye and touch, making the craft of letterpress an effective design tool. Letterpress offers a tangible quality and nostalgic feel that can't be achieved with any other technique. The class will compose type, make negatives, generate photopolymer plates and print their designs on a Vandercook press. Investigate the subtleties of paper, inking, color and impression.

3 CR

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 2014 GRAPHIC DESIGN AND SILKSCREEN

This typography-driven course focuses on the medium of silkscreen, as applied specifically to the poster and the short-run art book (or 'zine). It emphasizes formal issues, such as how to get the most out of two- or three-color prints, understanding typographic hierarchies, and use of space on the page. Conceptual issues are also addressed, including how to arrive at one's best ideas (sketching), design process in general, and what makes a superb project. Knowledge of printmaking helpful, but not required.

3 CR

Prerequisites: all Sophomore-level courses.

PUCD 2110 DIGITAL 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 customdisplay 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 Typography 1 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

PUCD 3210 SOUND DESIGN

This course provides an overview of nonlinear audio production with an emphasis on integration with other narrative formats such as print and spatial graphics. Sound is one of the most profound ways to convey ideas, sensations, and information; and, since it complements and enhances visual experience rather than excluding it, it can be one of the most flexible too. In this introductory-level course, students gain familiarity with the basic tools and techniques of nonlinear audio production. Projects focus on integrating sound with narrative visual media such as print, wayfinding systems, and information design.

3 CR

ELECTIVES: JUNIOR AND SENIOR

PUCD 3020 INFORMATION DESIGN

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

3 CR

Prerequisites: all Sophomore-level required courses.

PUCD 3110 ADVANCED INFORMATION DESIGN

Information drives most of the commercial and social aspects of our society. This course demonstrates how competent design stands apart from an otherwise superficial visual environment. Students learn how information is selected and spatially organized, as well as how "objects of information" are created from data through ideas. Balancing aesthetics with content is investigated. Students also explore new ways to relate

information in layers or through sequence, as well as how information in time and space can remake communications.

3 CR

Pre-requisite: Information Design.

PUCD 3030 BOOK DESIGN

The 500-year-old history of printing in the West centered around 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-requisites: all Sophomore-level required courses.

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 Department offers a range of Approaches, based upon the professor's objectives and understanding of publication design.

3 CR

Prerequisites: all Sophomore-level required courses.

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

Prerequisites: Publication Design.

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

Prerequisite: Imaging for Designers.

PUCD 3180 TRANSMEDIA DESIGN

The need to maintain consistency -- aesthetic, formal, and technical -- across media ranging from print to PDAs is becoming a critical aspect in many fields of communication design. This course provides an intensive survey of the issues involved in "multichannel" promotion and distribution, such as typography, color management, interaction and narration.

3 CR

Prerequisites: Book Design, Publication Design, or Editorial Design.

PUCD 4071 EVENT DESIGN

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

3 CR

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

Prerequisites: Advanced Typography.

PUCD 3060 ADVERTISING CONCEPTS

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

3 CR

Prerequisites: all Sophomore-level courses.

PUCD 4060 PRINT CAMPAIGNS

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

3 CR

Prerequisites: Advertising Concepts.

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

Prerequisites: all Sophomore-level 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

PUCD 3050 PACKAGE DESIGN

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

Prerequisites: all Sophomore-level courses.

PUCD 4050 ADVANCED PACKAGE DESIGN

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

Prerequisites: Package Design.

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. Discuss 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

Prerequisites: Corporate Design or Package Design.

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. Prerequisites: All Sophomore-level requirements + (two of the following) Advertising Concepts, Package Design, Corporate Identity, Packaging and Corporate Image.

3 CR

PUCD 2140 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

Prerequisites: none.

PUCD 3150 MOTION GRAPHICS 2: BROADCAST DESIGN

Words and ideas in motion play a vital role in the introduction (titles and leaders) and crediting (trailers) of almost all film and video presentations. Duration-based media (audio/video) is essential for designers and communicators. This course is designed to help students gain a fluency in the vocabulary and implementation of sound and moving graphic images, combining audio work with their multimedia work. Theory and technical skill are taught side-by-side in a studio atmosphere.

4 CR

Prerequisite: Motion Graphics 1.

PUCD 3300 SPATIAL GRAPHICS

The use of type and image in spatial contexts, from retail or exhibition design to urban signage, is both a quickly growing industry and a fascinating area of visual design. This intensive introductory course considers the tools and skills gained in Sophomore year (typography, basic design and composition skills, production and presentation skills) in relation to the human experience of three-dimensional space.

3 CR

Prerequisites: all Sophomore-level courses.

PUCD 3140 ADVANCED SPATIAL GRAPHICS

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

3 CR

Prerequisites: Spatial Graphics.

PUCD 4061 ADVERTISING CAMPAIGNS: VIDEO

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; Prerequisites: Advertising Concepts.

PUCD 4140 ADVANCED BROADCAST DESIGN

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.

4 CR

Prerequisite: Motion Graphics 2: Broadcast Design.

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-requisites: all Sophomore-level required courses.

PUCD 4111 PROFESSIONAL PRESENTATION

This course works with the full range of a designer's basic presentational materials, not just as a tool for getting immediate work but as a field of long-term self-examination and self-expression. By pursuing self-directed, "clientless" projects and work-series, students develop and deepen their own interests and approaches -- and, in doing so, create a clearer identity on which to build a satisfying and directed career.

3 CR

Prerequisites: all Sophomore-level courses.

PUCD 4145 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 department for course description

1 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see department for course description

1 CR

BFA: DESIGN & TECHNOLOGY

REQUIRED COURSES: FRESHMEN YEAR

PUDT 1105 TIME-BASED TECH WORKSHOP

This workshop provides technical support for time-based projects undertaken in the Core Studio 2. Topics include video production and editing, introductory motion graphics and animation, sound and image, and DVD authoring. Software used: Final Cut Pro, Flash, After Effects, iDVD.

0 CR

Open to: Majors Only

PUDT 1200 CORE STUDIO 2: TIME-BASED MEDIA

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

4 CR

Open to: Majors Only

PUDT 1202 DESIGN LAB 2: 3D VISUAL ARTS

This course introduces students to the basic principles, processes, and materials of three-dimensional design through a series of projects which stress problem solving, experimentation, and tangible results. Students explore form and space by studying concrete design methods such as modeling and visualization.

3 CR

Open to: Majors Only

PUDT 1203 EXPERIMENTS WITH TECHNOLOGY

This course will introduce students to the use of programming in four different areas: sound (and music), time-based media (digital film and animation), physical computing (robots and installations), and software development (game design and interactivity). Throughout the semester, projects in these areas will be directly linked to assignments in Core Studio 2: Time-based Media, and Design Lab 2 (3D Visual Art). Students will learn the basics of coding, and will apply these basics to a funky and fun variety of applications. Tools such as ActionScript, OpCode Max, Design By Numbers, and Lego Mindstorms will be introduced and used in the class. Students should not view this as a "programming" class as much as a hands-on primer of possible design approaches that take advantage of programming.

2 CR

Open to: Majors Only

PUDT 1120 GAME DESIGN 101

This class is for undergraduate students who are interested in game design and the creation of interactive experiences. The class focuses on game development of 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

SOPHOMORE YEAR

PUDT 2200 CORE STUDIO 4.1: DIGITAL NARRATIVE

In the spring of sophomore year, students choose a studio based on their interest in either time-based media or interactive media. Core 4: Digital Narrative continues where Core 2: Time Based Media left off, emphasizing story-telling over the experimentation of the first-year. Students learn how to develop a narrative, create storyboards, character sketches, and carry out production of a short digital narrative work.

6 CR

Open to: Majors Only

PUDT 2201 DESIGN LAB 4: ANALOG/DIGITAL SPACE

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

3 CR

Open to: Majors Only

JUNIOR YEAR

Design and Technology Juniors are required to enroll in one MFADT Collaboration Studio, plus one corresponding Support Elective.

PUDT 3000 CORE STUDIO 6: PROTOTYPING

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

6 CR

Open to: Majors Only

PUDT 4502 ANIMATION PRODUCTION CONCEPT

Please see department for course description

3 CR

PUDT 3900 INDEPENDENT STUDY

Please see department for course description

SENIOR YEAR

PUDT 4200 CORE STUDIO 8: THESIS PRODUCTION

Students continue their Thesis development in the final semester during the Thesis Production Studio. Advised and critiqued by their Thesis faculty, students present prototypes and frequent production progress to the course during formal and informal work-in-progress presentations. In addition, students select an external Thesis Advisor, a professional suited to the student's study. During the semester, students also consider the gallery exhibition and Thesis publication. Special emphasis is placed on execution of the concept developed in Core Studio 7.

6 CR

Open to: Majors Only

PUDT 3910 INTERNSHIP

Pls. see Design and Technology Academic Advisor Sung Kim (kimS@newschool.edu).

Note: All above studio courses and design labs are supplemented with electives from the Digital Design undergraduate and MFADT listings.

BFA: FASHION DESIGN

REQUIRED COURSES: SOPHOMORE YEAR

PUFD 2001 FASHION DESIGN CORE 2

This eighteen-hour per week experience incorporates design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and the fundamentals of apparel construction.

Within the core experience, Concept Development is a six hour introduction to designing groups of clothes. Students develop a knowledge base and visual language while working with different price points and classifications of clothing. Students both solve problems presented by the instructor and develop concepts of their own invention. Womenswear, menswear, childrenswear and costume are all explored as core components of the class, as are different fabrications and color schemes. Students are challenged to broaden their fashion knowledge while discovering their own interests and sense of style. Sketching in their croquis books and painting finishes, students apply the illustration techniques learned in the Fashion Drawing component. Students learn the art of flats as well as the rudiments of specing. Shopping and trend reports are assigned. Short papers are written. In addition, this component is enhanced by fabric 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 2041 FASHION DIGITAL STUDIO 2

Beginning with Adobe Photoshop's broad range of tools on the PC and Macintosh platforms, students move through the design process, beginning with concept development and the preparation of digital concept boards. Next, fabric development is explored, including print and woven design. During this portion of the class, students explore textile repeats, color stories and colorways. Flat sketching and fashion illustration follow, during which time students render a small fashion collection. The collection is represented by figures and flats, which students learn to manipulate and enhance on the computer. Presentation techniques makes up the last portion of the course, when students learn to present their work, through color printouts, as well as on disk. In the second semester Adobe Illustrator is introduced and the focus is on technical flat sketching and graphics. Basic web design skills are also introduced.

2 CR

PUFD 2051 HISTORY, CULTURE AND SOCIETY 2

This course examines fashion from 1850 to the present and its capacity as both a reflection of, and an influence on, the cultural conditions of its respective time period. In its entirety, students should gain a greater perspective, placing fashion within a wider context of design from the industrial revolution through the birth of couture and postmodern fashion. This is a lecture course with supplemental field trips and guest lectures. Visits include the Costume Institute and The Anna Maria and Stephen Kellan Archive at Parsons the New School of Design, guest speakers may include fashion designers, historians, curators and fashion editors. Course work will be comprised of group and independent research, written papers, and oral presentations.

2 CR

JUNIOR YEAR

PUFD 3001 FASHION DESIGN CORE 4

Building from proficiencies developed in the sophomore year Core experience, this eighteen-hour per week course incorporates more advanced levels of design research, development, and exploration; drawings methods and techniques for the purpose of design presentation; and apparel construction in service to design. In the Concept Development component (six hours), each student's design philosophy begins to solidify and mature, he or she is expected to have a broad range of knowledge and experience as a point of departure for design. Through a rich combination of instructor-directed concepts and industry-sponsored projects, students work to develop a visual vocabulary that enables them to work successfully in various markets and price-points. Students learn to deconstruct client expectations and research current trends so that their designs are 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 3031 FASHION DRAWING 4

Working from live fashion models students work to strengthen their rendering skills and further develop their fashion illustration style. Visual communication and fluency are emphasized in each exercise with speed and accuracy becoming ever more focused goals. Technique is discussed as a means to an end: to articulate your ideas, to address and solve problems. Students experiment with different subject matter (accessories, costume) as well as learning to master new media (collage, marker).

1 CR

PUFD 3041 FASHION DIGITAL STUDIO 4

This course explores the tools of U4ia, a leading industry-standard software package. To begin, students prepare concept/mood boards as a visual tool to communicate target customer, season, color and trim ideas, texture and pattern. Following this, printed textile design is the focus. Students learn to develop prints, using both scanned and hand drawn elements. Color is examined, in terms of the mood it conveys and its appropriateness for end use. Prints are put into seamless repeats and re-colored, enabling students to quickly visualize and examine change in composition and color. Knit and woven design and texture rendering are explored next. Students develop a capsule collection of apparel, using their fabric designs, which are illustrated by flat sketches and fashion illustrations. Patterns are manipulated on flats and illustrations. Advanced illustration techniques and texture mapping are covered, enabling students to render naturally and add the illusion of three dimensionality to fashion illustrations. The course culminates in a group critique, when students present all material portfolio ready. Emphasis is placed on regular discussion of projects and sharing ideas about the digital design process.

2 CR

PUFD 3051 THEMES IN FASHION HISTORY

Primarily intended for Juniors, this course approaches fashion history from an interdisciplinary standpoint. Students research, assess and create new ways of examining fashion's relationship to culture and society. Emphasis is placed on reading, writing and presenting findings.

2 CR

PUFD 3061 FASHION INDUSTRY SURVEY

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

2 CR

PUFD 3260 COUTURE TECHNIQUES: FUR

Please see department for course description

2 CR

PUFD 3280 MILLINERY DESIGN

Please see department for course description
2 CR

SENIOR YEAR

PUFD 4001 FASHION DESIGN CORE 6: THESIS

The senior year thesis experience is the capstone on each student's term of study in the Department of Fashion Design. It is a synthesis of accumulated knowledge – from critical thinking and analysis to design research and development to clothing construction. Each student will design and fabricate a collection representing his or her individual design philosophy and point of view. In addition, opportunities to participate in special industry-related projects and competitions can supplement this work on a strictly elective basis.

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

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

8 CR

PUFD 4060 BUSINESS SEMINAR

An immersion in business principles, entrepreneurship, and financial planning from the point of view of the needs of the fashion designer.

2 CR

ELECTIVES

PUFD 3111 SHOE DESIGN

Learn how to design shoes and make a basic pump pattern. Make a sandal or a mule.

2 CR

PUFD 3121 HANDKNITTING

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

2 CR

PUFD 3141 MENSWEAR TAILORING

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

2 CR

PUFD 3172 ACCESSORY DESIGN

An introductory elective course for Junior year students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work.

2 CR

Open to: BFA Fashion Design Juniors only.

PUFD 3181 MACHINE KNITTING

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

2 CR

PUFD 3271 ACCESSORY DESIGN: THESIS

An elective course for Senior year students interested in pursuing Accessory Design as a supplement or enhancement to Senior year thesis work.

2 CR

Open to: BFA Fashion Design Seniors 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.

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 the Chair.

2 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL

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

BFA: FINE ARTS

REQUIRED COURSES: SOPHOMORE YEAR

PUFA 2002 PAINTING 2

This is the continuation of the first semester of painting. The emphasis is on construction, composition, paint handling and color. Students begin and sustain the process of self-examination by dealing with diversified subjects and non-objective idioms. Individual and group criticism, combined with field trips and discussion of painting ideology, expands students' perspectives within historical and professional contexts.

3 CR

Prerequisite: Painting 1

Open to: non-majors with permission

PUFA 2012 SCULPTURE 2

This is the continuation of the first semester of sculpture. The stress is on concepts of modeling, carving and constructing as well as the possibilities of more contemporary modes of expression. 3 CR

Prerequisite: Sculpture 1

Open to: non-majors with permission

PUFA 2022 DRAWING 2

This is the continuation of the first semester of drawing. Artists should never be forced to make stylistic or aesthetic choices merely to avoid technical limitations. Drawing is a key discipline of the arts, and this course encourages the development of skill and the education of the artist's eye.

3 CR

Prerequisite: Drawing 1

Open to: non-majors with permission

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

No pre-requisite.

Open to: non-majors with permission

PUFA 2033 VISUAL THINKING: VIDEO 2

Contact department for full course description.

PUFA 2035 VISUAL THINKING: NARRATIVES

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

No pre-requisite.

Open to: non-majors with Fine Arts Dept. permission.

JUNIOR YEAR

PUFA 3002 PAINTING 4

This is a continuation of Junior Painting, in which students are expected to attempt more challenging work. The junior year of the painting sequence stresses a search for a personal statement.

3 CR

Pre-requisite: Painting 1,2,3

Open to: non-majors with permission

PUFA 3012 SCULPTURE 4

This is a continuation of Junior Sculpture, in which students explore problems of greater complexity than the previous year in terms of both technical and personal involvement.

3 CR

Prerequisite: Sculpture 1,2,3

Open to: non-majors with permission

PUFA 3022 DRAWING 4

A continuation of Junior Drawing, in which students explore problems of greater complexity than the previous year in terms of both technical and personal involvement.

3 CR

Pre-requisite: Drawing 1,2,3

Open to: non-majors with permission

PUFA 3800 PROFESSIONAL PRACTICES

This class is intended to provide students with a broad exposure to skills and knowledge that will be essential supplements to their studio practice and life as an artist after graduation. These skills will prepare the students to operate more fully as professional artists in the world of museums, galleries, grant-making agencies, artists' colonies and other such institutions and bureaucracies. In the course of the semester students will learn about concrete skills such as writing an artist's statement, documenting work, applying for residencies and grants, presentation techniques, resume writing, etc. An integral component of the class will be an internship program. Each student will commit to working eight hours per week for the duration of the semester in an arts institution or with a professional artist.

3 CR

Open to: majors only

PUFA 3900 INDEPENDENT STUDY

Please see department for course description

PUFA 3901 PROFESSIONAL INTERNSHIP

Contact department for course description.

SENIOR YEAR

PUFA 4002 SENIOR CONCENTRATION 2

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

5 CR

Open to: majors only

PUFA 4052 THEORY, PRACTICE, AND CAREER 2

In this wide-ranging course, begun in the fall semester, students continue to investigate the integral relationship between theoretical issues, the studio practice of the artist and the practical development of a profession. The course will continue to 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

PUFA 4032 SENIOR THESIS

This course is adjunct to the Senior Concentration where students are urged to articulate their ideas, verbally and in writing. Each student is required to write a thesis for presentation to a final Faculty Review.

3 CR

Open to: majors only

PUFA 4034 THESIS LECTURES 2

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

0 CR

Open to: non-majors

SOPHOMORE ELECTIVES

PUFA 2040 EXPANDING HORIZONS: DRAWING INSPIRATION FROM NON-WESTERN ART

Artistic giants such as Picasso and Giacometti owe a great deal of their success to the influences of non-Western art. New York is rich in its museums, many of which display such work. And, while it is fine to grasp the beauty of these objects, it is a gift to realize their spiritual content as well as imperative towards the survival of the original community.

Beyond the art historical goal of this class, which comes through visits to various museums, the second part takes place back in the studio. This is where students will translate their responses (to these cultures) into pieces of their own. It is not a matter of replicating what has been seen, but to take, let's say, a physical shape or an inner meaning and give this a contemporary voice in new material. It is taking something old and giving it a moment of originality. Students other than sophomores may take this elective.

Open to: non-majors with permission

BFA: INTEGRATED DESIGN CURRICULUM

SOPHOMORE YEAR

All of the following courses are open to students from other departments at Parsons. Please seek advisement in IDC if you are interested to take these courses.

PUIC 2041 TECHNOLOGY CORE: INVENTION

Working with texts studied and analyzed in Invention: Issues in Design Theory, the technology core will explore invention through a process of inquiry, research, documentation, and experimentation. Students work with video and time-based media as a platform to investigate the concepts and processes of making, creating, and imagining as an artist and designer in society today. The course will review the various steps involved in recording, digitizing, and editing image & sound.

3 CR

PUIC 2401 BODY/GARMENT STUDIO 2

This course builds on the work developed in Body/Garment Studio 1, specifically through the lens of performance. This project-based studio leads students through considerations of body, movement, space, and materials in the design of garments for specific performance contexts, which may include theater, ballet, sports, and performance-based art installations.

Open to: majors, non-majors, and Lang students with IDC advising

3 CR

PUIC 2410 BODY/GARMENT SEMINAR

This seminar grounds the work of students in the Body/Garment studio sequence in theoretical and historical perspectives on the body and silhouette and how it is constructed, envisioned, modified and represented through design and society. Through readings, discussion, writing, and design exercises, students deepen a critical context and position for the studio-based projects they are developing in Body/Garment Studio 2.

Open to: majors, non-majors, and Lang students with IDC advising

3CR

SOPHOMORE & JUNIOR YEAR

All of the following courses are open to students from other design departments. Please seek advisement in IDC if you are interested to take these courses.

PUIC 3031 CORE COLLOQUIUM: URBAN INTERVENTIONS

In this design studio, students use signage and wayfinding systems as sites of investigation that address community, economics and advertising, messaging, and design life cycles. Students consider communication and the role of wayfinding systems in a community; the impact and meaning of messages in the public sphere; and issues of scale and audience. Through both research and design responses, student develop a critical understanding of the visual landscape and a designer's role to help shape this terrain. Students will work in real sites and will develop their design proposals to a final stage, ready for implementation.

4 CR.

Open to: majors, non-majors, and Lang students with IDC advising

UURB 3300 DESIGNING THE SUSTAINABLE FOODSHED

Teams of students from Parsons & Lang will explore issues surrounding the production, distribution, packaging and marketing of the foods that students typically buy, prepare, and eat. Looking through the lens of New School students, this new cross-divisional studio course examines the social, political, economic, and environmental dimensions of sustainable urban food and agricultural systems (the "urban foodshed"). This research will inform design solutions to enable a typical freshman to eat more sustainably, and include proposing changes in the university meal plan, student awareness, or food access. This course ultimately applies design as an agent of change at three scales: products, systems, and distribution strategies.

4 CR.

Open to: majors, non-majors, and Lang students with IDC advising

PLDS 2072 INVENTION [ART & DESIGN STUDIES COURSE]

Although most people think invention occurs by chance, in fact creative processes have been studied and methodized from early antiquity. Students of invention, however, have disagreed about its nature, for it makes all the difference whether invention is thought of as a process of assimilation dependent on changeless models, a mode of imitation of material processes, a method of resolving problems arising from

experience, or as a free recreation of already invented worlds. In this class we examine four central theories of invention in design and art, with special attention to their bearing on studio practice.

3 CR

JUNIOR YEAR

All of the following courses are open to students from other design departments. Please seek advisement in IDC if you are interested to take these courses.

PUIC 3000 CORE COLLOQUIUM: CULTURE & REPRESENTATION

Using insights from the Art and Design Studies Junior Seminar course and associated readings, students construct design-based inquiries into issues of culture in New York City. The Junior Seminar will serve as the lens for studio-based studies in culture - how it is defined, articulated and transformed through the design process and the design product. The intention is to disclose the issues embedded in social and cultural contexts of materials, artifacts and their representation that designers can productively act on and translate in their work. This course is taught in tandem with the Global Perspectives in Design and Visuality in the 21st Century, a course in Art and Design Studies where students will be critically looking at culture from anthropological, historical, global, technological perspectives. Texts, lectures and discussion from the Global Perspectives in Design and Visuality in the 21st Century will be further developed through issue-based studio exercises and projects.

3 CR

Open to: majors, non-majors, and Lang students with IDC advising

Note: Global Perspectives in Design and Visuality in the 21st Century is required to be taken concurrently with this course.

PLDS 3350 THEORIES OF PRACTICE [ART & DESIGN STUDIES COURSE]

Theories of Practice explores areas of critical thought in relationship to design practice. The course will present a range of texts that address issues central to an informed awareness of current theoretical design debates and will explore topics such as meaning in design, the role of design in shaping in contemporary thought, and the relationship of theory to design practice. Theoretical readings will be coupled with bi-weekly presentations of precedent studies of designers, projects, businesses, and alternative practices that state a position, explore points of view and meaning in their work. By the end of the semester, students will frame their Design Enterprise Projects or senior thesis proposals from the ideas, methods, and philosophies behind "how designers practice."

3 CR

PUIC 3900 PROFESSIONAL INTERNSHIP

Please see department for course description

0 to 2 CR

PUIC 3901 INDEPENDENT STUDY

Please see department for course description.

0 to 6 CR

SENIOR YEAR

PUIC 4031 DESIGN ENTERPRISE PROJECT

The Design Enterprise Project is a fourth year effort that proposes a comprehensive design initiative that demonstrates a student's ability to innovate and break new ground in carefully selected design problems. It is entrepreneurial and interdisciplinary. Enterprise topics develop from students' individual plans of study and professional experiences and insights gained during the Enterprise Internship. Design Enterprise Projects should demonstrate advanced problem solving, collaboration, and clear, articulate visual and written arguments, refined by core studies in liberal arts, studio/skills, and the IDC core colloquia. An interdisciplinary advisory panel and weekly seminar meetings support the Design Enterprise Project that culminates in a written thesis and verbal presentation and defense.

4 CR

Open to: Majors only

PUIC 4041 DEP: BOOK & EXHIBITION DESIGN

Working in tandem with Design Enterprise Project, this course focuses on the articulation and representation of the project, and the development and creation of presentation materials in the forms of an exhibition and publication.

3 CR

Open to: Majors only

BFA: ILLUSTRATION

SOPHOMORE YEAR

PUIL 2010 SOPHOMORE ILLUSTRATION CONCEPTS

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 appropriate mood and realizing a concept that solves the problems presented.

2 CR

Open to: Non-majors (with departmental approval)

PUIL 2021 MATERIAL & METHODS 2

This course is to introduce students to the methods of using a variety of media. Techniques will be taught in black and white as well as color. During the course, twelve to fourteen projects will be produced to give students a thorough understanding of a range of versatile materials.

1 CR

Open to: Non-majors (with departmental approval)

PUIL 2050 SOPHOMORE DRAWING & PAINTING

This six-hour class will explore various paint mediums and the expressive power of color. The course merges drawing and painting. It further develops and extends the drawing and painting skills learned in the first semester.

3 CR

Open to: Non-majors (with departmental approval)

PUIL 2070 TYPOGRAPHY

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

Open to: Non-majors (with departmental approval)

JUNIOR YEAR

PUIL 3010 JUNIOR ILLUSTRATION CONCEPTS

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.

2 CR; Pre-requisite: Sophomore Illustration Concepts

Open to: Non-majors (with departmental approval)

PUIL 3020 DRAWING & MIXED MEDIA

The term "Mixed Media" is commonly used to define works of art that combine different painting and drawing media. This course presents an experimental working environment, which anticipates and encourages a combination of likely and unlikely media. It is an extension of drawing and painting techniques which explore the territory of printmaking, collage, 3-D, photocopy, etc. The class will consider the use of various surfaces: canvas, board, handmade paper, wood; a range of drawing materials: crayons, ink, pencil, charcoal; and many painting mediums, resists, and collage. Enhancing perceptual skills through drawing, students will also strive to become both more aware and articulate about their own 'process' through active participation in class discussion, written descriptions and critiques.

2 CR

Pre-requisite: Sophomore Drawing/Painting

Open to: Non-majors (with departmental approval)

PUIL 3050 JUNIOR 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: Sophomore Drawing & Mixed Media

Open to: Non-majors (with departmental approval)

SENIOR YEAR

PUIL 4011 SENIOR CONCEPTS / PORTFOLIO

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

3 CR

Pre-requisite: Junior Concepts

Open to: Senior Illustration majors only

PUIL 4021 PROFESSIONAL PRACTICES

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

3 CR

Pre-requisite: Type/digital electives

Open to: Senior Illustration majors only

ELECTIVES

PUIL 3060 PHOTO STUDIO: ILLUSTRATION

This course is designed to familiarize students with traditional and digital photographic equipment and techniques; for use as reference, documentation and the creation of original art. Class will cover technical to practical applications. Topics will include photography of flat art, three-dimensional art, photographing people, places and things. Experimentation and the use of hand skills will be encouraged.

2 CR

Pre-requisite: Junior & Senior students only

Open to: Non-majors (with departmental approval)

PUIL 3071 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.

2 CR

Pre-requisite: Junior & Senior students only

Open to: Non-majors (with departmental approval)

PUIL 3091 NARRATIVE

As graphic novels, pictures, books and animation expand the visual landscape of illustration, this course introduces students to developing storytelling and narrative through images alone and in conjunction with words.

2CR

Pre-requisite: Junior & Senior students only

Open to: Non-majors (with departmental approval)

PUIL 3100 3-D DESIGN

Through critiques, projects, and fieldwork, this course covers the technical and professional aspects of creating successful 3D illustrations. Students will be guided to develop a distinct voice, and thrive in the world of commercial illustration. A wide variety of materials will be explored, as will the multi-faceted realm of dimensional illustration, past and present.

2 CR

Pre-requisite: Junior & Senior students only
Open to: Non-majors (with departmental approval)

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.

2 CR

Pre-requisite: Junior & Senior students only
Open to: Non-majors (with departmental approval)

PUIL 3120 DESIGN FOR ILLUSTRATORS

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

Pre-requisite: Junior & Senior students only
Open to: Non-majors (with departmental approval)

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

Pre-requisite: Junior & Senior students only
Open to: Non-majors (with departmental approval)

PUIL 3122 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.

2 CR

Pre-requisite: Junior & Senior students only
Open to: All majors (with departmental approval)

PUIL 3131 BEYOND EDITORIAL

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.

2 CR

Pre-requisite: Junior & Senior students only
Open to: Non-majors (with departmental approval)

PUIL 3140 TECHNO BLUR: A NEW VOCABULARY FOR ILLUSTRATORS

The course is designed to ensure an understanding of computers and digital technology in the context of the world of professional illustration and design. Students learn how to create an outstanding mailer, portfolio, and website as well as how to use the computer to help organize their work and bring their illustration/design to the next level.

3 CR

Pre-requisite: Junior & Senior students only
Open to: Non-majors (with departmental approval)

PUIL 3900 INDEPENDENT STUDY

Please check with department for course description
0.5-5CR

PUIL 3901 PROFESSIONAL INTERNSHIP

This Internship is for students who want to gain experience in the field of art and design.
0.5-5 CR

PUIL 3092 PAINTING

Please see department for course description
2 CR

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 farther, 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 3-dimensional model of their toy, which will be presented at the end of the course.

3 CR

Open to: Parsons non majors and Lang students by permission

PUIL 3170 OPEN DRAWING WORKSHOP

This is a FREE DRAWING COURSE With Models and a Monitor. This course is a privilege for all students who want to work on their drawing skills outside of their required courses.

0 CR

Open to: all majors (with school ID).

BFA: PHOTOGRAPHY

The following courses are organized according to the four-year curriculum taken by students who have entered directly into the Parsons Photography Department. All Photography courses are designated as Interdepartmental. They are open to Parsons and Lang students from all departments on a space available basis, subject to departmental approval based on prerequisites, experience and/or portfolio. If you are a non-photography major and would like to add a photography class, you must meet with an advisor in the Photography Department office at 66 Fifth Avenue, 5th Floor.

Non-photography major students will not be able to add Photography courses until they have met with an advisor. Meetings for non-majors will be held on Monday, November 14 and Tuesday, November 15.

REQUIRED COURSES: FIRST YEAR

PUPH 1002 DRAWING & PAINTING

Part two of a yearlong course builds on basic elements of drawing introduced in the first semester. Students explore the basic elements of color through painting. Emphasis is placed on developing the skills of seeing, developing an intuitive understanding about composition, color and learning through process of critical observation. To assist students in their pursuit of a personal and unique vision; the course seeks to meld the skills of direct observation and process with photographic seeing.

2 CR

Pre-requisite: Drawing 1 or equivalent Open to: non-majors (with departmental approval)

PUPH 1009 DESIGN 2: LINE TO PIXEL

Part two of a year long required six-hour lab course introduces photo students to 2D and 3D design elements, through the use of the computer and the traditional design studio. Special emphasis will be placed on integrating design and photographic assignments and on using digital technology to solve design problems.

4 CR

Pre-requisite: Design 1: Line to Pixel or equivalent. Open to: majors only

PUPH 1011 FRESHMAN SEMINAR II

In part two of this year long course students continue their exploration of photography's multiple modes and roles. Participants continue to explore the dialectic between form and concept and the potentialities of the medium. Participants will utilize both traditional and digital image capture and output and work in both black and white and color. Weekly assignments, lectures, and critiques will further the students understanding of picture making possibilities.

4 CR

Pre-requisite: Freshman Seminar 1 or equivalent. Open to: non-majors (with departmental approval)

PUPH 1200 PHOTOGRAPHY 1: COLOR & DIGITAL

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.

SOPHOMORE YEAR

PUPH 2004 STUDIO AND LIGHT II

Students are required to choose one of the sections offered. Each section will focus on a different area or aspect of photography. Instructors will explore the expressive, emotional and physical characteristics different types of light in real world scenarios.

3 CR

Pre-requisite: Studio and Light I and Freshman Seminar 1 or equivalent.

Open to: non-majors (with departmental approval)

PUPH 2008 DESIGN 4: 4D ELEMENTS OF TIME

The fourth of five courses in the required digital sequence introduces elements of time as they exist on the web. Using student-established web-sites, the class will explore how the web gives information shape, non-linear and extra linear structure and the web as a specialized viewing and contextual environment for images. Animation, audio and video are among the tools explored.

3 CR

Pre-requisite: Design 3: Capture to Print or equivalent.

Open to: majors only

PUPH 2011 SOPHOMORE SEMINAR

This course serves as a bridge from Style, Theory and Analysis to Junior Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style.

3 CR

Pre-requisite: Style, Theory and Analysis or equivalent.

Open to: non-majors (with departmental approval)

PUPH 2013 PHOTO TOPICS

The photography department will be offering four sections of Photo Topics. The instructor for each section will be discussing contemporary issues in photography and photographers in today's world. An example of one Photo Topic is CONTEMPORARY PHOTOGRAPHY—IDEAS IN-PROGRESS There is a historical chain of social and cultural events that have influenced contemporary photography as an art form. The ways that we make, discuss and use photographs as artists in our culture is a reflection of these events. Through readings, lectures and field trips, this course will explore that history, as well as the ideas and people behind the contemporary photograph as a form of personal expression and visual art. The primary objective of the course is for students to analyze, understand and appreciate contemporary photography as a complex reflection of an artist's background, ideas, and experiences—not simply the pursuit of a 'style'. The other objective of this course is for each student to develop and articulate an authoritative personal point-of-view on contemporary photography. This class will be especially helpful for students who experience problems developing ideas for their own work.

Pre-requisite: Photo History (PLAH 2300) or equivalent.

Open to: non-majors (with departmental approval)

PUPH 3501 EXPERIMENTS

This course will concentrate on historical techniques invented by Henry Fox Talbot, Sir John Herschel and others. Students will be encouraged to learn how to use these processes in combination with modern day processes and to push the envelope as to what they can do to make multi-dimensional images as well as 2D work. Enlarged negatives will be made in the darkroom, on the computer and by using oiled paper negatives. Contact prints will be made using cyanotype, Van Dyke Brown, and liquid emulsion. Guest speakers will be brought in to demonstrate transfer ideas as well as gum bichromate and wet collodion.

3 CR

Pre-requisite: Freshman Seminar 2 or equivalent.

Open to: non-majors (with departmental approval)

REQUIRED COURSES: JUNIOR YEAR

PUPH 3002 JUNIOR SEMINAR II

Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. Included will be papers, visits to shows, and working throughout the year on developing a personal style. Students must switch instructors in the second semester of this course.

3 CR

Pre-requisite: Sophomore Seminar or equivalent.

Open to: non-majors (with departmental approval)

REQUIRED COURSES: SENIOR YEAR

PUPH 4003 SENIOR SEMINAR II

The second semester of this full year course will be divided into two seven-week modules. The first part will deal with identifying what your goals are for after you graduate and how you are going to accomplish them.

You will discuss resume and portfolio presentation, how to identify, acquire, and maintain clients, how to approach a gallery or a museum, how to negotiate contracts, copyright, and reproduction rights, what the tax advantages and liabilities are of free-lance status. The second part of the second semester will concentrate on preparing for your Senior Show: how to edit and sequence your work, how best to use your allotted space, how to mat and frame your pictures, and how to hang them relative to a sight line. You will be required to keep a daybook specifically for this class.

3 CR

Pre-requisite: Junior Seminar or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4004 SENIOR SEMINAR LAB II

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

2 CR

Pre-requisite: Senior Seminar 1 or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4005 SENIOR THESIS TUTORIAL

In correlation to Senior Seminar II, this required independent study will allow students and instructors to meet with each other and discuss and finalize senior show proposals, portfolios for career day, and artist's statements. Times and locations will be at the discretion of each instructor.

1 CR Pre-requisite: Senior Seminar 1 or equivalent.

Open to: non-majors (with departmental approval)

ELECTIVES

PUPH 3901 PROFESSIONAL INTERNSHIP

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

2 CR

Pre-requisite: Must receive approval from Jill Corson

Open to: majors only

PUPH 3902 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 Jill Corson for additional details.

2 CR

Pre-requisite: Must receive approval from Jill Corson

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. Please see Jill Corson for additional details.

0.5 to 2 CR

Pre-requisite: Must receive departmental approval 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: Freshman Seminar II or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4039 THE PERSONAL ESSAY

This course explores how direct statement of the facts of one's life can be heightened to communicate a personal experience of our shared world. Historic models from Lartigue's Diary of a Century to Nan Goldin's work will be discussed. There will be sessions on shooting, editing, sequencing and the class will climax in a digitally printed book or web based sequence.

3 CR Pre-requisite: Style, Theory and Analysis or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4044 TRANSITIONING TO THE PROFESSIONAL WORLD

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

3 CR

Pre-requisite: Sophomore Seminar or equivalent

Open to: non-majors (with departmental approval)

PUPH 4045 INSTINCT & METAPHOR

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

3 CR

Pre-requisite: Style, Theory and Analysis or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4059 FASHION PHOTOGRAPHY II

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

3 CR

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

Pre-requisite: Fashion Photography I or a portfolio of 15-20 photographs is required for entry into the class and must be reviewed by the instructor. Open to: non-majors (with departmental and instructor's approval)

PUPH 4073 PERFORMANCE AND PHOTOGRAPHY

Please see department for course description

3 CR

PUPH 4079 PICTURING SEXUALITY

The class examines the Female and Male Body from the origin of Photography to the present. The class will explore the evolution of the body and sexuality in Photography through its beginnings in Anthropology, in Art Photography including the Victorian era, Surrealism, Fashion Photography, on through to contemporary photography from throughout the world, including Helmut Newton, Nobuo Yoshi Araki, Francesca Woodman, Avedon, Man Ray, Julia Margaret Cameron and many others. Students will have a lengthy and invaluable syllabus as a guide through the course, and homework will entail doing original photography in conjunction with the historical period we are examining. Additional Homework will entail writing papers inspired by the extensive book and film list provided in the syllabus, to gauge the student's degree of awareness and appreciation of how writers and directors depict and explore the body in narrative content. The course will culminate with students doing their own original photographic work that explores the issues of the Body, Nudity, or Sexuality created in a style specific to each student.

3 CR

Pre-requisite: Sophomore Seminar or equivalent.

Open to: non-majors (with departmental approval)

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

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

Pre-requisite: Freshman Seminar I or equivalent.

Open to: Freshman Photography students non-majors (with departmental approval)

PUPH 4110 THE ART OF BLACK & WHITE PRINTING

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

Pre-requisite: Freshman Seminar I or equivalent. Open to: non-majors (with departmental approval)

PUPH 4115 RESEARCH, METHOD AND PRACTICE

Please see department for course description

3 CR

PUPH 4120 EXPLORING PORTRAITURE

See department for full course description 3 CR

PUPH 4125 STORYTELLING AND PHOTOGRAPHY

See department for full course description
3 CR

PUPH 4300 THE LAY OF THE LAND

Landscape photography has been an important genre since the beginnings of the medium, and continues to influence how we see and understand our environment. This class will focus on contemporary ideas that explain landscape as a cultural text that needs interpretation rather than “natural” fact. Students will explore the representational conventions and ideological underpinnings of the genre, the validity of a traditional landscape practice, and the consideration of alternative image-making and theoretical models. As a seminar-style lecture and studio course, students will be expected to complete three shooting assignments resulting in a cohesive project, readings, a short paper, and a class presentation tying their research and photographic work together.

3 CR

Pre-requisite: Style, Theory and Analysis and View Camera or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4305 PHOTOGRAPHING ARCHITECTURE AND ITS DESIGN

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

3 CR

Pre-requisite: Style, Theory and Analysis and View Camera or equivalent.

Open to: non-majors (with departmental approval)

PUPH 4401 LOCATION LIGHTING

See department for full course description
3 CR

PUPH 4500 THEATRE PHOTOGRAPHY PRACTICUM

Please see department for course description
3 CR

PUPH 4510 ADVANCED PHOTOSHOP

Please see department for course description
3 CR

PRODUCT DESIGN

REQUIRED COURSES: SOPHOMORE YEAR

PUPD 2000 DESIGN, RESEARCH & DEVELOPMENT 2

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

3 CR

PUPD 2020 PROTOTYPES 2

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

2 CR

PUPD 2030 MODELS 2

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

2 CR

PUPD 2060 INTRODUCTION TO CAD

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

2 CR.

Note: This course is a requirement for all transfer students.

PUPD 2072 MATERIAL CULTURE 1: SMART PRODUCT DESIGN

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

2 CR

JUNIOR COURSES

PUPD 3001 DESIGN CONCEPTS & APPLICATIONS 2: FURNITURE

Gain a hands-on introduction to industrial production issues. Throughout the year, students focus on the design and development of various typologies of furniture. While researching the way in which notions of modularity have been used in the past, this course begins with the design of a series of two to four related pieces. Traditional, contemporary and experimental techniques are explored as students design and prototype their first major pieces of 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.

3 CR.

Note: all students taking this course must also take Prototypes 3 & 4.

PUPD 3001 DESIGN CONCEPTS AND APPLICATIONS 2: PUBLIC REALM

The public realm as a paradigm, within contemporary society, has come under scrutiny from politicians, civil and human rights activist, corporate and public sponsors, environmentalist and many other vested 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. Our terrain of investigation will vary according to the framing of the projects themselves, but suffice to say that 'sites' of investigation could be, urban parks, street furniture (seating, signage, street lights), waste disposal, etc. Likewise the nature of our response will vary accordingly and demonstrate a wide range of effects (solutions to problems, agit props, disruptive or complacent alterations, etc.).

3 CR.

Note: all students taking this course must also take Models 3 & 4.

Open to: non-majors; come to Product Design Office for approval.

PUPD 3001 DESIGN CONCEPTS & APPLICATIONS 2: MASS MARKET PRODUCTS

Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will 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, we examine the following aspects of design: Culture, Fashion, High Technology + Digital, Universal Design, Environmental, Sustainable, Ergonomic, and Functional to design for today's international market.

3 CR.

Open to: IDC students who have completed Design, Research & Development.

Note: all students taking this course must also take models 3 & 4.

PUPD 3010 MATERIAL CULTURE SURVEY

This research course examines new materials and how they relate to design. Topics covered include historical development, sustainability, social and cultural impact, and economical and ecological effects. Students will be required to research materials through a series of design problems. Defining it use, process, manufactures, accessibility, health and safety. This research of material technology will provide students with a comprehensive list of resources for their current and future work.

2 CR

PUPD 3020 DYNAMIC MEDIA STUDIO

This course is about the explorations of multiple modes of representation and engagement. Students will utilize several software packages in order to create narrative threads that cross over the thresholds of presentation / representation, digital / analog, and passive / interactive worlds. We will explore how the computer is commonly perceived as a tool for documentation and representation, and how it can become an active tool to explore the designer's ability to communicate. Software: Dreamweaver, Final Cut Pro, Flash, PhotoShop, and Illustrator.

2 CR

PUPD 3036 SUSTAINABLE DESIGN

This semester-long course will provide a comprehensive approach to the design of environmentally sustainable products. What defines sustainability and why is sustainability more than a fad for the design world? This is a combination lecture and studio course in which students will study and design products looking at their effects on us both individually and globally. The design process will be analyzed with an eye to the incorporation of issues and goals that exceed the standard recycling and sustainability factors such as behavioral and cultural aspects and alternatives and the real life cycle costs of a product. Working both individually and in teams, students will take a holistic approach to design ranging from material choice and means of manufacture to the impact of design as an activity on manifestations of social equality and self-sufficiency. In addition to executing a design projects that address these issues, students will also develop a resource for future use.

2 CR

Open to: non-majors; come to Product Design Office for approval.

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, dishwashers, motorcycles, 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: non-majors, come to Product Design Office for approval.

PUPD 3038 DESIGN STRATEGIES

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.

2CR

Open to: non-majors; come to Product Design office approval

PUPD 3047 PORTFOLIO WORKSHOP

An in-depth process of the development of a professional quality portfolio of student work in preparation for internships, freelance and full time work. We will look at and discuss a variety of existing work in identity systems, student and professional portfolios for print and web. We will also discuss and explore a variety of story telling and project presentation techniques making use of previous course work. Students will develop 2D and 3D sketches and models of these portfolio and identity systems and select the best ones for final development.

2 CR

PUPD 3052 MODELS 4

This course explores a more in-depth analysis and process development of a product appearance model or prototype. It will focus on various materials, construction processes, and product idea presentation.

Traditional tooling and reductive shop methods, plaster modeling, mold making, ceramics, and the three-dimensional aspects of the computer will be combined to examine the benefits of integration of process and method. Utilizing both two and three-dimensional imagery and form to establish a more thorough and precise presentation of the product concept.

2 CR

Prerequisite: Models 1 and 2 or Models Intensive.

Required for students taking Design Concepts: Mass Market or Public Realm.

PUPD 3100 ALIAS 1

A course in 3-D modeling and rendering using Silicon Graphics workstation (SGI), the IRIX operating system, and the Alias Studio software package. Students complete a series of short tutorials dealing with

nurb curves, surface creation and manipulation, and advanced surface building. A final multi-week project is undertaken which is expected to have direct connection to work being produced in other courses the student is pursuing.

2 CR

Prerequisite: Introduction to CAD

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 2-D and 3-D designers.

2 CR

Open to: non-majors; come to Product Design office for approval.

PUPD 3221 SPECIAL PROJECT 2: MARGARETVILLE

In this course students will work with Margaretville, a small town situated in the Catskills along the Delaware River, to develop prototypes of products designed to address a series of challenges to the village's continued viability. Working with members of the local government, business, social service and residential community, students will design public amenities and products including, mobile vendors booths, street furniture and/or a bus stop. As such this class will be a component of an interdepartmental effort focused not only on design as an aspect of environmental change but on design methodology as both a model and a tool in the revitalization of an actual community. Issues of economics, sustainability, user accessibility will all be essential to the success of each students designs. Students will work individually and in teams to create working prototypes for their products.

2 CR

PUPD 3202 SPECIAL PROJECT 3: Riedel Glass

In this collaborative project with Riedel, the German, family owned, glass manufacturer, Riedel, students will be give access to the company's long history of high-end production and innovation in tabletop product design. While the quality and craft of Riedel's product is world-renown, the focus of this class will focus on meeting criteria required for high volume mass production that supports the company's reputation. The project includes a trip to Germany in February 2007 during which faculty and students will visit factories operated by Riedel and its subsidiaries, as well as a visit to Ambiente, in Frankfurt, one of the worlds largest and most important tabletop trade shows, where students will do market research. Students will work with craft persons/ technicians at Urban Glass to develop prototypes for this project. This class is open to Product Design students and two Design & Management students.

2 CR

PUPD 3220 PROTOTYPES 4

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

2CR.

Required: for students taking design concepts: furniture.

PUPD 3226A SOLID WORKS 2

Building upon skills acquired and practiced in Solid Works 1, 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

Prerequisite: Solid Works 1

PUPD 3300 METAL FABRICATION

Use the intelligence of the materials to inform the design process. 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? 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

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, and 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 CERAMIC FUNDAMENTALS

This course will serve as a foundation in developing the necessary skills and knowledge for students, which 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 the ceramic concepts for industry and design market.

2 CR

PUPD 3326 LIGHTING DESIGN

An in-depth studio course covering basic wiring techniques with different types of light sources, in a workshop setting. Blending these technologies with function, proportion and scale, students will develop and produce a minimum of three different fixtures, based on different bulb types. Current market research will be required, as well as a research project on contemporary modern lighting.

2 CR

PUPD 3328 ADVANCED CERAMICS-THERAPEUTIC CLAY

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 CR

Prerequisite: Ceramic Fundamentals or equivalent experience.

SENIOR COURSES

PUPD3901 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.

2 CR

PUPD 4000 THESIS & ANALYSIS STUDIO 2

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

4 CR

PUPD 4010 INFORMATION DESIGN 2

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 4020 THESIS PROTOTYPING

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

2 CR

GRADUATE ARCHITECTURE

Note: required courses are open to all departmental students of other programs or academic years as an elective with permission of program director and instructor

FIRST YEAR

PGAR 5002 DESIGN STUDIO II

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

9 CR

PGAR 5114 PRACTICES & ISSUES OF MODERN ARCHITECTURE II

The development of Modernity as a dominant cultural paradigm embodied new architectural utopias, behavioral patterns and consequently, building types. This seminar explores the creation of this new order, its relation to traditional patterns of building, as well as its legacy today. Students will be expected to participate in weekly discussion of relevant texts, lead a seminar, keep a folio of their process, and do independent research on a building of their choice.

3 CR

PGAR 5118 IMAGINING NEW YORK

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

3 CR

PGAR 5015 REPRESENTATION & SPATIAL REASONING II

The course builds on the work from Representation and Spatial Reasoning I into more complex and intricate forms of architectural representation and the exploration of the conceptual and historical framework for their understanding or reasoning. The course follows both digital and traditional forms of representation, increasingly seeking to find ways of producing new hybrids and underexplored avenues of demonstration.

3 CR

PGAR 5716 NATURE IN ENVIRONMENT

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

3 CR

SECOND YEAR

PGAR 5202 DESIGN STUDIO IV – THE DESIGN WORKSHOP

This spring semester studio emphasizes the crucial role that construction, materials, and detailing play in the creation of spatial environments. Taken in conjunction with Construction Technology II, the Design Workshop enables students to collectively realize a project from schematic design through construction. Highlighting the rigors and complexities of realizing a built project, the Design Workshop offers students a rare opportunity to actually design and fabricate structures that will directly impact and enrich New York's public realm. Recent Design Workshop projects include an art gallery at Washington Irving High School, the three-phased renovation of the Parsons Architecture Department's 13th Street facility, renovation of the

lobbies of 2 West 13th, and a new athletic storage facility for the New York Public Schools in conjunction with Take the Field. Students who do not enroll in the Design Workshop have the opportunity to take a parallel integrated design studio taught jointly by architects and engineers that will critically explore the creative relationship of cutting edge technology and architectural form. This project mirrors the Design Workshop in its emphasis on technical and material invention and is also paired with Construction Technology II.
9 CR

PGAR 5214 STRUCTURAL TECHNOLOGY II

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

3 CR

Prerequisite: Structural Technology I

PGAR 5224 CONSTRUCTION TECHNOLOGY II

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

3 CR

Prerequisite: Construction Technology I

THIRD YEAR

PGAR 5402 DESIGN STUDIO VI

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

9 CR

PGAR 5523 PROFESSIONAL PRACTICE

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

3 CR

PGAR 5604 FOUNDATIONS OF VISUAL LITERACY

Please see department for course description

3 CR

PGAR 5629 THEORY: NIGHT ENVIRONMENT

Please see department for course description

3 CR

PGAR 5900 INDEPENDENT STUDY

Please see department for course description

1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see department for course description

0.5 to 3 CR

PGAR 5910 MAINTAINING STATUS

Please see department for course description

0 CR

GRADUATE LIGHTING DESIGN

Note: required courses are open to all departmental students of other programs or academic years as an elective with permission of program director and instructor

FIRST YEAR

PGLT 5002 LIGHTING STUDIO II

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

6 CR

PGLT 5135 LIGHTING DESIGN & ARTISTIC PRA

Please see department for course description

3 CR

PGLT 5143 DAYLIGHT & SUSTAINABILITY

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

3 CR

PGLT 5146 THEORETICAL, HISTORICAL & SOCIOLOGICAL INFLUENCES OF LIGHT

Theoretical, Historical & Sociological Influences of Light explores historical relationships between social practice and light. A multi-cultural survey focuses on the early impact of light in people's lives and their relationship to the built-environment. Particular attention is given to the evolution of aesthetic, religious, philosophical, and psychological theories in regard to light over time and within diverse cultures. The development of electric lighting produced an extraordinary change in social practice and its global effect on economics, leisure activity, and design are studied and serve as a basis for students to speculate on future technologies (LED) and possibilities.

3 CR

SECOND YEAR

PGLT 5004 LIGHTING STUDIO IV - THESIS STUDIO

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

7 CR

PGLT 5125 PROFESSIONAL PRACTICE

Professional Practice is the culminating lecture course of the master's curriculum and explores the business and professional aspects of the lighting design field. Subjects include ethics, project management, business structures for design offices, legal issues, contracts, fees, codes, specifications, and construction administration protocols. The transition from theory to practice is facilitated by the integration of an advanced

lighting knowledge with in varying design industry fields and exploration of marketing issues and individual communication through portfolio preparation and invited critic review.

3 CR

PGLT 5126 THESIS SEMINAR

This seminar course allows graduate students the opportunity to engage in 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

DEPARTMENTAL ELECTIVES (limited enrollment)

Note: open to all other majors with the permission of the department only.

PGAR 5625 ADVANCED DIGITAL II

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

3 CR

PGAR 5584 THE ANARCHIC FUTURE OF ARCHITECTURE?

Where does architecture stand within a society of the artificial? This seminar examines some challenges posed by emerging urban conditions: ubiquitous artificiality, the end of cities as we have traditionally known them; the dangers of technological desolation, and the requirement to deal with the problems of sustainability.

3CR

PGAR 5680 ARCHITECTURE & SOCIAL PRACTICE II

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

3 CR

PUID 4054 CASE STUDIES: FL WRIGHT

Frank Lloyd Wright (1864 – 1959) remains an iconic cultural figure firmly entrenched in the pantheon of extraordinary world historical figures. This course will investigate the evolution of Wright's life as a designer within the context of his historical moment while exploring the meaning and potential of his "organic" philosophy as a navigational device for the contemporary designer.

PGLT 5141 DESIGNING FOR THE ABSENCE AND PRESENCE OF LIGHT: A CULTURAL HISTORY

This course presents a broad cultural array of domestic, ceremonial, and commercial lighting and shading traditions of Native America, India, Japan, the Middle East, Africa, and Europe. Focusing on the design of the quality and quantity of light and shadow for symbolic, emotional, poetic and utilitarian purpose, the course covers the impact on the shape and organization of the world's architecture, the development of the world's art, and the advancement of societies. Creative relationships between architecture and illumination, light and shadow, symbol and technology from various world cultures will be analyzed. Students will be expected to develop an understanding of fundamental standards, forms, aesthetics, and vocabulary for use in critical discourse and develop the ability to interpret, describe, and use historic and symbiotic relationships in their own designs.

3 CR

PUID 3051 DESIGNING FOR DOMESTICITY & THE RESIDENCE

This seminar focuses on professional issues related to realizing a residential design project. The program includes class exercises, research, lectures, and site visits for hands-on workshops with trades related to the practice of interior design. Priority to Interior Design

3 CR

PUAD 2513 ECOMORPH/CYBERMORPH: DESIGN, ECOLOGY & COMPUTERS

What are the points of contact, overlap and divergence between the logics of design, ecology, and computers? This class is an exploratory effort to answer this question from the point of view of practicing

designers, scientists, and computer experts. Specific design projects in architecture, interior design, lighting, product and computer design, as well as theoretical papers, will form the ground for our investigation. All participants will engage in applying what they are learning. The results of the seminar will be made available via the internet.

3 CR

PGAR 5615 FURNITURE, DETAIL & SPACE

The premise of this class is that architects and designers design furniture from a specific point of view that can be traced back and explained by their built projects. The objective of this class is to investigate this relationship by analyzing a short list of architects and designers, each through a pair of works, consisting of one furniture piece and a space or building. The analysis should reveal the essence of the designer's attitude towards issues like detail, innovation, tradition, technology, production and politics.

3 CR

PGAR 5603 GLOBAL / LOCAL

This course will examine contemporary debates about globalization and their consequences for the practice of Architecture. The rhetoric for thinking about architecture as an instrument of globalization comes from a variety of sources: from neo-liberal free-trade economics, from the commercial interests of global brands (eg "McWorld"), from the world-wide spread of technological innovations, from the recognition of the cultural effects of mobility and communication, even from the environmental movement's stress on planetary effects, such as greenhouse gases. On the other hand, architecture is often identified with the production and protection of locality. In this conception, architecture enables the mediation of local physical and cultural contexts, resists the homogenizing forces of global "techno-capitalism", emphasizes "place" over "space", and empowers the "ground up" politics of local subjects. In seminar format, the course will examine some of the modalities by which architects currently address the tensions between "thinking globally" and "acting locally."

3 CR

PGLT 5140 LANDSCAPE AND URBAN LIGHT

This course investigates the phenomenological and material role of light in both the landscape and urbanscape and is taught by lighting and landscape architecture faculty. The course introduces students (with nominal previous course work in urban issues and design) into landscape theory, history, and practice with an emphasis on the physiological and perceptual effects of light as the determinants of understanding these scapes.

3 CR

PGAR 5595 SET DESIGN & PERFORMANCE STUDIES II

This course is a practical and theoretical introduction to designing for the stage and will be an elective open to students from many programs and departments at Parsons. The class will investigate scenic design through engaging in the design process and by contextualizing the design work with lectures in key moments in theater history. The focus is on the contemporary moment, but will trace how historic forms of theatrical and scenic architecture have given rise to ideas that persist in current theater aesthetics and performance practice. The class combines design projects, readings, lectures, DVD/video viewings of significant contemporary and historic productions, on-site backstage tours, and field trips to theater productions. Students are encouraged from Architecture, Interior Design, IDC, Lighting Design, and Product Design as well as from other Divisions, (Mannes & The Actors' Studio)

3 CR

PGLT 5900 INDEPENDENT STUDY

Please see department for course description

1 to 3 CR

MFA DESIGN & TECHNOLOGY

COLLABORATION STUDIOS: All MFADT Students are required to enroll in two Collaboration Studios during their two-year course of study. Collaboration Studios often involve industry partnerships, and as such can often not be scheduled until close to the start of the semester. These listings will be posted on the Design and Technology website (dt.parsons.edu) and in the department in advance of pre-registration.

PGTE 5120 COLLABORATION STUDIOS

Within the Parsons MFADT studio environment, great emphasis is placed on collaboration and team dynamics. Collaboration Studios (or Collab Studios) are a unique type of studio course within the MFADT curriculum, which places these two ideas at the center of their curriculum. The Collab studio pairs teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas in the Parsons Design Lab, with cross-disciplinary teams formed from the various design disciplines at Parsons. Design documents, timelines, production schedules, and designer-client interface are addressed. Past projects and partners include Human Rights Watch, Franklin Furnace, New Museum, UNICEF, Port Authority of NY/NJ, and the American Symphony Orchestra League. Media range from wireless applications, websites, CD-ROMs and kiosks, to experimental installations.

COLLAB: NFT URBAN NARRATIVE

Please see department for course description

COLLAB: STOP MOTION ANIMATION

Learn how to make professional quality stop motion animations. In this class we will cover basic storytelling techniques, storyboarding, puppet building techniques, including, armature building, clip foaming, mold making, casting in silicone, replacements heads, set building and animation. Students will work in groups and collaborate, making a series of short films using a variety of puppet and set building techniques.
3 CR

COLLAB: CHAIN REACTION

Parsons students will be joining up with students from MI CA and CCA classes to explore the dynamics of collaboration. Students will build their own projects, then combine them together into a massive chain reaction. Kinetic sculpture, media projections, dynamic architecture, sound, or any media that has interactive sensibilities will be arranged so that when activated, a domino effect will ensue. The catalytic agents could range from the primordial to the digital. The governing principles or group behavior will be decided through class collaboration and informed by research into such topics: as swarm intelligence, missile guidance, alchemy, dominos, and artificial life. The resulting chain reaction could resemble an exquisite corpse, an anarchist wet dream, ant colonies, the Mouse Trap game, or a premeditated sequence of events that would have made Hitchcock green with envy. "Just imagine a sort of intercontinental, cross-media, Rube Goldberg Machine, where data will be coming over the net and each group can process/respond/create more data that they, in turn, pass on to the next group. "

COLLAB: OSI PROJECT LAB

Please see department for course description

COLLAB: TARGET

Please see department for course description

COLLAB: MARGARETVILLE

Please see department for course description

COLLAB: DIY

Please see department for course description

COLLAB: ELECTRONIC ARTS EXHIBIT

Please see department for course description

COLLAB: MOTION LAB

The Parsons Motion Studio applies ideas of live musical performance and motion tracking and new directions in the motion technologies field. We will work with a classical pianist and an opera singer and make performance enhancement, analysis and recording tools that will visually reflect the experience of solo and collaborative music making. There will be an opportunity to use different kinds of production tools from

3D CG to After Effects, (innovation in title animation through any method) algorithmic animation (C++ or Flash Action Scripting etc.). Teams will closely collaborate with the performers to understand performance enhancement and music. A final, formal performance of the classical music program at the end of the semester will showcase the animations, videos and tools that we will have developed.

REQUIRED COURSES: FIRST YEAR

PGTE 5201 MAJOR STUDIO 2 - NARRATIVE

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

6 CR

Open to: Majors Only

PGTE 5201 MAJOR STUDIO 2 – INTERACTIVITY

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

6 CR

Open to: Majors Only

PGTE 5201 MAJOR STUDIO 2 - COMPUTATION

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

6 CR

Open to: Majors Only

SECOND YEAR

PGTE 5301 THESIS STUDIO 2

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

7 CR

Open to: Majors Only

SUPPORT ELECTIVES

PGTE 5002 3D ANIMATION THESIS LAB

A support course for students engaged in MFA Thesis 3D animation projects where students with complementary skills can come together and assist each other on production of final thesis projects under the direction of faculty. In addition, advanced topics such as rigging, shading, effects, pipeline, and mel scripting will be covered as time and interest allows.

3 CR

Pre-requisites: Maya 1 and 2 with a grade of C or better.

Open to: Majors only.

PGTE 5141 ADV. 3D CHARACTER ANIMATION

Rigging and physics of motion-includes timing, acting, character physicality and expression, bi-pedal and multi-pedal motion. Introduction to motion capture, motion builder. Working with characters and the 12 principles of animation-deformation and skinning (muscles) in motion. Includes MEL scripting for character animation.

3 CR

Pre-requisites: Maya 1 and Maya 2 with a grade of C or better.

Open to: Non-Majors with permission. If you have not had Maya 2, you must get approval from the instructor.

PGTE 5005 ADV. 3D COMPUTER MODELING

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 you can model a human being, you will be able to model anything.

3 CR

Pre-requisites: Maya 1 with a grade of C or better.

Open to: Non-Majors with permission.

PGTE 5008 ADV. TOPICS IN MAX/MSP/JITTER

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

3 CR

Open to: Non-Majors with permission.

PGTE 5017 ADV. VISUAL DESIGN LAB

Advanced Visual Design Lab is a workshop-style class course focused on advanced work in interface design, typography, visual composition, and interactivity. This is not a software-specific class, but students are expected to develop projects through applications or programming languages of their choice.

3 CR

Pre-requisite: Design Process or permission of instructor.

Open to: Non-Majors with Permission.

PGTE 5086 ADV. PHYSICAL COMPUTING

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

3 CR

Open to: Non-Majors with Permission.

PGTE 5063 ADV FLASH: ACTIONSCRIPTING

Please see department for course description

3 CR

PGTE 5074 CASUAL GAMES: CONCEPT TO LAUNCH

This class is an introduction to the development of casual games, small-scale web and downloadable games for mass market consumption. Students will have hands-on practice in the production of small-scale games including programming, visual and audio design, and game design, culminating with the creation of a playable and presentable game prototype. The course will also examine the business and cultural realities of the casual games space.

3 CR

Open to: Non-Majors with permission.

PGTE 5066 C/C++ PROGRAMMING

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.

PGTE 5075 CREATIVE DESIGN OF TOOLS FOR CREATION

In this class, students will design tools that allow others to express themselves creatively. The course will examine the nature of creative composition and how tools used in the process affect the end result. Emphasis will be placed on tools for visual composition, with some exploration of tools for audio or music composition, and potentially other domains. Students will evaluate existing tools to determine what makes them effective or ineffective. Students will also build small tools on a weekly basis and a large tool for their final project. This class will involve programming.

3 CR

Pre-requisite: One semester of programming experience is required (Flash, Processing, C/C++, Java).

Open to: Non-Majors with permission.

PGTE 5029 DIGITAL MOTION 1

An introductory motion graphics course designed to develop fluency in visual expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will enhance their creative expression and support their other major studio assignments. Complimentary relationships between commercial and fine arts work will also be explored. Basic animation: parenting, pre-composing, key frame interpolation, motion blur.

3 CR

Pre-requisite: Basic knowledge of Photoshop and Illustrator and digital video applications.

Open to: Non-Majors with permission.

PGTE 5030 DIGITAL MOTION 2

Intermediate motion graphics animation course designed to strengthen students' proficiency across multiple areas of time based media. The projects will involve skillful combination of shooting, editing, compositing, designing graphics and typography. A fair amount of time will be devoted to researching design styles and creating storyboards and style frames alongside improving technical skills. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

Pre-requisite: Digital Motion 1 with a grade of C or better.

Open to: Non-Majors with permission

PGTE 5033 DIGITAL MOTION 3

Visual Effects and Motion Graphics, an advanced course that examines complex multiple layer visual effects for live action, animation and motion graphics.

3 CR

Pre-requisite: Digital Motion 2 with a grade of C or better.

Open to: Non-Majors with Permission.

PGTE 5037 DIGITAL MOTION THESIS LAB

A thesis support course for students who are engaged in 2D motion graphics and visual effects projects. Individual attention to special problems that are encountered in the thesis production process.

3 CR

Pre-requisite: Digital Motion 1 and Digital Motion 2 with a grade of C or better.

Open to: Majors only.

PGTE 5076 DISASSEMBLY: THE ART OF HACKING CODE

In this code-based course, students will learn various techniques for making work from other people's code. It is no longer only images and sound that can be appropriated. As computers control more and more of our daily lives, databases, executable codes, and even web interfaces can also be copied, modified, and repurposed. Topic covered will include page-scraping, website cloning, game engine modification, and swf disassembly. These techniques will be discussed within an art, design, and creative technology context. Assignments will ask students to create projects that successfully tweak existing video games, websites, and animations to create compelling cultural commentary.

3 CR

Pre-requisite: Flash, html, and one semester's prior programming experience in Java, C/C++, or equivalent, is required.

Open to: Non-Majors with permission.

PGTE 5076 GAME PROGRAMMING

This course introduces students to the unique techniques and concerns of programming games. Students will learn core game programming skills using professional-quality languages such as OpenGL, and engines like Torque, Unity, and Unreal.

3 CR

Pre-requisite: Java, C/C++, or equivalent, is required.

Open to: Non-Majors with permission.

PGTE 5078 Geek Graffiti: STREET ART, NEW MEDIA, AND RECLAIMING PUBLIC SPACE

As computing technology continues to become increasingly affordable and powerful, it allows us new ways to interact with the city and the MFADT program is fast becoming THE program for technology based urban / graffiti projects. Within the last several years, it has produced Yuri's wireless bike, Josh's Bikes Against Bush, Stephen's Fugitive Images, and my All City Council and Graffiti Analysis (just to name a few). Geek Graffiti will continue and extend this line of inquiry. Students will create projects that exist not within the confines of a computer monitor, but live within the context of New York City. We will spend time looking at precedents from graffiti, street art, guerrilla marketing and other technology-based urban projects, and will collaborate with the Wooster Collective, a New York based arts group which has leveraged the web to change the world of street art and graffiti (www.woostercollective.com). Similarities between hacker and graffiti cultures will be explored, in particular their interest in creating new and unexpected uses of pre-existing systems.

3 CR

Open to: Non-Majors with permission.

PGTE 5058 INTERNET APPLICATIONS

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: fundamental skills in basic web design, the Flash application, basic ActionScript and working with a server.

Open to: Non-Majors with permission.

PGTE 5044 INTRO TO DATABASES

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

3 CR

Pre-requisite: Advanced Web Design or knowledge of basic HTML and JavaScript.

Open to: Non-Majors with permission.

PGTE 5042 NARRATIVE & DYNAMIC SYSTEMS

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

3 CR

Open to: Non-Majors with Permission.

PGTE 5085 PHYSICAL COMPUTING

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.

PGTE 5027 REAL-TIME BROADCAST GRAPHICS

This class will introduce real-time graphics technology. Vizrt technologies are used by world leading broadcasters for virtual set, broadcast graphics and information display. Recent vizrt installations and events include the Lehman Brothers Building massive video wall near Times Square, CBS sports NFL and Super bowl coverage, CNN, CNN International, The NYSE 3D Trading floor and many others. This class will introduce both the creative and database control tools from vizrt for the creation of real-time 3d motion graphics. Focus will be on utilizing viz as a rapid new media prototyping and graphics operating system environment for the use in creating visual media experiences.

3 CR

Open to: Non-Majors with permission.

PGTE 5106 SIGNS OF LIFE

This course is an exploration of interface design and net art that seek to create digital systems that reflect the complexity and materiality of lived lives. In juxtaposition to the common discussion about how we and our environments are becoming more machine-like, this course suggests and points to the ways that we are, and are not yet, reflected in the digital systems we create. To do this, the course looks outside new media to the canon of pictorial realism for the way that icons of reality have developed and shifted over time according to the ideals of the age. In making the assumption that a new aesthetics of the real is emerging, the course asks the students to locate and define it. The curriculum will cover forms such as tele-immersion, organic data modeling (Ben Fry among others), cybernetics, virtual environments, database aesthetics, life algorithms, social realism, documentary film and landscape painting. The emphasis is on discussing what aspects of our lives do not make it through the filter of existing digital metaphors so that new models can be developed. The course requires weekly reading assignments, papers and a final collaborative design project that is conceived as a "live" environment or experience. The final design project will be developed in class by students and prepared as an installation for exhibition.

3 CR

Pre-requisite: Working knowledge of Flash and/or 3D animation software, (plug-ins or third party apps), Illustrator and Photoshop, and basic front end programming. Students in the course should want to work in a group environment and to seek a way to use their design skills to express their notion of the 'real' in the context of digital media.

Open to: Non-Majors with permission.

PGTE 5131 SOCIAL NETWORKS & FASHIONABLE TECHNOLOGY

This course examines emerging network communications infrastructures and radical re-conceptualizations of public and urban space. In particular we will focus on clothing, accessories, and handheld objects as active conduits through which identity, agency, and social relation are expressed. The class will introduce concepts from diverse fields such as fashion, engineering and computer science, sociology, and urban planning in order to provide a framework for understanding the nuanced relationship between technological bodies and the places they inhabit. Current and past examples of digitally-based and computational work will be discussed, as well as subversive and underground responses to public space in traditional disciplines. The class will be very hands-on, with practical exercises interleaved with theoretical concerns. The final project will culminate in a socially fashioned network created by the students working as individuals or in groups using their technology of choice.

3 CR

Open to: Non-Majors with permission.

PGTE 5144 DISRUPTIVE MEDIA

Please see department for course description

3 CR

PGTE 5090 SOUND DESIGN

This course will introduce students to the basics of non-linear audio production techniques. This is an indispensable course for all students involved in time-based and multimedia projects.

3CR

Primary software used: ProTools
Open to: Non-Majors with permission.

PGTE 5091 SOUND DESIGN II

In this course, students will explore different processes of sound design: recording, analog synthesis, digital modular synthesis, manipulation of digital audio, editing synthesis and electronic composition. In the process, students will develop an advanced understanding of a comprehensive suite of audio tools, divided into categories for musical creation, editing, and post production.

3 CR

Pre-requisite: students must have completed the Sound I course, with a grade of C or better, or come in with an advanced understanding of the principles of digital audio and sound synthesis..

Pre-requisite: Sound Design with a grade of C or better.

Primary software used: ProTools, Reason, MIDI

Open to: Non-Majors with permission.

PGTE 5009 VISION AND SOUND WITH MAX

Cycling 74's Max/MSP/Jitter programming environment is a powerful tool for realtime 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.

PGTE 5132 VISUAL NARRATIVE

Visual Storytelling applies story concepts, which are traditionally associated with writing, directly to image-making. This course explores not only techniques of visual storytelling (storyboards, animatics/board-omatics, comics) but the meaning and structure underlying all stories and time-based media. Students will learn how to develop and articulate story ideas clearly in order to communicate effectively through the media of their choice.

3 CR

Open to: Non-Majors with permission.

ACADEMIC ELECTIVES: Required of first and second year students.

PGTE 5079 IMAGINED REALMS: GAME COMMUNITIES

This class explores the intersection of multi-player online games and the communities that form around them. Using an inter-disciplinary approach, theoretical perspectives in politics, identity, economics, critical theory and aesthetics will be used to examine the cultural patterns and processes emerging out of these unique social spaces. What patterns of social interaction are constructed in the context of multi-player games? What power dynamics and hierarchies arise out of these processes? Small-scale social games, massively multiplayer worlds with thousands of players, and other forms of communal interaction on a variety of gaming platforms are considered through both analysis and direct gaming experience.

3 CR

Open to: Non-Majors with permission.

PGTE 5112 CINEMA THEORY AND PRACTICE

What is it that differentiates a great animation from a merely acceptable one? What are the tools that help you create an engaging and seductive 3D animation or walkthrough? What are the tools and techniques of the production designer, the cinematographer and the director, of cinema? This course will study and analyze the language of cinema as it applies to modeling and animation for design disciplines including architecture, interior and product design as well as broadcast design and computer animation and visualization. In class, students will analyze existing cinema to study lighting, camera movement and frame composition, as well as tempo, pace, color modulation and materials, and apply them to the rendering and animation of digitally created objects and environments. Students will not be asked to create original work for the class, but rather to bring work from their studios and use what they learn in this class to enhance and improve that work.

3 CR

Pre-requisite: knowledge of a 3D modeling and animation software package (e.g. formZ, AutoCAD Viz, 3D Studio Max, Maya, SoftImage, Electric Image)

Open to: Majors Only

PGTE 5150 DESIGNING EDUCATION

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

3 CR

Open to: Majors Only

PGTE 5157 ENTREPRENEURSHIP

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

3 CR

PGTE 5175 HISTORY OF ANIMATION

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

3 CR

Open to: Majors Only

PGTE 5185 INFORMATION ARCHITECTURE

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

3 CR

Open to: Majors Only

PGTE 5116 INTERACTIVE DESIGN FOR MUSEUMS

This course is part museum studies, part cultural critique and part lab. We will start with a critical look at how three different museums approach the history of American art. On-site meetings with educational/curatorial staff at the Metropolitan Museum, the Brooklyn Museum of Art, and the Whitney Museum of American Art are scheduled. We will also look at non-traditional museums (Exit Art, the DIA, and the Tenement Museum are examples), and how these institutions engage in public dialogues about art/history and its place in American culture. Class meetings will focus on broader issues such as installation design, visual connections, and the role/placement of didactic materials.

Following this investigation, students will work on projects in collaboration with Historic House Trust. Members of the Trust's curatorial staff will advise the class, and students will form teams and select a specific house to study/research, with the goal of creating an interactive project (an exhibit, a virtual tour, a carefully considered "reaction" that is designed for the public). Final presentations will be open to the Trust staff and to the staff of the selected houses.

3 CR

Open to: Non-Majors with Permission

PGTE 5111 NARRATIVE STRATEGIES

Our main focus in this seminar will be the development of narrative strategies that enable the narrator or storyteller to move through time and space. We will also explore the concept of "characterization" and relate it to the development of psychological and emotional depth and tone in a work of narrative art. We will take

our examples from literature and film and pay particular attention to those works - such as "Alice in Wonderland" - where we can follow the transformation of the work through different iterations by various artists. In the case of "Alice" this analysis would include the fictional story (Lewis Carroll), to the illustrated story (Tenniel), to the animated film version (Svenkmar - among others). We would also relate the origins of the story to the Greek myth of Persephone. This course is ideally suited for animators and students whose digital work is closely related to cinematic forms of storytelling.

3 CR

Open to: Majors Only

PGTE 5187 NEW MEDIA ART: PAST, PRESENT, FUTURE

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

3 CR

Open to: Majors Only

PGTE 5220 MOBILE MEDIA

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

Prerequisites: Intermediate knowledge of Flash and ActionScript required or completion of other Flash electives, and/or other courses that cover these fundamentals. Course is recommended as part of a Game Design concentration.

Open to: Non-majors with permission

PGTE 5114 PSYCH&DESIGN: HUMAN/COMPUTER

This innovative seminar brings together graduate students from the Parsons Design and Technology studio program and the Graduate Faculty Psychology program to investigate human-computer interaction. The course will introduce theories of HCI (human-computer interaction), dyadic communication, and interface design. It will also explore different methods of evaluating interfaces, behavior, and usability. Class sessions will include readings and discussions of academic articles, writing, and development of functional design prototypes. Students from each program will be paired to carry out two hands-on projects/experiments during the semester. Students will be urged to bring projects in from other areas (in particular thesis or major studio projects). This is an ideal course for students involved in project research or production who need expertise from the other camp; Parsons students after HCI or usability testing, GF students seeking design input and expertise. Students are only expected to have background knowledge from their own discipline; Parsons students are not expected to have any psychology expertise, and GF students are not expected to have any design expertise.

3 CR

Open to: Majors Only

PGTE 5900 INDEPENDENT STUDY

Please see department for course description

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for course description

0.5 to 2 CR

FINE ARTS 1ST AND 2ND YEAR REQUIRED COURSES

PGFA 5002/5004 GRADUATE FINE ARTS 2 AND 4

"Graduate Fine Arts 2" and "Graduate Fine Arts 4" is made up of several components: Core faculty meetings, professional practices, reviews, critiques, visiting artists and drawing workshops. The studio course is centered around the development of each student's work. With input from the core faculty, MFA students define the parameters or boundaries within which their work develops. Students pursue their goals while consulting on an individual basis with faculty during meetings conducted in the studio. Periodically, student work is evaluated in group critiques. Students are encouraged to think independently, and work towards defining a series of philosophical positions, reflected both in their work and articulated in the broader context of the ongoing dialogue surrounding contemporary art.

10 CR

Open to: majors only

PGFA 5012/5014 GRADUATE SEMINAR 2 & 4

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

3 CR

Open to: majors only

PGFA 5024 GRADUATE THEORY, PRACTICE, AND CAREER 2

This class, required for all second year MFA students, is integrated into the Graduate Fine Arts 4 curriculum and Fine Arts Lecture Series. Developed with a grant from The Emily Hall Tremaine Foundation, this course provides a wide range of opportunities to investigate the relationship between theoretical issues, studio practice and practical professional development. With a focus on developing written and oral communication skills, students will be expected to engage in a structured verbal and written exchange with their peers. Students will be taught practical skills, such as how to create their portfolios, do slide presentations, build effective relationships with dealers and galleries, write grant proposals, and manage "life and Art" among other vocational concerns. They will also be encouraged to be creative and entrepreneurial, by exploring the challenges and benefits of curating exhibitions, belonging to or initiating cooperative situations, finding and creating shared studio space, etc.

0 CR

Open to: majors only

PGFA 5230 GRADUATE STUDIO VISITS

Visiting faculty are available on a sign-up basis once a week to expose students to a point of view from outside the academic setting. This is a requirement for all MFA Fine Arts students.

0 CR

Open to: Majors Only

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see department for course description

1 to 3 CR

PGFA 5902 INDEPENDENT STUDY

Please see department for course description
1 to 3 CR

PHOTOGRAPHY AND RELATED TECHNOLOGIES

FIRST YEAR REQUIRED COURSES

PGPH 5006 INDEPENDENT STUDIO II

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

3 CR

Pre-requisite: Independent Studio I

Open to: majors only

FIRST YEAR ELECTIVE

PGPH 5116 INTELLECTUAL PROPERTY AND ART LAW

How do you protect your rights, both in traditional and digital media? This question is fundamental to the working artist today. Intellectual Property is a rapidly changing field and new law is being made daily. Although this is not a "law" course, students will explore-through readings, lectures and panel discussions about the many facets of current copyright, trademark, art and cyberspace law as it relates to photography. Students will learn how to protect their rights, and as importantly, how to lead the debate. Is copyright long enough or too long? Is copyright an archaic idea in this cyberage? How should artists reconcile the conflict between copyright protection and appropriation, at the heart of much post-modern art? Should art be treated as property or should it have special protection? Students will explore these and other current topics. In the last part of the class, students will learn how to read contracts and negotiate for their rights through readings and mock negotiations.

3 CR

Pre-requisite: Junior Seminar I or equivalent or Independent I.

Open to: non-majors (with departmental approval)

PGPH 5901 PROFESSIONAL INTERNSHIP

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

2 CR

Pre-requisite: Must receive approval from department

Open to: Majors only

PGPH 5900 INDEPENDENT STUDY

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

2 CR

Pre-requisite: Must receive approval from department

Open to: Majors only

SECOND YEAR REQUIRED COURSES

PGPH 5113 INDEPENDENT STUDIO IV

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

3 CR

Prerequisite: Independent Studio III

Open to: majors only

SECOND YEAR ELECTIVE

PGPH 5114 FOUCAULT'S PENDULUM

This course will investigate aspects of contemporary photographic practice and theory. We will examine the relationship between theory and praxis, more specifically, how practitioners use theory in the making of their work. We will read and discuss writings by both practitioners and theoreticians as a response/indicator to visual theory. Strong emphasis will also be placed on applying this knowledge to the individual's practice within the context of contemporary art/photographic discourse.

3 CR

Pre-requisite: Senior Seminar I or equivalent or Independent Studio III

Open to: non-majors (with departmental approval)

PGPH 5115 PHOTO TOPICS: BEAUTY NOW

How do we relate to beauty now? When did beauty become a bad word, --why-- and is that still the case? Where does beauty stand in a hierarchy of valued aspects of great art? When is beauty not an issue? What political uses does it have and how have they been used? What are the converses of beauty? Have they been addressed in the past? Who is dealing with it/them now? What is ugly, grotesque, and repulsive? How has photography (film, television) influenced the perception and understanding of these issues? Recently there has been a trend toward outré images. These purveyors of ugly, vulgar, overwrought, sentimental, clichéd, repellent, and prurient imagery have been seen in an increasing number of gallery and museum exhibitions. But are these artists involved with the flip side of beauty continuing a rebellion, or are they still in thrall to some notion of beauty? Is this trend very different from the practices of conceptual artists, some of whom attempted to excise beauty from the dialogue? This class will examine these and related issues through online presentations, virtual field trips, assignments, readings, and discussions with visiting artists and critics.

3 CR

Prerequisite: Independent Studio III

Open to: non-majors (with departmental approval)

PGPH 5205 SPECIAL ELECTIVE

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

0.5 to 3CR

Pre-requisite: Must receive approval from department

Open to: Majors only

MA PROGRAM IN THE HISTORY OF DECORATIVE ARTS & DESIGN
COOPER-HEWITT, NATIONAL DESIGN MUSEUM AND PARSONS THE NEW
SCHOOL FOR DESIGN

PGDE 5102 SURVEY OF DECORATIVE ARTS II

Faculty: Sarah Lichtman, et al.

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

Required: First year students

3 CR

ELECTIVES

PGDE 5110 SURVEY OF CERAMICS

Faculty: Rachael Goldman, City University of New York

This course surveys the spectrum of ceramic materials available in the western decorative arts. The course begins with a short introduction of ancient ceramics, which would become popular in English ceramics and in the Neoclassical period. The course is divided into regional developments of ceramics and focuses on the cross-currents of culture in the field. It includes study of the tin-glaze tradition, from its origins in ancient Persia and its spread from the Islamic world via Moorish Spain to the great majolica centers of 16th-century Italy. A study of the Italian Renaissance and early modern lead-glazed earthenware and stoneware is followed by a consideration of the history of porcelain, from its origins in China and the Far East to its height of European development in the manufactories of Meissen and Sèvres. The Northern European tradition is discussed as a turning point in the trade with the New World. The survey of American material starts with utilitarian wares of the colonial period, then moves on to successive attempt to produce more refined wares, and ends with the efflorescence of art pottery at the 20th century. The industrialization of ceramic production in the latter half of the 18th and 19th centuries is studied through the important examples of Wedgwood and Minton. Revival traditions are discussions as a reaction to the studio traditions, which emphasized mass production in favor of personal expression, of the early 20th century. A primary focus is on connoisseurship and developing the skills and techniques for authentication, interpretation of marks, determination of condition and stylistic comparison.

3 CR

PGDE 5164 TWENTIETH-CENTURY AMERICAN POPULAR CULTURE

Faculty: Marilyn Cohen

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

GRANDUCAL FLORENCE

Faculty: Maria Ruvoldt

Please see department for course description

PGDE 5215 ORIENTALISM

Faculty: David Brody, Art & Design Studies Department, Parsons

This seminar uses current work in the field of colonial and post-colonial studies to explain America's nineteenth-century artistic engagement with Asia, Northern Africa, and the Middle East. Beginning with a number of theoretical works, the course will assess how artists and designers deployed "Oriental" tropes. Painters we will look at will include Frederic Church, James Whistler, John Singer Sargent, William Merritt Chase, and others. Architects will include John Haviland, Daniel Burnham, Calvert Vaux, Frank Furness, Frank Lloyd Wright, and others. The section on architecture will also explore the realm of colonial American architecture in the Philippines and critically compare this American overseas building project with French and English attempts at constructing colonial outposts. The class will also spend time reviewing nineteenth-century art journals and their commodification of "Oriental" motifs for potential middle-class consumers. Finally, we will also explore the work of interior designers, such as Tiffany, who looked at the "Orient" as a source for design inspiration.

3 CR

PGDE 5205 TOPICS IN DRAWINGS AND PRINTS

Faculty: Floramae McCarron-Cates, Cooper Hewitt, National Design Museum

Please see department for course description

3 CR

PGDE 5206 19TH & 20TH CENTURY PATENTED OBJECTS

Faculty: Barry Harwood, Curator of Decorative Arts, Brooklyn Museum of Art

This seminar will concentrate on primary research on patented objects and furniture of the nineteenth and twentieth centuries in the collection of the Brooklyn Museum. Each student will select one of these patented objects. Using the primary research employed on the patented designs of the nineteenth-century New York furniture designer and maker George Hunzinger as a model, students will be trained to research: patent records, census reports, Dun credit ratings, city directories, civil court records, and other sources of primary documentation, such as period newspapers and journals, to create a picture of the designer they have chosen. There will be visits to the various libraries and courthouses in New York City to learn how to use these records. In addition, classes will be conducted at the Brooklyn Museum and the Cooper-Hewitt Museum. Students will meet periodically with the instructor to assess their on-going research. At the end of the semester, each student will make a twenty minute slide presentation of their findings and submit a complete written report with a chronology of all new documents, a bibliography of primary and pertinent secondary sources, and a corpus of related works by their designer.

3 CR

PGDE 5202 FASHION AS MODERNITY: POLITICS AND IDEOLOGIES (1914-1945)

Faculty: Hazel Clark, Chair, Art & Design Studies Department, Parsons

Fashion is a social phenomenon that can be considered both in relation to the history of the decorative arts and design and to the history of modernity. By choosing a focused but highly complex period in history, this course will examine fashion as object and as subject, as image, as commodity, as spectacle, as art, and as key to the modern construction of group and individual identity.

The two world wars frame the period when modernity and fashion became popular and visible but also contested ideologically. The course will be taught broadly chronologically and will address key themes such as: Modernism, art and the avant-garde—fashion, art, style & meanings; Body & identity—the 'garçonne', fitness & health; Image & representation—magazines, photography, Hollywood and the movies; Politics, ideologies & fashion—Fascism & Nazism; Wartime—restriction, uniforms & uniformity, 'make do and mend'. These themes will allow the study of the production, consumption, use and meanings of fashion with design and the decorative arts in general and will address the notion of modernity with reference to key historical events. Students will be expected to think critically about visual and material examples, and the texts they will be reading, as part of an exploration of the presentation of 'fashion history' in general and relative to the period being studied in particular.

3 CR

PGDE HISTORICISM AND DECORATIVE ARTS THEORY IN GERMANY AND AUSTRIA**

Faculty: Eric Anderson, Columbia University

During the second half of the nineteenth century, the German and Austrian decorative arts were reshaped by a wide-ranging reform movement, which sought to strengthen national art industries and improve the artistic quality of domestic interiors. At its heart was the belief that only by grappling with the past could modern designers meet the challenge of creating artistic environments suited to the new demands of a rapidly transforming society. From this conviction arose a rich theoretical discourse on historical forms and

their relationship to the present. This course examines the concept of Historicism as it was developed in books, periodicals, and exhibition displays. What narratives of design history did theorists construct? How did they view the role of the decorative arts and the artistic interior in modern society? What were the social and artistic concerns underlying their arguments about the modern use of particular historical styles?

Subjects of study will include seminal texts by Gottfried Semper, Jakob von Falke, Heinrich Wölfflin, Alois Riegl, Otto Wagner, Adolf Loos, and Hermann Muthesius, as well as the institutional agendas of prominent decorative arts associations and museums, and important exhibitions of decorative arts and domestic interiors at museums, world's fairs, and local trade fairs.

3 CR

PGDE 5230 ADVANCED CURATORIAL SEMINAR**

Faculty: Denny Stone, Metropolitan Museum of Art

The course will introduce students to standard practices associated with the acquisition, information management, and exhibition of objects in a museum context. It will improve student's skills in cataloguing, critical analysis, and a range of writing styles employed in the museum field. The focus of this class is to aid students for a career in the museum field by familiarizing them through in-class practicum and individual assignments with some of the foundation concepts and daily tasks encountered in curatorial departments.

3 CR

ON DISPLAY (Offered through the Art and Design Studies Department)

Faculty: Laura Auricchio, Art & Design Studies Department, Parsons

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

PGDE 5163 ART NOUVEAU

Faculty: Elizabeth DeRosa, Attingham Summer School

Please see department for course description

TWO-WEEK INTENSIVE SEMINARS

PGDE 5181 DESIGNING MODERN BRITAIN

Faculty: Cheryl Buckley, Northumbria University

Persistent throughout the twentieth century was a desire to engage with the processes of modernity; and in relation to design, the terms of this engagement were increasingly framed by modernism. To be modern, progressive and forward-looking were essential as Britain negotiated its global position during a period of economic uncertainty borne of a changing world order. Integral to a capitalist economy that was in transition and to some extent under threat, design in Britain contributed to the processes of self-representation that attempted to reference the past, the present and the future, but tensions were inevitable, due to the growing influence of modernist design discourses. An unerring belief in progress, rationalism, and universalism underpinned these discourses for much of the century and a new visual language was promoted that was geometric and abstract, drew inspiration from the aesthetics of the machine and the processes of mass-production, and eschewed historical styles and decoration.

This course focuses on design, defined not just as 'things' but also as a matrix of interdependent practices, and it considers the ways in which these have represented and constructed both modernity and identity at various points in the twentieth century. It highlights a number of responses to modernism and modernity, but it examines how in reaction to modernism's universalizing tendencies, there was considerable tension as attempts were made to synthesize 'modern' and 'British'. As Pevsner observed, a feature of 'Englishness'

was its 'un-Englishness', and in the twentieth century, design benefited from the impact of emigrés and immigrants who played a key part in developing alternative responses to modernity in Britain. But in parallel, design responded to global competition, particularly in relation to the economically strong USA, but also Europe both before and after 1945. Of key importance was the role of design as representative and constitutive of 'the maelstrom of modern life'. Design as process, representation, object, and ideology was a critical part of the matrix of twentieth century cultural practices in Britain providing sites for the articulation and representation of identities; national, cultural, sexual, class and generational, and although 'Englishness' brought a distinctive inflection to debates about modernity and design, other identities were emerging and changing. Initially gender and class were at the forefront and these were reinforced by legislative changes throughout the century, but increasingly important were sexuality, race and generation.

PGDE 5184 GERMAN DECORATIVE ARTS

Faculty: Ulrich Leben

The course will investigate Germany as a center for the decorative arts--including interior decoration and furniture--between 1700 and 1980. Geographically situated in the center of Europe, and therefore on the crossroads of East-West and North-South trade, Germany saw a multitude of foreign influences coming from the craftsmen and trade of Italy and France, as well as the Netherlands and England. This had a great impact on the creation of a particular and unique German style, and has left a rich legacy open to new discoveries after the recent reunification of the country.

Religious divisions between the Catholic regions in southern and western Germany and the Protestant regions of the east and north also caused differences in political influences, which in return had an impact on style and taste. The 18th century saw a strong influence of French aristocratic art, which found individual interpretation in the German provinces, since the French prototypes were too expensive and were merely known through drawings or printed documents. Through the migration of craftsmen from Germany to the great capitals of Europe such as London, Paris and Petersburg, and later the young United States German craftsmanship had an influence on productions in these countries. The sober and elegant forms of the Biedermeier period of the 19th century displayed new attempts at creating a purely German style and had varying degrees of international success. The Jugend movement and the Bauhaus school established successful designers and creators who brought their vision abroad when many were forced into emigration after 1933. The sombre years of the "Third Reich" were followed by a research of reconciliation and connection with international trends which often were realized only with the modest means of a country which had a lost the war.

The main artistic currents and centers for the creation and the manufacture of fine furniture, art objects and porcelain (Augsburg, Dresden, München, Dessau and Berlin) will be presented and discussed.

Lectures will be complemented by a visit to a Museum, the Drawings and Prints Collection and the Library at the Cooper Hewitt Institute.

SPECIAL REGISTRATION

SPECIAL STUDIES 1; 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 credits in the Masters Program before taking courses elsewhere.

PGDE 5900/5905 INDEPENDENT STUDY 1 and INDEPENDENT STUDY 2

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

3 to 6 CR

PGDE 5902 INDEPENDENT STUDY: THESIS

Limited to students who have had their Honors Thesis petition approved. To register for an independent study, the Contract for Independent Study is completed, which requires a description of the progress on the thesis and the signatures of the thesis supervisor and the department chair.

3 CR

PGDE 5903/5904 INTERNSHIP 1/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 department chair.
3 to 6 CR

PGDE 5999 MAINTAINING STATUS

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

PGDE 5901 EQUIVALENCY STATUS

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

PGDE 5906/5907 SPECIAL STUDIES 1/SPECIAL STUDIES 2

Please see department for course description

3 CR

Course satisfies the Theory/Museology distribution requirement.

DIGITAL DESIGN ELECTIVES: OPEN TO ALL PARSONS STUDENTS

ADVISING & REGISTRATION PROCEDURES:

Students will receive advising for digital courses in their home departments. Students with additional questions or concerns about courses may see an advisor in the Digital Design Department during the pre-registration period, MWRWF 12:00 – 2:00pm, T 4:00 – 7:00pm during the period of pre-registration.

Note: students are strongly advised to choose alternate courses in advance of on-line registration, as classes can fill quickly.

IMPORTANT: ADVANCED DIGITAL COURSES

TIER THREE courses are offered through the MFA Design & Technology program. Priority in these courses is given to MFADT and BFADT students. Students from other departments who wish to take one of these courses must speak with an advisor in the Digital Design Department during the add/drop period at the beginning of Fall semester to obtain permission, and may enroll where there is space available. These are advanced courses; students must have the necessary skills and prior experience to enroll.

TIER ONE: INTRODUCTORY COMPUTING

No pre-requisites necessary.

PUDD 2020 DIGITAL AUDIO AND VIDEO

Digital Audio and Video is a hands-on introduction to digital video and audio technologies, as well as, a workshop for understanding the design issues involved with time-based media. Students will produce, shoot and edit their own videos on a regular basis. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings are focused on helping students understand the dimensions of establishing a visual language across time. Participants are expected to be actively engaged in weekly critiques. You do not need a DV camera to take this class.

3 CR

Primary Software Used: Final Cut Pro.

PUDD 2028 INTRO TO WEB DESIGN

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 2040 DIGITAL LAYOUT

This course provides a thorough overview of presentation graphics. Students will learn how to develop and organize information to be used for publishing, advertising, and a variety of print media. A series of problems based on the relationship between typography and imagery will be assigned. This course is a pre-requisite for all Tier II computer graphics courses.

3 CR

Primary Software Used: QuarkXPress and/or Adobe InDesign, and Illustrator.

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 2041 VISUAL NARRATIVE

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

3 CR

TIER TWO: INTERMEDIATE COMPUTING

All of the following courses have pre-requisites. You **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 ADVANCED 3D COMPUTER MODELING

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 you can model a human being, you will be able to model anything.

3 CR

Pre-requisite: PUDD 2005.

PUDD 2520 MOTION DRAWING

Students are introduced to the fundamentals of working frame by frame. Students draw from models, moving objects, and animals. They study and analyze the effects of gravity and weight in motion. In the course, the students build up their personal portfolio of motion studies.

3 CR

PUDD 3116 ADVANCED FLASH: ACTIONSCRIPTING

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: PUDD 3110.

Primary Software Used: HTML, Flash

PUDD 3141 DIGITAL MOTION 2

Intermediate motion graphic animation course designed to strengthen students' proficiency across multiple areas of time based media. The projects will involve skillful combination of shooting, editing, compositing, designing graphics and typography. A fair amount of time will be devoted to researching design styles and creating storyboards and style frames alongside improving technical skills. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

PUDD 3150 ADVANCED WEB DESIGN

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 2510 CEL ANIMATION

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

PUDD 4502 ANIMATION PRODUCTION CONCEPT

Building on the skills learned in the Character Studio, students embark on a three semester animation project from idea to finished animated short. The aim is to develop a finished, professional quality animation in either 2D or 3D for exhibition in the Senior Thesis Show as well as preparing for a transition into a job in the animation industry. In this, the Concept semester, the student learns brainstorming, research and writing methods, gathering of inspiration that leads to narrative strategies, character development, and story

development. Form and style are addressed and expressed in storyboards which are taken through several rigorous iterations of critique. The semester culminates with the making of a character bible and character maquettes, a timed animatic with a fully developed soundtrack, motion studies, research of motion reference, testing and validation of production techniques. The written requirement is a research paper on the application context for the animated short (i.e. television commercial, opening title design, narrative comedy short, experimental animation etc.) as well as the inspiration of styles and production methods for the animation.

3 CR

PUDD 4505 ANIM PROJECT STUDIO: POST

Final, polished animation is taken through sound mixing, final image compositing, editing and polishing. A Thesis Production web site is part of the requirement for the class as well as a written document that describes the production process of the animated short. At the end of the year, students prepare a professional presentation reel and package of the projects that they have completed during their studies at Parsons. Studio visits to animation production houses, post production facilities as well as independent animators' studios enhance the student's understanding of production in real world situations.

3 CR

PUDD 2511 ANIMATION CHARACTER STUDIO

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-requisites: PUDD 2510, PUDD 2520, PUDD 2500, PUDD 3140

PUDD 2500 ANIMATION FORM & STYLE

Form and Style prepares students for animation as a cinematic art exploring both the structural underpinnings of time based media and its real world application. Students learn:

- Principles of storytelling
- Cinema as an art form
- The history of the moving image with a slant towards animation
- Secrets of Hollywood special effects-Revealed!
- Animation techniques including the many forms of puppet animation, cartoon based production and direct animation on film, and finally
- Concepts behind staging, lighting, cinematography, and editing.

3 CR

Pre-requisites: PUDD 2510 and PUDD 2520 or permission of Animation Advisor.

Open to: Non-Majors.

PUDD 2510 CEL ANIMATION (FALL AND SPRING)

This is a basic course in traditional cell 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

PUDD 3040 ADVANCED DIGITAL LAYOUT

This course combines design techniques learned in Digital Imaging and Digital Layout and applies them a semester-long real-world project. This is an advanced course with heavy workload, and students will be expected to produce a finished publication.

3 CR

Prerequisite: Digital Layout

Primary Software Used: QuarkXPress and/or Adobe InDesign..

PUDD 3140 DIGITAL MOTION 1

An introductory motion graphics course designed to develop fluency in visual expression within time based digital environments. Students will gain a solid foundation of motion graphic and effects techniques that will enhance their creative expression and support their other major studio assignments. Complimentary relationships between commercial and fine arts work will also be explored. Basic animation: parenting, precomposing, keyframe interpolation, motion blur.

3 CR

Pre-requisites: PUDD 2020

Primary software used: Adobe After Effects

PUDD 3110 FLASH

Intermediate motion graphic animation course designed to strengthen students' proficiency across multiple areas of time based media. The projects will involve skillful combination of shooting, editing, compositing, designing graphics and typography. A fair amount of time will be devoted to researching design styles and creating storyboards and style frames alongside improving technical skills. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

Pre-requisite: PUDD 2028

Primary Software Used: HTML, Flash

PUDD 3112 FLASH FOR FILM & VIDEO

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 After Effects. 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: PUDD 3110

Primary Software Used: Flash, Final Cut Pro

PUDD 2005 INTRO: 3D MODELING AND EFFECTS

Overview of Maya interface, concepts of 3D virtual space, modeling 3D type/simple characters, camera and object/character animation, lighting, rendering, production pipelines, standardized nomenclature and conventions. One short animation project due at the end of the semester that demonstrates proficiency with the program.

3 CR

Open to: Non-Majors.

PUDD 2104 SOUND DESIGN

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 3200 TECHNOLOGY WORKSHOP

This workshop provides technical support for web projects undertaken in the Web for Illustrator class.

0 CR

Pre-requisite: PUIL 3121

Open to: Illustration Majors only.

PUDD 5034 VISUAL EFFECTS

In this course we are going to focus on the visual effects process for those students that want to do learn how to become a junior digital compositor. What are the TV standards, Digital TV and HD formats, techniques that will make your work to have the professional touch. Color Correction, Compositing, Keying, Motion Tracking, Rotoscope. This course will be the support of your major studio class, instead of adding to your workflow it will enhance your work; projects will be coordinate with your major studio teacher. This course is going to teach you how to use a variety of software, as well as hardware, like, light techniques for

blue/green screen, basic editing, compositing, and final touch to your project, like color correction, conforming, and preparation for final output. We are going to use a variety of software, like Apple Final Cut Pro, Adobe After Effects, Shake, Discreet Combustion. On the hardware side, we are going to use the blue screen room, lights, Camera and tripod.

3 CR

Open to: Non-Majors.

PUDD 2071 TEXTS IN MOTION

Digital technologies have transformed the way text is written, designed, displayed, understood and read. This project - based studio will survey new media text works as a background and basis for students to create their own interactive and innovative projects. Students will learn about text, sound, reading, display, typography and interaction design through the development of screen or installation-based interactive work. Joint projects and interdisciplinary work will be encouraged. Works may include film credits, motion graphics, data visualization, literary hypermedia, electronic literature, code, poetry, and mobile text messaging.

Software will not be taught, specific programming skills preferred but not required.

Prior knowledge of Power Point, HTML, CSS, Director, Flash, or Video editing a plus.

3 CR

TIER THREE: ADVANCED COMPUTING

Note: These are Design and Technology degree courses; priority is given to students in that department. Students from other departments must get permission to register from an advisor in the Design and Technology Department. This is a sample of courses offered; for a complete listing, please see SUPPORT ELECTIVES the Graduate section of this booklet.

PGTE 3141 DIGITAL MOTION 2

Intermediate motion graphic animation course designed to strengthen students' proficiency across multiple areas of time based media. The projects will involve skillful combination of shooting, editing, compositing, designing graphics and typography. A fair amount of time will be devoted to researching design styles and creating storyboards and style frames alongside improving technical skills. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

Pre-requisite PUDD 3140 with a grade of C or better or instructor permission through demonstrable After Effects experience.

Open to: Non-Majors with permission

THE ANIMATION SEQUENCE AT PARSONS THE NEW SCHOOL FOR DESIGN

The Parsons Animation Sequence is a cross-disciplinary program open to all students, regardless of major. The curriculum provides students with animation skills such as story telling, character design, consistent world design, cinematography, compositing, editing, sound design, motion capture technology and animation for game design. Students learn the animation production process from script to storyboard to production.

The course of study progresses from traditional principles of cel animation and drawn animation to the use of 3D computer animation tools. Emphasis is placed on narrative, character and content development. A solid foundation in studio practice and industry standards gives the student equal footing in the highly competitive animated entertainment industry. The Animation Sequence culminates in a thesis project that fully explores the creation of imagined characters and worlds as well as broadcast graphics and animation. Below are the courses offered in Fall 2005. Students wishing to enroll in the Sequence should speak with Animation Advisor Anezka Sebek (sebeka@newschool.edu).

PUDD 2104 SOUND DESIGN

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

PUDD 2005 INTRO: 3D MODELING AND EFFECTS

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: PUDD 3110.

Primary Software Used: HTML, Flash

PUDD 2006 ADVANCED 3D COMPUTER MODELING

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 you can model a human being, you will be able to model anything.

3 CR

Pre-requisite: PUDD 2005.

PUDD 2511 ANIMATION CHARACTER STUDIO

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. This course culminates in the development of 6 finished characters and stories and experimentation with sound as it relates to the storyboard and story reel (animatic).

3 CR

Pre-requisites: All preceding Sophomore Animation Sequence courses; please refer to Animation curriculum chart.

PUDD 3140 DIGITAL MOTION 1

An introductory motion graphics course designed to develop fluency in visual expression within time based digital environments. Students will gain a solid foundation of motion graphic and effects techniques that will enhance their creative expression and support their other major studio assignments. Complimentary relationships between commercial and fine arts work will also be explored. Basic animation: parenting, precomposing, keyframe interpolation, motion blur.

3 CR

Pre-requisites: PUDD 2020

Primary software used: Adobe After Effects

PGTE 3141 DIGITAL MOTION 2

Intermediate motion graphic animation course designed to strengthen students' proficiency across multiple areas of time based media. The projects will involve skillful combination of shooting, editing, compositing, designing graphics and typography. A fair amount of time will be devoted to researching design styles and creating storyboards and style frames alongside improving technical skills. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

Pre-requisites: PUDD 3140 with a grade of C or better or instructor permission through demonstrable After Effects experience.

Open to: Non-Majors with permission

PUDD 4502 ANIMATION PROJECT CONCEPT (SPRING)

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

PUDD 4515 ANIMATION 3: INTERNSHIP

Students taking Professional Practices in their "home" major departments are allowed to skip the Animation Internship credit, although we strongly recommend that you do an animation internship.

1 CR

Open to: Non-majors

LEVEL 3: SENIOR YEAR

PUDD ANIMATION PROJECT LAB (FALL & SPRING)

Students learn to use the relationship between the artist and technical director. Faculty for this class are fluent in all 2D and 3D techniques and act as technical director for each animation project. Specific project management, assigning of consistent nomenclature, application of technology in production are demonstrated and discussed. Results from the benchmark and testing process in the spring semester, are applied to the project pipeline design.

PUDD 4505 ANIM PROJECT STUDIO: POST (SPRING)

Final, polished animation is taken through sound mixing, final image compositing, editing and polishing. A Thesis Production web site is part of the requirement for the class as well as a written document that describes the production process of the animated short. At the end of the year, students prepare a professional presentation reel and package of the projects that they have completed during their studies at Parsons. Studio visits to animation production houses, post production facilities as well as independent animators' studios enhance the student's understanding of production in real world situations.

3 CR

ANIMATION INTERNSHIP

An internship with one of the animation production studios in New York City is encouraged for either the fall or spring semester of the Senior year. Internships in the past have included:

Curious Pictures

MTV

Nickelodeon

Digital Motion Arts

Bill Plympton Animation

Howard Beckerman Animation

Asterisk Productions

Tronic Studio

Heavylight Inc.

PsyopEyeball on the Floor

Mitch Butler Studios

Charlex

HBO Studio Productions

Optional Recommended additional courses:

Macromedia Flash for Film and Video

Cel Animation II

Digital Motion II

CGI Modeling: Maya 1

CGI Character: Maya 2

CGI Lighting & Rendering: Maya 3

CGI Thesis Lab: Maya 4

PRINTMAKING

ALL PRINTMAKING COURSES ARE OPEN TO STUDENTS FROM ANY DEPARTMENT.

PUPR 2000 INTRODUCTION TO PRINTMAKING

This course is to give you your first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, you 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 department. The class is open to beginning and advanced students.

2 CR

No prerequisite required

PUPR 2101 RELIEF PRINTMAKING: INTEGRATED LINOLEUM, WOODCUT, AND TYPE

This course provides a hands-on experience in woodcut, linoleum cut, and typesetting for beginning and intermediate printmaking students. It introduces the techniques and the applications of relief printmaking. Students carve wood and linoleum blocks from which they print color images. These images can be combined with lead and wooden type and printed on an automated letterpress. Using woodcut, linoleum cut and typesetting, this class will explore printmaking, book arts, and letterpress principles and process. It is structured so that ideas and demonstrations will be applied to group and individual assignments. It is concerned with developing visual thinking, a working vocabulary of print making terms, concepts, and methods of problem solving. While many of its concepts are basic to printmaking, this course seeks to extend one's perspective on the role of art as a discipline that can help one better understand one's experiences in all areas of study and activity, especially the ability to question.

2 CR

No prerequisite required.

PUPR 2130 PRINTMAKING STUDIO

With an emphasis on personal visual development, students will work in one or more printmaking mediums (e.g., etching, lithography, silkscreen, relief) and interrelated photographic and digital processes. Technical understanding will be advanced; concepts and individual research cultivated, with the guidance of faculty.

No prerequisite required.

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 through digital high tech alternatives to platemaking practices that enable the full expression of ideas and concepts which incorporate photographic images. Experience in etching is helpful. This class is open to beginning and advanced students.

2 CR

No pre-requisite required.

PUPR 2030 SCREEN PRINT

This class is for beginning and experienced screen printers. The student learns reduction printing, hand painted acetate stencils and how to generate separations using the computer. The student also learns 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 of Parsons. Screen printing runs the gamut from hand made 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.

No prerequisite required

PUPR 2020 ETCHING

You 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 you with a vocabulary of techniques, to free you 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 colle 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

No prerequisite required

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

No prerequisite required.

PUPR 2040 SCREEN PRINT 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 complimentary 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 can then be screen-printed using transparent, water-based inks in process colors.

2 CR

No prerequisite required.

PUPR 2080 DRAWING AND THE PRINT

Drawing and printmaking have an historical and intimate relationship. Many artists view printmaking as an additional system to draw their ideas. The goal of this course is to directly realize drawing images using a printmaking technique. During classes, students will draw from the model, still life and on site situations and then create a small edition using silkscreen. Various monoprint methods will also be explored. Reversed, positive and negative imagery and how technique changes a hand drawn line are important components of this course. This class is open to beginning and advanced students.

2 CR

No prerequisite required.

PUPR 2060 DIGITAL SCREEN PRINT

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 print, 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

No prerequisite required.

PUPR 2070 MIXED MEDIA PRINTMAKING

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

2 CR

No prerequisite required.

PUPR 2090 PRINTMAKING 1

An exciting overview of printmaking: screen print, etching, and lithography are taught from the classical to the cutting edge. This course prepares students to understand planning, pre-press skills and digital color separation. Students make their own prints with hand drawn and full color computer generated techniques.

3 CR

No prerequisite required.

PUPR 2091 ILLUSTRATIVE PRINTMAKING

Please see department for course description

3 CR

PUPR 3900 INDEPENDENT STUDY: Please see department for course description

Subject Code	Course Number	Course Title	Credit
PAFM	1000	Fashion Textile Survey	2 CR
PAFM	1020	Import & Export	2 CR
PAFM	1040	Merchandising Math	2 CR
PAFM	1050	Marketing 1: Fashion Marketing	2 CR
PAFM	1060	Marketing 2: Global Marketing	2 CR
PAFM	1070	Merchandising Workshop	2 CR
PAFM	1080	Merchandising	2 CR
PAFM	1090	Retailing	2 CR
PAFM	1100	Product Development	2 CR
PAFM	1110	E-Marketing	2 CR
PAFM	1120	Accessory	2 CR
PAFM	1160	Marketing 3: Marketing Mgmt	2 CR
PAFM	1170	Marketing 4: Brand Management	2 CR
PAFM	1180	Public Relations	2 CR
PAFM	1181	Social Compliance: Fashion Ind	2 CR
PAFM	1182	New York Trend Spotting	2 CR
PAFM	1183	Global Policies: Fashion	2 CR
PAFM	1190	Fashion IND: Marketing	2 CR
PAFM	1191	Visual Merchandising	2 CR
PAFM	1193	Specialty Markets	2 CR
PAFM	1194	Process & Skills: Marketing	2 CR
PAFM	1195	Intl Business Agreements	2 CR
PAFM	1196	Design History - Connection	3 CR
PAFM	1197	Fash Show: Prod & Publicity	2 CR
PAFS	1000	Fashion Drawing 1	2 CR
PAFS	1010	Construction 2	4 CR
PAFS	1011	Construction 3	2 CR
PAFS	1020	Construction 1 Patternmaking	2 CR
PAFS	1040	Tailoring	2 CR
PAFS	1050	Fashion Technical Drawing	2 CR
PAFS	1051	Advanced Fashion Tech Drawing	2 CR
PAFS	1080	Construction 1 Draping	2 CR
PAFS	1090	Construction 1 Sewing	2 CR
PAFS	1130	Fashion Portfolio	2 CR
PAFS	1140	Fashion Design Studio	2 CR
PAFS	1180	Fashion Drawing 2	2 CR
PAFS	1400	Fashion Drawing Workshop	0 CR
PAFS	1422	Process & Skills: Fashion Des	2 CR
PAFS	1423	Accessory Design	2 CR
PAFS	1425	Fashion IND: Design	2 CR
PAFS	1426	Shoe Design	2 CR
PAFS	1427	Hand Knitting 1	2 CR
PAFS	1428	Fashion CAD: U4ia	2 CR
PAFS	1431	Couture & Culture	3 CR
PAFS	1432	Fashion History	3 CR
PAFS	1434	Business & Entrepreneurship	2 CR
PAFS	1437	Fashion History - Fusion	3 CR
PAFS	1439	CAD: Photo/Illus Intensive	2 CR
PAFS	1441	Fashion CAD: Photoshop	2 CR
PAFS	3901	Internship	1 TO 2
PAGD	1010	History of Graphic Design	3 CR
PAGD	1030	Portfolio & Process	2 CR

PAGD	1040	Graphic Design 1	4 CR
PAGD	1041	Graphic Design 2	4 CR
PAGD	1042	Graphic Design 3	4 CR
PAGD	1050	Designing Symbols	2 CR
PAGD	1060	Typography 1	2 CR
PAGD	1061	Typography 2	2 CR
PAGD	1070	Process & Skills	2 CR
PAGD	1090	Publication Design	2 CR
PAGD	1091	Interactive/Web Design 1	2 CR
PAGD	1096	Photo Lithography	2 CR
PAGS	1001	Drawing	2 CR
PAGS	1010	Drawing Studio	4 CR
PAGS	1021	Color Theory	2 CR
PAGS	1024	Innovations	2 CR
PAGS	1050	Silkscreen	2 CR
PAID	1000	3D Studio Max	2 CR
PAID	1011	Autocad 2	2 CR
PAID	1020	ID Studio 1	4 CR
PAID	1021	ID Studio 2	6 CR
PAID	1022	ID Studio 3	4 CR
PAID	1023	Retail Design	2 CR
PAID	1024	Design Analysis	2 CR
PAID	1030	Drawing for Interiors 1: 2D	4 CR
PAID	1031	Drawing for Interiors 2	2 CR
PAID	1040	Interior Design History 1	3 CR
PAID	1041	Interior Design History 2	3 CR
PAID	1050	Principles of Interior Design	2 CR
PAID	1070	Construction Documents	2 CR
PAID	1080	ID Digital Presentation	2 CR
PAID	1090	The Color of Space	2 CR
PAID	1092	Seminar on Decorative Practice	2 CR
PAID	1095	Contemporary ID Theory	3 CR
PAID	1200	Lighting	2 CR
PAID	1201	ID Portfolio	2 CR
PAID	1205	Materials and Finishes 2	2 CR
PAID	1206	Furniture Design	2 CR
PAID	1209	ID Studio Digital Support	2 CR
PAID	1210	ID Professional Practice	2 CR
PAID	1211	Drawing for Interiors 1: 3D	2 CR
PAID	1213	History of Furniture	3 CR
PGAR	5002	Design Studio 2	9 CR
PGAR	5015	Rep & Spatial Reasoning II	3 CR
PGAR	5114	Practices & Issues Mod Arch 2	3 CR
PGAR	5118	Imagining New York	3 CR
PGAR	5202	Design Studio 4	9 CR
PGAR	5214	Structural Technology 2	3 CR
PGAR	5224	Construction Technology 2	3 CR
PGAR	5402	Design Studio 6	9 CR
PGAR	5523	Professional Practice	3 CR
PGAR	5595	Set Design & Perf Studies 2	3 CR
PGAR	5602	Urban History 2	3 CR
PGAR	5603	Global/Local	3 CR
PGAR	5604	Foundations of Visual Literacy	3 CR
PGAR	5615	Furniture, Detail, & Space	3 CR

PGAR	5625	Advanced Digital II	3 CR
PGAR	5629	Theory - Night Environment	3 CR
PGAR	5650	Space, Form & Sustainable Tech	3 CR
PGAR	5680	Arch & Social Practice II	3 CR
PGAR	5716	Nature in Environment	3 CR
PGAR	5820	Site Specificity	3 CR
PGAR	5900	Independent Study	1 TO 3 0.5 TO
PGAR	5901	Professional Internship	3
PGAR	5902	Ind Study: Design Workshop	3 CR
PGAR	5910	Maintaining Status	0 CR
PGDC	5105	IC: Proseminar	3 CR 3 TO
PGDC	5803	Equivalency Status	12
PGDC	5900	Independent Study	3 TO 6
PGDC	5901	Independent Study 2	3 TO 6
PGDC	5902	Independent Study: Thesis	3 TO 6
PGDC	5903	Internship	3 TO 6
PGDC	5904	Internship 2	3 TO 6
PGDC	5924	IC: Survey of Decorative Arts	3 CR
PGDC	5925	IC: Issues in Connoisseurship	3 CR
PGDC	5926	IC: Survey of Glass	3 CR
PGDC	5927	IC: Topics in Material Culture	3 CR
PGDC	5928	IC: Topics in 20th-C Dec Arts	3 CR
PGDC	5929	IC: Survey of Costume 2	3 CR
PGDC	5930	IC: Topics in Ceramics-Decorat	3 CR
PGDC	5931	IC: Topics in Textiles-Period	3 CR
PGDC	5932	IC: Topics in Modern Art	3 CR
PGDC	5933	IC: Theory Now	3 CR
PGDC	5934	IC: Exhibition Design	3 CR
PGDC	5999	Maintaining Status	0 CR
PGDE	5102	Survey of Decorative Arts 2	3 CR
PGDE	5110	Survey of Ceramics	3 CR
PGDE	5163	Art Nouveau	3 CR
PGDE	5164	20th-C American Pop Culture	3 CR
PGDE	5181	20th-C British Design	3 CR
PGDE	5184	19th-C German Dec Arts Theory	3 CR
PGDE	5184	Topics in German Dec Arts	3 CR
PGDE	5202	Fashion as Modernity 1914-1945	3 CR
PGDE	5205	Topics in Drawings & Prints	3 CR
PGDE	5206	19th & 20th-c Patented Objects	3 CR
PGDE	5215	Orientalism	3 CR
PGDE	5230	Advanced Curatorial Seminar	3 CR
PGDE	5900	Independent Study	3 CR 1 TO
PGDE	5901	Equivalency	12
PGDE	5902	Independent Study: Thesis	3 CR
PGDE	5903	Internship	3 TO 6
PGDE	5904	Internship 2	3 TO 6
PGDE	5905	Independent Study 2	3 TO 6
PGDE	5906	Special Studies	3 CR
PGDE	5907	Special Studies 2	3 CR
PGDE	5999	Maintaining Status	0 CR
PGFA	5002	Graduate Fine Arts 2	10 CR

PGFA	5004	Graduate Fine Arts 4	10 CR
PGFA	5012	Graduate Seminar 2	3 CR
PGFA	5014	Graduate Seminar 4	3 CR
PGFA	5024	Grad Theory Practice Career 2	0 CR
PGFA	5230	Graduate Studio Visits	0 CR
PGFA	5900	Professional Internship	1 TO 3
PGFA	5902	Independent Study	1 TO 3
PGLT	5002	Lighting Studio II	6 CR
PGLT	5004	Lighting Studio 4: Thesis	7 CR
PGLT	5102	Light, Perception & Culture II	3 CR
PGLT	5125	Professional Practice	3 CR
PGLT	5135	Lighting Design & Artistic Pra	3 CR
PGLT	5140	Landscape/Urban Light	3 CR
PGLT	5143	Daylight & Sustainability	3 CR
PGLT	5146	Light: Issues and Theory	3 CR
PGLT	5900	Independent Study	1 TO 3
PGPH	5006	Independent Studio II	3 CR
PGPH	5113	Independent Studio IV	3 CR
PGPH	5114	Foucaults Pendulum	3 CR
PGPH	5115	Photo Topics	3 CR
PGPH	5116	Intellectual Property & Art Law	3 CR
PGPH	5205	Special Elective	1 TO 3 0.5 TO
PGPH	5900	Independent Study	3
PGPH	5901	Professional Internship	1 OR 2
PGTE	5005	Adv. 3D Computer Modeling	3 CR
PGTE	5008	Adv Topics in Max/MSP/Jitter	3 CR
PGTE	5009	Vision and Sound with Max	3 CR
PGTE	5030	Digital Motion 2	3 CR
PGTE	5037	Digital Motion Thesis Lab	3 CR
PGTE	5042	Narrative&Dynamic Systems	3 CR
PGTE	5044	Intro to Databases:PHP & MySQL	3 CR
PGTE	5058	Internet Apps: Client Side	3 CR
PGTE	5063	Adv Flash: Actionscripting	3 CR
PGTE	5066	C/C++ Programming	3 CR
PGTE	5074	Casual Game: Concept to Launch	3 CR
PGTE	5075	The Design of Creative Tools	3 CR
PGTE	5076	Disassembly: Art of Hacking	3 CR
PGTE	5078	Geek Graffiti: Street Art	3 CR
PGTE	5079	Imagined Realms:	3 CR
PGTE	5085	Physical Computing	3 CR
PGTE	5090	Sound Design	3 CR
PGTE	5111	Narrative Strategies	3 CR
PGTE	5112	Cinema Theory & Practice	3 CR
PGTE	5114	Psych&Design:Human/Computer	3 CR
PGTE	5116	Interactive Design for Museums	3 CR
PGTE	5120	Collab: Chain Reaction	3 CR
PGTE	5120	Collab: DIY	3 CR
PGTE	5120	Collab: Electronic Arts Exhib	3 CR
PGTE	5120	Collab: Fashionable Technology	3 CR
PGTE	5120	Collab: Motion Studio	3 CR
PGTE	5120	Collab: NFT Urban Narrative	3 CR
PGTE	5120	Collab: OSI Project Lab	3 CR
PGTE	5120	Collab: Stop Motion Animation	3 CR

PGTE	5120	Collab: Target	3 CR
PGTE	5141	Adv. 3D Character Animation	3 CR
PGTE	5150	Design & Education	3 CR
PGTE	5157	Entrepreneurship	3 CR
PGTE	5175	History of Animation	3 CR
PGTE	5185	Information Architecture	3 CR
PGTE	5187	New Media Art: Past, Pres, Fut	3 CR
PGTE	5201	Major Studio 2: Computation	6 CR
PGTE	5201	Major Studio 2: Interactivity	6 CR
PGTE	5201	Major Studio 2: Narrative	6 CR
PGTE	5220	Mobile Media	3 CR
PGTE	5301	Thesis Studio 2	7 CR
PGTE	5900	Independent Study	1 TO 6 0.5 TO
PGTE	5901	Professional Internship	2
PUAD	2002	Design Studio 2	5 CR
PUAD	2023	Representation and Analysis 2	3 CR
PUAD	2400	Materiality, Mthds, Intentions	3 CR
PUAD	2513	Ecomorph/Cybermorph.	3 CR
PUAD	3900	Independent Study	1 TO 3
PUAD	3900	Professional Internship	1 TO 3
PUAD	4002	Vertical Design Studio	6 CR
PUCD	1040	Typography and Visual Design	3 CR
PUCD	2010	Communication Design 1	3 CR
PUCD	2013	Letterpress	3 CR
PUCD	2014	Graphic Design & Silkscreen	3 CR
PUCD	2020	Typography 1	3 CR
PUCD	2030	Presentation	3 CR
PUCD	2031	Production	3 CR
PUCD	2050	Visual Design History Survey	1 CR
PUCD	2060	Communication Design 2	3 CR
PUCD	2070	Typography 2	3 CR
PUCD	2100	Imaging for Designers	3 CR
PUCD	2110	Digital Lettering	3 CR
PUCD	2140	Motion Graphics 1	3 CR
PUCD	3010	Advanced Typography	3 CR
PUCD	3020	Information Design	3 CR
PUCD	3030	Book Design	3 CR
PUCD	3035	Book Cover Design	3 CR
PUCD	3040	Corporate Design	3 CR
PUCD	3050	Package Design	3 CR
PUCD	3060	Advertising Concepts	3 CR
PUCD	3085	Photo Editorial	3 CR
PUCD	3090	Advanced Studio Design	3 CR
PUCD	3110	Adv Information Design	3 CR
PUCD	3120	Corporate ID & Packaging	3 CR
PUCD	3140	Advanced Spatial Graphics	3 CR
PUCD	3150	Motion Graphics 2: Broadcast	4 CR
PUCD	3170	Editorial Design	3 CR
PUCD	3180	Transmedia Design	3 CR
PUCD	3210	Sound Design	3 CR
PUCD	3300	Spatial Graphics	3 CR
PUCD	3900	Independent Study	1 TO 4
PUCD	3901	Professional Internship	0.5 TO

			2
PUCD	4030	Publication Design	3 CR
PUCD	4040	Promotion Design	3 CR
PUCD	4050	Advanced Package Design	3 CR
PUCD	4060	Print Campaigns	3 CR
PUCD	4061	Advertising Campaigns: Video	3 CR
PUCD	4071	Event Design	3 CR
PUCD	4090	Experimental Typography	3 CR
PUCD	4100	Adv Graphic Design Seminar	3 CR
PUCD	4111	Professional Presentation	3 CR
PUCD	4132	Brand Experience Design	3 CR
PUCD	4140	Motion Graphics 3: Theory and	4 CR
PUCD	4145	Advertising & Marketing	3 CR
PUCD	4202	Senior Thesis	4 CR
PUDD	2005	Intro: 3D Modeling Motion	3 CR
PUDD	2006	Adv. 3D Computer Modeling	3 CR
PUDD	2020	Digital Audio & Video	3 CR
PUDD	2028	Intro to Web Design	3 CR
PUDD	2040	Digital Layout	3 CR
PUDD	2041	Visual Narrative	3 CR
PUDD	2071	Texts in Motion	3 CR
PUDD	2080	Digital Imaging	3 CR
PUDD	2104	Sound Design	3 CR
PUDD	2500	Animation Form & Style	3 CR
PUDD	2510	Cel Animation	3 CR
PUDD	2511	Animation Character Studio	3 CR
PUDD	2520	Motion Drawing	3 CR
PUDD	3040	Advanced Digital Layout	3 CR
PUDD	3110	Flash	3 CR
PUDD	3112	Flash for Film and Video	3 CR
PUDD	3116	Adv Flash: Actionscripting	3 CR
PUDD	3141	Digital Motion 2	3 CR
PUDD	3150	Advanced Web Design	3 CR
PUDD	4502	Animation Production Concept	3 CR
PUDD	4505	Anim Project Studio: Post	3 CR
PUDD	4515	Animation 3: Internship	2 CR
PUDD	5034	Visual Effects	3 CR
PUDM	1101	Departmental Seminar 2	3 CR
PUDM	2003	Design 4	2 CR
PUDM	2330	Consumer Behavior	3 CR
PUDM	2430	Advertising Strategy: Des Ind	3 CR
PUDM	2432	Retail Buying	3 CR
PUDM	2451	Intellectual Property	3 CR
PUDM	2453	Special Topics in Sml Bus:Fash	3 CR
PUDM	2454	Business Ethics	3 CR
PUDM	2455	Marketing 1	3 CR
PUDM	2457	Analyzing Trends	3 CR
PUDM	2462	Science of Shopping	3 CR
PUDM	2463	Business Failure	3 CR
PUDM	3303	Design Development	3 CR
PUDM	3350	New Product Development	3 CR
PUDM	3370	Ecotopian Design	3 CR
PUDM	3380	Negotiation	3 CR
PUDM	3390	Retail Planning	3 CR

PUDM	3407	Ventures for Emerging Markets	3 CR
PUDM	3409	Financial Management	3 CR
PUDM	3901	Professional Internship	1 CR
PUDM	4050	International Business	3 CR
PUDM	4101	Senior Seminar & Thesis 2	3 CR
PUDM	4320	Entrepreneurship	3 CR
PUDM	4405	Adv Topics in Design & Mgmt	3 CR
PUDM	4410	Special Topics: Luxury Brands	3 CR
PUDM	4411	Common Luxuries	3 CR
PUDT	1105	Tech Workshop	0 CR
PUDT	1120	Games 101	3 CR
PUDT	1200	Core 2: Time-based Media	4 CR
PUDT	1202	Design Lab 2: 3D Visual Arts	2 CR
PUDT	1203	Experiments with Technology	3 CR
PUDT	2200	Core 4: Digital Narrative	4 CR
PUDT	2201	Des Lab 4: Physical Computing	2 CR
PUDT	3000	Core 6: Prototyping	3 CR
PUDT	3900	Independent Study	0 TO 6
PUDT	3910	Internship	1 TO 2
PUDT	4200	Core 8: Thesis Prod.Studio	6 CR
PUFA	2002	Painting 2	3 CR
PUFA	2012	Sculpture 2	3 CR
PUFA	2022	Drawing 2	3 CR
PUFA	2032	Visual Thinking : Video	2 CR
PUFA	2033	Visual Thinking: Video 2	3 CR
PUFA	2035	Visual Thinking: Narratives	2 CR
PUFA	2040	Expanding Horizons	2 CR
PUFA	3002	Painting 4	3 CR
PUFA	3012	Sculpture 4	3 CR
PUFA	3022	Drawing 4	3 CR
PUFA	3800	Professional Practices	3 CR
PUFA	3900	Independent Study	1 TO 3
PUFA	3901	Professional Internship	1 TO 3
PUFA	4002	Senior Concentration 2	5 CR
PUFA	4032	Senior Thesis	3 CR
PUFA	4034	Thesis Lectures 2	0 CR
PUFA	4052	Theory, Practice and Career 2	3 CR
PUFD	2001	Fashion Design Core 2	8 CR
PUFD	2041	Fashion Digital Studio 2	2 CR
PUFD	2051	History, Culture, Society 2	2 CR
PUFD	3001	Fashion Design Core 4	8 CR
PUFD	3031	Fashion Drawing 4	1 CR
PUFD	3041	Fashion Digital Studio 4	2 CR
PUFD	3051	Themes in Fashion History	2 CR
PUFD	3061	Fashion Industry Survey	2 CR
PUFD	3111	Shoe Design	2 CR
PUFD	3121	Handknitting	2 CR
PUFD	3141	Menswear Tailoring	2 CR
PUFD	3172	Accessory Design	2 CR
PUFD	3181	Machine Knitting	2 CR
PUFD	3260	Couture Techniques: Fur	2 CR
PUFD	3271	Accessory Design: Thesis	2 CR
PUFD	3280	Millinery Design	2 CR
PUFD	3901	Professional Internship	2 CR

PUFD	3902	Independent Study: Studio	1 TO 6
PUFD	3903	Independent Study: Digital	2 CR
PUFD	4001	Fashion Design Core 6: Thesis	8 CR
PUFD	4060	Business Seminar	2 CR
PUFN	1000	3D Studio 1	3 CR
PUFN	1010	3D Studio 2: Body & Place	3 CR
PUFN	1010	3D Studio 2: Body & Place	3 CR
PUFN	1010	3D Studio 2: Body & PLace	3 CR
PUFN	1010	3D Studio 2: Body as Form	3 CR
PUFN	1010	3D Studio 2: Body in Time	3 CR
PUFN	1040	Drawing Studio 1	3 CR
PUFN	1050	Drawing Studio 2: Analysis	3 CR
PUFN	1050	Drawing Studio 2: Idea/Invent	3 CR
PUFN	1050	Drawing Studio 2: Perception	3 CR
PUFN	1200	Foundation Workshops	0 CR
PUFN	1440	2D Integrated Studio 1	3 CR
PUFN	1450	2D Integrated Studio 2	3 CR
PUFN	1510	Laboratory 2	3 CR
PUFN	1810	Design 2: Imag for Designers	3 CR
PUIC	2041	Technology Core: Invention	3 CR
PUIC	3000	Core Coll: Culture & Represent	3 CR
PUIC	3031	Core Coll: Home Turf with IDEO	4 CR
PUIC	3031	Core Coll: Urban Interventions	4 CR
PUIC	3414	IDC Body/Garment Studio 2	3 CR
PUIC	3415	IDC Body/Garment Seminar 2	3 CR
PUIC	3900	Professional Internship	0 TO 2
PUIC	3901	Independent Study	0 TO 6
PUIC	4031	Design Enterprise Project	3 CR
PUIC	4041	Senior Presentation Core	3 CR
PUID	2001	Design Studio 2	5 CR
PUID	2016	Materiality, Mthds, Intentions	3 CR
PUID	2056	Representation & Analysis 2	3 CR
PUID	3001	Design Studio 4	6 CR
PUID	3051	Domesticity & the Residence	3 CR
PUID	3200	Critical Studies in Design II	3 CR
PUID	3800	Design Studio 6	6 CR
PUID	3900	Independent Study	1 TO 3
PUID	3901	Professional Internship	1 TO 3
PUIL	2010	Soph Illustration Concepts	2 CR
PUIL	2021	Materials & Methods 2	1 CR
PUIL	2050	Soph Drawing/Painting	3 CR
PUIL	2070	Typography	3 CR
PUIL	3010	Junior Illustration Concepts	3 CR
PUIL	3020	Drawing & Mixed Media	2 CR
PUIL	3050	Junior Drawing/Painting	3 CR
PUIL	3060	Photo Studio: Illustration	2 CR
PUIL	3071	Children's Book Illustration	2 CR
PUIL	3091	Narrative	2 CR
PUIL	3092	Painting	2 CR
PUIL	3100	3D Design	2 CR
PUIL	3110	Illustration in Motion	3 CR
PUIL	3120	Design for Illustrators	3 CR
PUIL	3121	Web for Illustrators	3 CR
PUIL	3122	\$ketchbook Warehouse	2 CR

PUIL	3131	Beyond Editorial	3 CR
PUIL	3140	Techno Blur: New Vocab For III	3 CR
PUIL	3145	Toy Concept Development & Des	3 CR
PUIL	3170	Open Drawing Workshop	0 CR
			0.5 TO
PUIL	3900	Independent Study	5
			0.5 TO
PUIL	3901	Professional Internship	3
PUIL	4011	Senior Concepts/Portfolio	3 CR
PUIL	4021	Professional Practices 2	3 CR
PUPD	2001	Design, Research & Dev 2	3 CR
PUPD	2021	Prototypes 2	2 CR
PUPD	2031	Models 2	1 OR 2
PUPD	2060	Introduction to CAD	2 CR
PUPD	2072	Materials 1	2 CR
PUPD	3001	Design Concepts 2 Public Realm	3 CR
PUPD	3001	Design Concepts 2: Furniture	3 CR
PUPD	3001	Design Concepts 2: Mass Market	3 CR
PUPD	3010	Material Culture Survey 1	2 CR
PUPD	3020	Dynamic Media Studio	2 CR
PUPD	3036	Sustainable Design	2 CR
PUPD	3037	How Things Work	2 CR
PUPD	3038	Design Strategies	2 CR
PUPD	3047	Portfolio Workshop	2 CR
PUPD	3060	Models 4	2 CR
PUPD	3100	Alias 1	2 CR
PUPD	3103	Product Illustration	2 CR
PUPD	3200	Special Project 1	2 OR 3
PUPD	3200	Special Project 3: Riedel	2 OR 3
PUPD	3221	Prototypes 4	2 CR
PUPD	3226	Solid Works 2	2 CR
PUPD	3300	Metal Fabrication	2 CR
PUPD	3310	Non-Ferrous Metals	2 CR
PUPD	3322	Ceramic Fundamentals	2 CR
PUPD	3326	Lighting Design	2 CR
PUPD	3328	Advanced Ceramics	2 CR
PUPD	3900	Independent Study	1 TO 6
PUPD	3901	Professional Internship	2 CR
PUPD	4001	Thesis & Analysis Studio 2	4 CR
PUPD	4011	Information Design 2	2 CR
PUPD	4020	Thesis Prototyping	2 CR
PUPH	1002	Drawing & Painting	2 CR
PUPH	1009	Design 2: Line to Pixel	4 CR
PUPH	1011	Freshman Seminar 2	4 CR
PUPH	1150	Photography 2: Color	3 CR
PUPH	1200	Photography 1: Color & Digital	3 CR
PUPH	2004	Studio and Light 2	3 CR
PUPH	2008	Design 4: Pixel to Cyberspace	3 CR
PUPH	2011	Sophomore Seminar 2	3 CR
PUPH	2013	Photo Topics	3 CR
PUPH	3002	Junior Seminar 2	3 CR
PUPH	3501	Experiments	3 CR
PUPH	3901	Professional Internship	1 TO 2
PUPH	3902	Independent Study	0.5 TO

			2
			0.5 TO
PUPH	3903	Special Elective	2
PUPH	4003	Senior Seminar 2	3 CR
PUPH	4004	Senior Seminar Lab 2	2 CR
PUPH	4005	Senior Thesis Tutorial	1 CR
PUPH	4013	Advanced Color Printing	3 CR
PUPH	4039	The Personal Essay	3 CR
PUPH	4044	Transitioning to the Pro World	3 CR
PUPH	4045	Instinct & Metaphor	3 CR
PUPH	4059	Fashion Photography 2	4 CR
PUPH	4073	Performance & Photography	3 CR
PUPH	4079	Picturing Sexuality	3 CR
PUPH	4100	Deconstructing the Domestic	3 CR
PUPH	4110	The Art of B & W Printing	3 CR
PUPH	4115	Research, Method, and Practice	3 CR
PUPH	4120	Exploring Portraiture	3 CR
PUPH	4125	Storytelling and Photography	3 CR
PUPH	4200	Advanced Studio Elective	3 CR
PUPH	4300	The Lay of the Land	3 CR
PUPH	4305	Photographing Architecture	3 CR
PUPH	4401	Location Lighting	3 CR
PUPH	4500	Theatre Photography Practicum	3 CR
PUPH	4510	Advanced Photoshop	3 CR
PUPR	2000	Introduction to Printmaking	2 CR
PUPR	2020	Etching	2 CR
PUPR	2025	Photo Etching	2 CR
PUPR	2030	Screenprint	2 CR
PUPR	2040	Screenprint and the Computer	2 CR
PUPR	2050	Lithography	2 CR
PUPR	2060	Digital Screenprint	2 CR
PUPR	2070	Mixed Media Printmaking	2 CR
PUPR	2080	Screen Print Studio	2 CR
PUPR	2090	Printmaking 1	3 CR
PUPR	2101	Relief Printmaking: Integrated	2 CR
PUPR	2130	Printmaking Studio	2 CR
PUPR	3900	Independent Study	1 TO 3