

Parsons The New School for Design

COURSE DESCRIPTIONS

FALL 2006

**AAS
BBA
BFA
GRADUATE**

CONTENTS

AAS DEGREE PROGRAMS

Fashion Design
Fashion Marketing
General Studio
Graphic Design and Interactive Design
Interior Design

BBA DEGREE PROGRAM

Design & Management

BFA DEGREE PROGRAMS

Foundation
Architectural & Interior Design
Communication Design
Design & Technology
Fashion Design
Fine Arts
Integrated Design Curriculum
Illustration
Photography
Product Design

GRADUATE PROGRAMS

Architecture
Design & Technology
Fine Arts
Lighting Design
Photography
History of Decorative Arts & Design

DEGREE RELATED

Digital Design Electives
Animation
Printmaking

INSTRUCTIONS

This booklet contains course descriptions for the AAS, BBA, BFA & Graduate degree programs. To review courses in your degree program and major, be sure you are in the correct section of this booklet. If you have any questions about your eligibility to enroll in a particular course, please speak with your academic advisor.

The course descriptions are arranged by department and, in most cases, by year-level order. See the key below for the layout of the course information. Please obtain the four digit "Course Registration Number" (CRN) from the Schedule of Classes provided on the web at students.parsons.edu or by your departmental advisor. Required courses are separated from electives.

KEY:

SUBJECT CODE & MASTER NUMBER
COURSE TITLE
Description of Course, Credit #
Pre-Requisite
Open to:

Do not use this booklet to determine your curriculum; speak with your advisor. Information in this booklet is subject to change.

AAS FASHION DESIGN

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

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

Prerequisites: 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

Prerequisites: 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

Prerequisites: 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.: Kinne -- Historical Methods; Huemer -- European Haute Couture; Conti -- Post Modern Fabrications; Poteat -- American Haute Couture and Knitwear; Francis -- Menswear.

2 CR

Prerequisites: 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

Prerequisites: PAFS 1000 Fashion Drawing 1

PAFS 3900 INDEPENDENT STUDY

Independent study may be approved by the department chair only in the following circumstances: during the last semester when one credit is outstanding. Students must complete an Independent Study Contract that must be approved by the department chair and submitted with registration forms.

1-2 CR

PAFS 3901 INTERNSHIP

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 CR. 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.

0 CR

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 1436 FASHION DESIGN STUDIO: MEN'S WEAR

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.: Kinne -- Historical Methods; Huemer -- European Haute Couture; Conti -- Post Modern Fabrications; Poteat -- American Haute Couture and Knitwear; Francis -- Menswear.

2 CR

Prerequisites: PAFS 1080 Construction 1: Draping, PAFS 1020 Patternmaking and PAFS 1090 Construction 1: Sewing

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-piece 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

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

2 CR

PAFM 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

PAFM 1050 MARKETING 1: 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 2: GLOBAL MARKETING

This course focuses on creating a global marketing plan for a domestic fashion company. International business relationships -- economic, cultural, and legal practices are examined. The students will determine

the feasibility of developing a successful global market venture, which will include strategies for global media and public relations.

2 CR

Prerequisites: PAFM 1050 Marketing 1

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

Prerequisites: 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 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 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 3: MARKETING MANAGEMENT

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

2 CR

Prerequisites: PAFM 1059 Marketing 1, PAFM 1060 Marketing 2 (PAFM1160)

PAFM 1170 MARKETING 4: BRAND MANAGEMENT

This course examines branding, and the ways that brands acquire and sustain value in the marketplace. Brand equity is among a firm's most valuable assets and one of the most important aspects of marketing today. Students analyze fashion companies and how their brand image could mean the difference between

success and failure. This course focuses on the challenges of brand management, exploring how successful marketers go about developing, managing and protecting brands.

2 CR

Prerequisites: PAFM 1059 Marketing 1, PAFM 1060 Marketing or **co-requisite:** PAFM 1160 Marketing 3

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 TEXTILE INDUSTRY

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: APPAREL AND TEXTILES

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 3900 INDEPENDENT STUDY

Independent study may be approved by the department director only in the following circumstances: during the last semester when one credit is outstanding. Students must complete an Independent Study Contract that must be approved by the department director and submitted with registration forms.

1-2 CR

PAFS 3901 INTERNSHIP

Students who want to gain work experience in their design field may register for an internship, either paid or unpaid. United States Government regulations require that internships for international students MUST be unpaid, for additional information you can visit the New School International Student Services Office. The time requirement for an internship is 8 hours per week for 15 weeks for one credit, a maximum of two credits can be applied to your AAS Degree. All internships must directly relate to your selected major within the AAS degree program. To register for an internship, students must fill out a Learn/Work Agreement Form available from the AAS Degree Department. The Agreement must be presented to the A.A.S. student advisors during registration for approval. Students may find an internship can seek help from Parsons' Office of Career Services, 2 West 13th Street, 5th Floor.

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. This class is 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

AAS GENERAL STUDIO

PAFS 1190 INDEPENDENT STUDY

Independent study may be approved by the department director only in the following circumstances: For internships where credit is required or during the last semester when one credit is outstanding. To register for an internship, students, instructors and employers are required to complete an Independent Study Contract that must be approved by the department director and submitted with registration forms.

1 -2 CR

PAFS 1191 INTERNSHIP

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

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 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 GRAPHIC DESIGN AND INTERACTIVE DESIGN**PAFS 3900 INDEPENDENT STUDY**

Independent study may be approved by the department director only in the following circumstances: For internships where credit is required or during the last semester when one credit is outstanding. To register for an internship, students, instructors and employers are required to complete an Independent Study Contract that must be approved by the department director and submitted with registration forms.

1-2 CR

PAFS 3901 INTERNSHIP

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 CR. 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

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

Prerequisites: 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

Prerequisites: PAGD 1060 Type 1

PAGD 1060 TYPE 1 (TYPOGRAPHY)

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 (TYPOGRAPHY)

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

Prerequisites: PAGD 1091 Interactive/ Web Design 1

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

PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN

A typographically driven course created to deepen ones knowledge of the design process while you acquire a practical understanding of production issues (including but not limited to: silkscreen, offset, hand made, computer). You will create multipage works, including a self promotional leave behind piece. The course is focused on student development through the medium of silkscreen, as applied specifically to the poster and the short run art book, or 'zine. Formal issues are explained, such as how to get the most out of a 2 to 3 color job, understanding typographic hierarchies, & use of space on the page. Conceptual issues are also addressed, including how to arrive at one's best ideas (Sketching and Research), design process, & what makes a good poster/short run art book, or 'zine.

2CR

Prerequisites: You must be a Junior or Senior level student from any department with at least one semester of Typography in the AAS or Communication Design Department.

AAS INTERIOR DESIGN

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

PAID 1030 DRAWING FOR INTERIORS I: 2D

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

4 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. All students must bring a 9 x 12 sketchbook and pencil to first class.

2 CR

PAID 1211 DRAWING FOR INTERIORS I: 3D

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

2 CR

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

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 1050 PRINCIPLES OF INTERIOR DESIGN

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

2 CR

Pre- or co-requisite: 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 1021 ID DIGITAL STUDIO 2

See department for course description.

6 CR

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

Prerequisites: PAID 1030 Drawing for Interiors 1, PAID 1020 ID Studio 1, PAID 1022 ID Studio 2

PAID 1040 ID HISTORY I

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 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'.

2CR

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 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

PAID 1060 MATERIALS & FINISHES 1

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

2 CR

PAID 1070 CONSTRUCTION DOCUMENTS

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

Prerequisites: PAID 1030 Drawing for Interiors 1:2d or PAID 1010 AutoCAD

PAID 1080 ID DIGITAL PRESENTATION

This course focuses on graphic design. Students will be introduced to some fundamentals of graphic design through exercises on form, page layout, grids, typography, and paper. Additional exercises will be given in large formatted presentation layouts, titleblocks, and type solutions for business cards and stationery. The instructor will demonstrate some of the basics of the layout software programs of In-Design, and Photoshop. The work in this class is done on a Windows platform.

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 1095 CONTEMPORARY ID THEORY

Please see department for full course description.

3 CR

PAID 1200 LIGHTING

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

2 CR

Co or Prerequisites: 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.

2 CR

Software used: In Design and Photoshop

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

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 flythroughs 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

Prerequisites: PAID 1010 AutoCAD 1.

PAID 1 ID STUDIO DIGITAL SUPPORT

Build computer models to assist with the design development of your current or past studio projects in Interior Design Studio 1or 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 1or PAID1022 ID Studio 3

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

PAFS 3901 INTERNSHIP

Students who want to gain experience in their design field may do an internship (either unpaid or paid) for 1 or 2 CR. 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.

1-2 CR

DESIGN & MANAGEMENT (BBA)**REQUIRED COURSES****FRESHMAN YEAR****PUDM 1100 DEPARTMENT SEMINAR 1: INTRODUCTION TO DESIGN AND MANAGEMENT**

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

3 CR

Open to: Students in CD with permission.

SOPHOMORE YEAR**PUDM 2002 DESIGN 3**

See department for course description.

3 CR

PUDM 2100 DEPARTMENT SEMINAR 3: INNOVATION

What makes something truly new or original? How do you spot opportunities to create new things, services or experiences? How do you determine whether another innovation is actually a good thing? What is the history of innovation and how are innovative ideas and practices integrated into cultural practices? This course explores classic texts on entrepreneurship and innovation while also considering the role of the artist and design as an agent of change, and the nature and promise of technology in the creation of our possible future(s).

3 CR

Open to: Design & Management majors only.

JUNIOR YEAR

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

There is no issue more central to design today than how to create products, services, environments and businesses that are sustainable. This course introduces students to the fundamental philosophical and ethical arguments underlying the relationship between human beings and the natural world and asks them to apply these arguments to contemporary issues in design. Students read texts on the business, cultural and technological issues involved in sustaining growth and innovation, and explore the economic and ecological implications of environmentally responsible design.

3 CR

Prerequisites: Department Seminars 1, 2 and 3.

Open to: Design & Management majors only.

PUDM 3301 DESIGN RESEARCH METHODS

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

3 CR

Open to: Juniors and Seniors and upper-level non-majors with permission.

PUDM 3360 BUSINESS MODELS AND PLANNING

A comparative study of business models and planning, this course provides students with an understanding of the basic components of all business models and the ability to ask the questions and conduct the research that will enable them to understand how any business is constructed. Topics include internal components (mission and objectives; organizational facilitators and leadership; financial structure, etc.) and external components (external environment and competitive positioning; pricing mechanisms; cultural and geographic landscape, etc.).

3 CR

Open to: Juniors and Seniors and upper-level non-majors with permission.

PUDM 3401 MANAGING CREATIVE PROJECTS + TEAMS

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

3 CR

Open to: upper-level DM students; open to upper-level and graduate non-majors with permission.

SENIOR YEAR

PUDM 3900 INDEPENDENT STUDY

Meeting by arrangement. See your advisor.

PUDM 3901 PROFESSIONAL INTERNSHIP

Meeting by arrangement. See your advisor.

1 CR

PUDM 4020 BUSINESS LAW

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

3 CR

Open to: Design & Management majors only.

PUDM 4030 STRATEGIC MANAGEMENT

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

3 CR

Prerequisites: Junior year courses in Design + Management.

Open to: Design & Management majors only.

PUDM 4100 SENIOR SEMINAR AND THESIS 1

The seminar sequence culminates in the year-long senior thesis course. Here, students will independently, but collaboratively investigate relevant and contemporary topics in order to discover an opportunity in which design can be used as 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 one and refer to one another, students are encouraged to design and conceptually prototype a design intervention. Final deliverables are a poster, website, oral presentation, and formal written document.

3 CR

Open to: Design & Management majors only.

ELECTIVES

PUDM 2418 ART + ANTIQUES MARKETS

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

3 CR.

Open to: Non-majors.

PUDM 2422 SMALL BUSINESS ENTERPRISE

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

3 CR

Open to: Non-majors.

PUDM 2425 ADVERTISING PRINCIPLES

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

3 CR

Suggested for the concentration in Advertising and Graphic Design.

Open to: Non-majors.

PUDM 2432 RETAIL BUYING

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

3 CR

Open to: Non-majors.

PUDM 2436 MARKETING CAMPAIGN / TURNAROUND STRATEGIES

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

3 CR

Prerequisites: Marketing

Open to: D+M majors only

PUDM 2449 BASIC BUSINESS STRUCTURE

How and why have businesses developed common structures such as production, marketing, finance, human resources?

How do the various functions and departments of a company interact and support each other to attain the goals of the company? This course combines readings in history and theory or business with an introduction to practical business topics. Discussion, group work, and case studies explore the structures common to all businesses, from one-person operation to global conglomerate.

3 CR

Open to: Designed for and open to non-majors.

PUDM 3405 SOCIAL ENTREPRENEURSHIP

The course offers a close look at the theory and practice of social entrepreneurship in the private, public and non-profit sectors. Areas of social innovation as diverse as business, environment, education, human services, and government will be explored. Some topics of discussion will include social enterprise, cause-related marketing; venture philanthropy and social return on investment. Students will gain practical knowledge of how to identify potential social venture opportunities; develop skills and competencies for creating, developing and implementing social entrepreneurship ideas; and examine ways of measuring the success and value of social entrepreneurial activity.

3 CR

Prerequisites: A basic understanding of economics

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

PUDM 4021 LEGAL PRINCIPLES IN CREATIVE INDUSTRIES

This course provides a practical and comprehensive overview of the legal issues arising in art and design industries and endeavors. Topics include intellectual property, the acquisition of rights, and distributor and licensing agreements. A survey of various areas of the law that impact art and design industries and endeavors will also be provided, including contracts, copyright, trademark, and right of privacy/publicity law.

3 CR

PUDM 3410 THE GLOBAL VILLAGE: BUSINESS ON THE INTERNET

Marshall McLuhan's vision of the social implications of a global village have changed how we think about media, technology, and communications. This course explores the impact innovative technologies, and the communication channels they create, have had on contemporary business practices, and business-to-consumer and business-to-business communication. We will evaluate aspects of audience, established design structures, professional conventions, and business models.

3 CR

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

PUDM 3411 INTERNATIONAL ADVERTISING AND PROMOTION

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

importance of developing strategic, competitive tools. How do these issues affect global advertising, branding and access in the world markets?

3 CR.

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

PUDM 4408 LUXURY BRANDS: THE BUSINESS OF LUXURY

This course explores the dynamic that occurs in every luxury goods company between brand building and business fundamentals, including how this dynamic unfolds during the day-to-day process of running a luxury goods company and across the time span of the life of every company. By the end of this course, students should be able to define luxury; speak knowledgeably about the luxury goods market, including the spectrum of players within the market and the competitive forces within and on the market; explain the inner workings of a luxury goods company, including knowing what it takes for a multi-disciplinary team to successfully bring a luxury product to market; and explain the fundamentals of managing a luxury brand as a sustainable business.

3 CR.

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

REQUIRED COURSES

PUFN 1800 DESIGN 1: DESIGN ELEMENTS AND DIGITAL TOOLS

This course will introduce students to the vocabulary of two-dimensional design through projects in which the elements and compositional principles of design are explored using both traditional and digital processes. Students will extend projects with digital tools that were started in traditional media and vice versa, thus moving fluidly between these tools and processes.

Students will explore elements (value, shape, and line), principles (symmetry, balance, proportion, and weight), and the elements of color (hue, saturation, temperature, etc.) while gaining familiarity with design processes and technologies. Students will undertake projects that encourage both lateral and linear thinking, the generation of multiple outcomes, and the refinement of a single outcome. Through critique and discussion, students will learn the vocabulary of elements and principles that constitute a designer's basic language while identifying and articulating this vocabulary in the work they will produce.

5 CR

Required course for all first-semester students in Design + Management only.

UMTH 2525 STATISTICS

This course provides an introduction to statistics with an emphasis on business applications. Students will learn basic statistical literacy and the pre-requisite quantitative tools for interpreting and evaluating empirical reports related to their careers.

3 CR

Prerequisites: Sophomore level standing and algebra proficiency.

ULEC 2020 and ULEC 2021 INTRODUCTION TO MACROECONOMICS

This is an introductory course which requires no prior work in economics. We will survey basic economic concepts and show how they apply to contemporary economic problems. The topics will include: how the capitalist economy evolves through the division of labor, capital accumulation and technical change; how economists measure production through the GDP; how markets work and when they fail; supply and demand and opportunity cost; how money is created and circulates through banks; what determines interest rates; what the stock market is and what it does; whether government deficits are good or bad for the economy; how social security works and the problems it faces; how tax, spending and lending policies influence business cycles, unemployment, and inflation; and how wages are determined and what the effects of migration are. The course will be based on textbook readings, notes prepared by the instructor, readings, and newspaper and magazine articles on current issues.

This course has a discussion requirement which is ULEC 2021.

3 CR

SUGGESTED NON-DEPARTMENTAL ELECTIVES IN COMMUNICATION DESIGN 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

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: Typography 1 and Communication Design

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: Typography 1 and Communication Design

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: Typography 1 and Communication Design

SUGGESTED NON-DEPARTMENTAL ELECTIVES IN AAS FOR THE CONCENTRATION IN LIFESTYLE MARKETING FOR FASHION AND INTERIORS

FASHION INDUSTRY: MARKETING

See course description in AAS program

FASHION INDUSTRY: DESIGN

See course description in AAS program

MERCHANDISING

See course description in AAS program

VISUAL MERCHANDISING

See course description in AAS program

MERCHANDISING WORKSHOP

See course description in AAS program

BFA DEGREE PROGRAMS

FOUNDATION

REQUIRED COURSES

PUFN 1000 THREE-DIMENSIONAL 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 Fall / **2 CR** Spring

PRE-REQUISITE for PUFN 1010 Three-Dimensional Design 2: PUFN 1000 Three-Dimensional Design 1
Open to Foundation and first year Design & Technology BFA students

PUFN 1440 TWO-DIMENSIONAL INTEGRATED STUDIO 1

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 for PUFN 1030 Two-Dimensional Design 2: PUFN 1020 Two Dimensional Design 1
Open to Foundation and first year Design & Technology BFA students

PUFN 1040 and 1050 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, such as anatomical, orthographic, paraline, and perspective drawing.

3 CR

Prerequisite for PUFN 1050 Drawing Fundamentals 2: PUFN 1040 Drawing Fundamentals
Open to Foundation and first year Design & Technology BFA students

PUFN 1200 FOUNDATION WORKSHOPS

Please see department for full course description.
0 CR

PUFN 1500 LABORATORY 1

Laboratory is a studio/seminar course which immerses students in a study of contemporary art and design culture through readings & discussions, a studio component, and experience-based research. Students integrate conceptual, visual and tactile skills from their studio and Art & Design Studies courses in the development of projects that respond to their immediate urban environment, New York City. Laboratory 1 introduces students to art and design methodologies through fieldwork research, mapping, and representation is taught by faculty from all of Parsons programs.

3 CR

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

Art and Design Studies Requirements for Foundation Students

Critical Reading and Writing

In Critical Reading and Writing, students develop skills in critical reading and writing through the study of design theory and criticism. Students are introduced to methods of criticism as a means to understanding the indissoluble connection between ideas and the products of human culture. These methods include formal criticism, functional criticism, historical criticism, semiotics, production and power criticisms, gender criticism and ethical criticism. Students should be prepared to engage in extensive writing and rigorous reading in this course.

Perspectives in World Art & Design

Perspectives in World Art and Design, a two-semester course, will introduce students to the visual arts and design with a focus on cognitive analysis and methodological approaches. The objective is to expose

students to the breadth and diversity of the visual arts and design worldwide and to provide a sense of historical context through chronological organization of the material. Readings are chosen to broaden critical perspectives. Discussion based classes enable students to become more articulate in expressing their understanding of visual material. Research and/or analytic papers and class presentations will be assigned to sharpen written and oral skills.

ESL (English as a Second Language)

Students concentrate on the development of a critical vocabulary through the study of written, visual, and material texts. Analytical and writing skills are developed. Special attention is paid to speaking and listening skills at the lower levels. Enrollment in this course may be required for students based on English writing test placement or faculty recommendation and become prerequisites to courses above.

W. M. Chase Scholars

The W. M. Chase Scholars program is a specialized course of study in the first year for students who exhibit academic achievement. Student in the program follow the Foundation Core Curriculum while also undertaking an enhanced academic program in Art and Design Studies.

ARCHITECTURE

Required course are open to all Departmental Students as an elective with permission of the Program Director and Instructor.

SOPHOMORE YEAR

PLAH 2310 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1

Please see Critical Studies Course Listing for description.

3 CR

PUAD 2001 DESIGN STUDIO 1

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

5 CR

PUAD 2013 ELEMENTS OF SPACE, TECTONICS & SURFACE

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

3 CR

PUAD 2021 REPRESENTATION & ANALYSIS 1

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

3 CR

JUNIOR YEAR

PUAD 3001 DESIGN STUDIO 3

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

6 CR

PUAD 3032 NATURE, CULTURE AND DESIGN

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

3 CR

SENIOR YEAR**PUAD 3900 INDEPENDENT STUDY**

By special permission of Director of BFA program only.

1-3 CR

PUAD 4001 DESIGN STUDIO 5

This studio explores the current, historical and conceptual, understanding of landscape and how it can inform and enrich the design process. Topography and ecology are combined to develop a new notion of land and built form. Students utilize a variety of representational media to investigate and synthesize complex systems involved in the interrelationships of the environment. Students are also asked to examine how program development informs the future social, cultural as well as physical disposition of architectural space. The studio emphasizes the individual student's employed methodologies and development of critical comprehension in their design process.

6 CR

PUAD 4020 PORTFOLIO PREPARATION

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

1 CR

PUAD 4910 PROFESSIONAL INTERNSHIP

Please see department for approval.

.5- 6 CR

INTERIOR DESIGN**SOPHOMORE YEAR****PLAH 2310 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1**

Please see Critical Studies Course Listing for description.

3 CR

PUID 2000 DESIGN STUDIO I

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

5 CR

PUID 2050 ELEMENTS OF SPACE, TECTONICS AND SURFACE

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

3 CR

PUID 2055 REPRESENTATION & ANALYSIS 1

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

3 CR

JUNIOR YEAR**PUID 3000 DESIGN STUDIO 3**

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

6 CR

PUID 3055 PROGRAM: CONCEPT AND REPRESENTATION

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

3 CR

PUID 3100 CRITICAL STUDIES IN DESIGN I

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

3 CR

SENIOR YEAR**PUID 3900 INDEPENDENT STUDY**

By special permission of Director of BFA program only.

1-3 CR

PUID 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

1-3 CR

PUID 4000 DESIGN STUDIO 5

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

6 CR

PUID 4001 HORIZONTAL STUDIO

Please see department for full course description.

6 CR

PUID 4005 DETAIL, FURNITURE AND CONSTRUCTION

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

3 CR

PUID 4010 PORTFOLIO PREPARATION

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

1 CR

COMMUNICATION DESIGN**REQUIRED COURSES****PUCD 1040 TYPOGRAPHY AND VISUAL DESIGN**

Please see department for course description

3 CR

SOPHOMORE YEAR**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 2011 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 2013 LETTERPRESS

Please see department for course description

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 2021 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.

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 VISUAL DESIGN HISTORY SURVEY

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 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. Junior/Senior elective.

3 CR

PLAH 2301 HISTORY OF GRAPHIC DESIGN

This survey will examine all of the major designers and modern movements that have significantly contributed to the development of the practice of graphic design. The course will discuss how historical, societal, cultural and technical conditions changed what designers produced and how they worked.

Emphasis will be placed on the Avant-garde, emphasizing such seminal periods and movements as the Arts and Crafts, Russian Constructivism, German Modernism, the Neue Grafik and the recent proliferation of digital design. The course will include readings from Philip Meggs "History of Graphic Design" amongst other readings by designers themselves. Requirements include a midterm, final and research.

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

Prerequisites: 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

Prerequisites: Senior Thesis.

SOPHOMORE ELECTIVES

PUCD 2120 CALLIGRAPHY

The art of the written form has influenced typography since the introduction of movable type in the West. To understand calligraphy is to understand the logic of letterforms. The careful construction and spacing of calligraphic forms gives discipline to mark-making. Students learn two hands - the Humanist and the Italic - both of which formed the basis for Renaissance typefaces. A series of practice exercises both in-class and out-of-class will provide the skills necessary to produce a limited number of finished pieces.

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 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 custom display type for the digital age. Students will develop an understanding of historical developments in display typography with an eye toward cultural influence on graphic form. The course complements the predominately text-oriented classes of Typography1 and Typography 2 by investigating the expressive qualities of display lettering. Students will complete a number of lettering projects from concept to preliminaries to final digital lettering.

3 CR

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

JUNIOR AND SENIOR ELECTIVES

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 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**Prerequisites:** all Sophomore-level required courses.**PUCD 3035 BOOK COVER DESIGN**

This course provides a rigorous introduction to the field of book cover design, one of the most flexible and engaging areas of graphic design, with room for everything from the flashy to the metaphysical. However, ÒbeneathÓ 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**Prerequisites:** 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 3200 TYPEFACE DESIGN**

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

3CR**Prerequisites:** All Sophomore-level courses and Digital Lettering.**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 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 4063 COMMERCIAL STORYBOARDING

Please see department for course description

3 CR

PUCD 4144 ADVERTISING & MARKETING

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

4 CR

Prerequisites: Print Campaigns.

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 3151 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

Prerequisites: 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 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

Prerequisites: Motion Graphics 2: Broadcast Design.

PUCD 3900 INDEPENDENT STUDY

Please see department for approval,

1-4 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

.5-2 CR

DESIGN & TECHNOLOGY

REQUIRED COURSES

FIRST YEAR

PUDT 1100 CORE STUDIO 1: INTERACTION

This studio focuses on web development. Students are expected to design and produce a web site with a personality of their own design. Throughout the semester the site becomes more complex. Late in the semester students will build a "web persona". This is a combination studio/seminar course exploring means of focusing a designer's visual ideas through a journey of self-exploration and personal expression. An open discourse will be encouraged as well as peer-critique groups. Studio time will involve group discussions as well as hands-on studio work. Students will also learn practical aspects of design software, hardware, and programming languages, and the studio will periodically meet in the computer labs. A half an hour of each class will be spent showing and discussing the history and current state of design/art and technology. Examples of artists and design firms currently using digital technology will be shared with the class. Current exhibits in galleries and/or museums will be included.

4 CR

Open to: Majors Only

PUDT 1103 DESIGN LAB 1: 2D VISUAL ARTS

This course is structured to provide each student with a methodology of defining Design: students acquire a firm understanding of the elements and principles of 2 Dimensional Design, and a Design vocabulary. Basic elements of line, plane, shape, figure ground, value relationships, organization principles, and color are addressed. Over the course of the semester increasingly complex problems are examined and realized with both analog and digital solutions. This class addresses the Fundamentals of Two Dimensional Design. Experimentation and problem solving techniques are encouraged and developed through assignments. The Design Lab is unique in that it does not divide the essential information into either drawing or design, but combines more traditional methods into a heightened awareness of the visual world and equips students with a variety of ways to translate their observations. Students approach solutions with a mixture traditional and computer tools.

2 CR

Open to: Majors Only

PUDT 1106 DIGITAL TOOLS

This course provides a thorough overview of presentation graphics. Students will learn how to develop and organize visual information and graphics with Adobe's Creative Suite package (Photoshop, Image Ready, Illustrator, and In Design) as well as Macromedia's Flash and HTML. Introduction to the various software packages will be coupled with various creative projects dealing with print media, screen based media, usability issues, as well as issues relating to importing, scanning, and optimizing images for various media.

3 CR

Open to: Majors and non-Majors.

Primary Software Used: PhotoShop, Illustrator Flash.

SOPHOMORE YEAR

PUDT 2100 CORE STUDIO 3: ADVANCED INTERACTION

During the freshman year the student gained an overview of the programming, hardware and networking technology on which modern computation is dependent. They investigated various forms of interface and interactivity. This course builds on all of these elements. The primary goal is to provide the student with a hands-on experience in researching, designing and implementing a real-world interactive project. This project could take many forms—web, CDROM, game, or software. A secondary goal is to further the notion of teamwork by expecting students to join design and production groups. Projects will be executed using the Java Programming language, which will be taught in parallel with project execution. During the semester two projects will be carried out; first, an individual project, and second, a group project based on the best individual project. A crucial element of this studio will be the introduction of usability and assessment.

4 CR

Open to: Majors Only.

Prerequisites: Core Studios 1 & 2 or equivalent.

PUDT 2101 DESIGN LAB 3: MULTIMEDIA PROGRAMMING

This course provides the student with an overview of the programming, hardware and networking technology on which modern computation is dependent. Lectures will be complemented by the execution of hands-on programming exercises and projects, and will include: programming basics such as conditionals, loops, functions, graphics programming, hardware, operating systems, output devices, data storage, the Internet and client-server computing. Network operating systems such as Unix (Linux), MacOS and Windows NT will be reviewed, and various supporting hardware (routers, hubs, and transceivers) will be also discussed. There will be not only a focus on the technologies involved in modern computation, but an overview of the history of technology and important digital concepts. Binary systems, Logic, Turing, Von Neuman Architecture and Input, output, memory, and storage will be addressed through lecture and reinforced through assigned critical essays.

2 CR

Open to: Majors Only.

JUNIOR YEAR

PUDT 3100 CORE STUDIO 5: HYBRID STUDIO

In the freshman and sophomore years students investigated a variety of technology concentrations through their core studios. These include the web, time-based media, interactivity and programming, and 3-dimensional visualization. In the first semester of their junior year they are exposed to a new kind of studio – the open studio. In this class students engage in advanced-level projects based on their minor concentration and the technology forms they have learned over the past two years. The primary goal of this studio is to provide students with a chance to investigate the digital forms they have studied and to synthesize their work into a final project incorporating research, design production and presentation. Presentation skills are honed through the process of critique and guest reviews. Documentation, problem solving, and process are focused on in the critique environment. Although this is an opportunity for students to engage in individualized work, teamwork is also permitted, and encouraged.

4 CR

Open to: Majors Only.

Prerequisites: Core Studios 1-4 or equivalent.

PUDT 3101 DESIGN LAB 5

Junior year offers 3 different Design Lab sections for Students to choose an area of focus most beneficial to their development and support of their projects. The underlying thread the Design Lab is the continued focus of programming languages.

PUDT 3101 A DESIGN LAB 5: GAME MEDIA

This Design Lab examines digital game use and the different kinds of media used in the creation for players. This Design Lab offers students the opportunity to examine, games as media, unified spaces for interaction, narrative and social networks. This course will analyze different types of digital games and the technology used to create them. Students will focus on object-oriented programming to develop game concepts. The studio encourages the use of quick prototyping and testing for ideas and analysis, as students obtain a basic knowledge of the aesthetics, systems, terminology and narratives, used in interactive and multimedia experiences

2 CR

Open to: Majors Only.

PUDT 3101.B DESIGN LAB 5: PHYSICAL MEDIA

This Design Lab course offers students the opportunity to examine aspects of interaction in the physical world by focusing on elements of physical computing. The course will examine the history of physical computation, physical interactions and multimedia design and analyze different types of digital/physical strategies that can be used to realize work. Students will work with the Physical computing components, BASIC code, IC chips, sensors, electronics and the interface between digital video media with interactive inputs, outputs and feedback. The studio encourages the use of quick prototyping and testing for ideas and analysis, as students obtain a basic knowledge of the aesthetics, systems, terminology and narratives, used in interactive and multimedia experiences.

2 CR

Open to: Majors Only.

PUDT 3101.C DESIGN LAB 5: VISUAL MEDIA

This Design Lab course offers students the opportunity to focus on two dimensional media and time based media while honing in on the skills to make dynamic media. The course will examine the history of multimedia in the visual realm. The studio encourages quick prototyping and testing ideas for analysis as students obtain a basic knowledge of the aesthetics, systems, terminology and narratives, used in interactive and multimedia experiences. Students will work with code in open GL for control 3D objects as well as learn scripting for applications such as After Effects.

2 CR**Open to:** Majors Only.**PUDT 3102 CORE 5: PUBLIC REALM**

Please see department for course description.

3 CR**PUDT 3900 INDEPENDENT STUDY**

Please see department for approval.

0-6 CR**PUDT 3910 INTERNSHIP**

Please see department for approval.

1-2 CR**SENIOR YEAR****PUDT 4100 Core Studio 7: Thesis Studio**

This studio continues the first half of thesis process -Core - Prototyping left off. A thesis is about ideas and represents a point of view. In this studio, students will continue to finalize the line of inquiry. The thesis represents the design process through research, experimentation, designing, making and writing. By the end of the semester, students will complete the thesis through group of iterative projects that describe their central idea. Students will create a document describing their research and exploration.

6 CR**Open to:** Majors Only.**Prerequisites:** Prototyping and Core Studios 1-6 or equivalent.**FASHION DESIGN****REQUIRED COURSES****SOPHOMORE YEAR****PUFD 2000 FASHION DESIGN CORE 1**

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

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

The Fashion Drawing component (six hours) provides technical support for Concept Development. Fundamental skills of visual communication and problem solving are demonstrated and practiced, including proportion, fabric rendering, and the designer's sketch. Students practice drawing the figure from life, both clothed and unclothed, in order to better understand drape, shadow and shape. Emphasis is placed on fashion illustration and its function in design. Charcoal, gouache, ink, pastels, and markers are explored.

Studio Methods is the apparel construction component (six hours) -- sewing, draping, patternmaking, and the methods of translating design concepts into 3D form. Students learn to drape and form cloth on the dress form to achieve basic shapes: bodices, skirts, sleeves and collars. The basics of flat pattern making are covered. Emphasis is placed on the relationship between each of these disciplines and their connection to design.

8 CR

PUFD 2040 FASHION DIGITAL STUDIO 1

Beginning with Adobe Photoshop's broad range of tools on the PC and Macintosh platforms, students move through the design process, beginning with concept development and the preparation of digital concept boards. Next, fabric development is explored, including print and woven design. During this portion of the class, students explore textile repeats, color stories and colorways. Flat sketching and fashion illustration follow, during which time students render a small fashion collection. The collection is represented by figures and flats, which students learn to manipulate and enhance on the computer. Presentation techniques 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 2050 HISTORY, CULTURE AND SOCIETY 1

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

2 CR.

JUNIOR YEAR

PUFD 3000 FASHION DESIGN CORE 3

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

Building off techniques learned in sophomore level, students in the Studio Methods component (12 hours) become more able to understand the underlying principles of construction from draping to flat pattern making, finishes to fittings. Students progress through a series of projects designed to broaden their critical thinking skills and deepen their technical knowledge. Emphasis is placed on the teacher as both instructor and mentor. Demonstrations, critiques and presentations afford the opportunity for students to learn from one another as well as from the instructor.

8 CR

PUFD 3030 Fashion Drawing 3

Working from live fashion models students work to strengthen their rendering skills and further develop their fashion illustration style. Visual communication and fluency are emphasized in each exercise with speed and accuracy becoming ever more focused goals. Technique is discussed as a means to an end: to articulate 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 3040 Fashion Digital Studio 3

This course explores the tools of U4ia, a leading industry-standard software package. To begin, students prepare concept/mood boards as a visual tool to communicate target customer, season, color and trim ideas, texture and pattern. Following this, printed textile design is the focus. Students learn to develop prints, using both scanned and hand drawn elements. Color is examined, in terms of the mood it conveys and its

appropriateness for end use. Prints are put into seamless repeats and re-colored, enabling students to quickly visualize and examine change in composition and color. Knit and woven design and texture rendering are explored next. Students develop a capsule collection of apparel, using their fabric designs, which are illustrated by flat sketches and fashion illustrations. Patterns are manipulated on flats and illustrations. Advanced illustration techniques and texture mapping are covered, enabling students to render naturally and add the illusion of three dimensionality to fashion illustrations. The course culminates in a group critique, when students present all material portfolio ready. Emphasis is placed on regular discussion of projects and sharing ideas about the digital design process.

2 CR

PUFD 3050 Themes in Fashion History

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

2 CR

PUFD 3060 Fashion Industry Survey

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

2 CR

SENIOR YEAR

PUFD 4000 FASHION DESIGN CORE 5: THESIS

The senior year thesis experience is the capstone 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 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 3270 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 3280 MILLINERY DESIGN

Please see department for full course description.

2 CR

PUFD 3160 COUTURE METHODS

This course is intended to enhance and augment junior year Studio Methods work. The goal is to prepare students for senior year thesis work requiring couture methods. Students work with specialized construction and finishing techniques and other custom treatments.

2 CR

Open to: BFA Fashion Design Juniors only.

PUFD 3413 IDC BODY/GARMENT STUDIO 1

Open only to students in other majors, this course is an overview of the Fashion Design Studio and Concept Development experience. This course is a six hour introduction to the design of groups of clothes including womenswear, menswear, childrenswear and costume. Projects explore different fabrications, materials, color schemes, and price points. Through this introduction to the practice, students broaden their fashion knowledge and learn to evaluate their own interests and intentions in fashion design.

4 CR

PUFD 3416 IDC BODY/GARMENT STUDIO 3

Open only to students in other majors, this course is a six hour studio that considers the design of a group of clothes that addresses and specific cultural or societal issue. Defined each year, the issue will frame an inquiry that considers meaning, representation, and identification through clothing.

4 CR

PUFD 3120 HANDKNITTING

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

2 CR

PUFD 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

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.

1-6 CR

PUFD 3180 MACHINE KNITTING

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

2 CR

PUFD 3140 MENSWEAR TAILORING

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

2 CR

PUFD 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 3110 SHOE DESIGN

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

2 CR

FINE ARTS**Required Courses****SOPHOMORE YEAR****PUFA 2001 PAINTING 1**

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

3 CR

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

PUFA 2011 SCULPTURE 1

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

3 CR

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

PUFA 2021 DRAWING 1

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

3 CR

Open to: Non-majors with Fine Arts Dept. 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

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

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

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

JUNIOR YEAR

PUFA 3001 PAINTING 3

This course is a continuation of Painting 2, in which students are expected to attempt more challenging work. The junior year of the painting sequence stresses a search for a personal vocabulary.

3 CR

Prerequisites: PUFA2001 and PUFA2002 or equivalent

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

PUFA 3011 SCULPTURE 3

This course is a continuation of Sculpture 2, in which students explore problems of greater complexity than the previous year in terms of both technical and personal involvement.

3 CR

Prerequisites: PUFA2011 and PUFA2012 or equivalent.

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

PUFA 3021 DRAWING 3

This course is a continuation of Drawing 2, in which students explore problems of greater complexity than the previous year in terms of both technical and personal involvement.

3 CR

Prerequisites: PUFA2021 and PUFA2022 or equivalent

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

SENIOR YEAR

PUFA 4001 SENIOR CONCENTRATION 1

The student is required 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. Small individual studios will be provided toward this end.

5 CR

Open to: Majors only.

PUFA 4033 THESIS LECTURES 1

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

0 CR

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

PUFA 4051 THEORY, PRACTICE, AND CAREER 1

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

3 CR

Open to: Majors only.

ELECTIVES

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

This course is designed to integrate two closely related activities: art that is being made (yours) and art that has been made (in this case, the art of non-western cultures). Taking advantage of our city's great

resources, we'll visit collections and museums, e.g., the Japan society and the museum of African art. We'll discuss the work on site and you'll record your experience in your journal. Back in the studio, from those notes, you'll be able to develop ideas and imagery of your own. This is an opportunity to study several different collections of non-Western art and to use the experience indirectly in your own studio work. This is about exposure to ideas, visions, and intentions that are different from the art world and about finding inspiration for creating new work. The emphasis will be more on exploration and development of visual ideas than on the production of finished pieces. There will be a textbook: Non-Western ART - A Brief Guide, by Lynn Mackenzie and discussion.

2 CR

Open to: Non- majors

PUFA 2801 ELECTIVE PAINTING

This course focuses on the basics of painting, with an emphasis on technical paint handling, color, composition and materials. Acquiring basic studio habits and practices, students begin the process of a visual and conceptual examination of painting today. Individual and group criticism, combined with field trips and discussion, expands perspectives within historical contexts. As students advance, they explore a variety of abstract and figurative possibilities for self-examination. This course is a prerequisite for spring semester's Painting 2 (PUFA 2002).

3 CR

Open to: Lang students and non-majors.

PUFA 3900 INDEPENDENT STUDY

Please see department for approval.

1-3 CR

PUFA 3901 PROFESSIONAL INTERNSHIP

Please see department for approval.

1-3 CR

INTEGRATED DESIGN CURRICULUM

SOPHOMORE YEAR

PUIC 2040 TECHNOLOGY CORE: INVENTION

Working with texts studied and analyzed in Invention (course in Art and Design Studies), the Technology Core will explore invention through a process of inquiry, research, documentation, and experimentation. Students work with various screen-based applications (including, but not limited to digital imaging, presentation, video and audio tools) as platforms to investigate the concepts and processes of making, creating, and imagining as an artist and designer in society today. The course is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice.

3 CR

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

*Invention is required to be taken concurrently with this course.

SOPHOMORE & JUNIOR YEAR

PUIC 3010 CORE COLLOQUIUM: DESIGN IGNITES CHANGE

How do designers make a difference? What is the role of activism in design? Students in this studio will work with non-profit organizations to explore their role as community-centered designers, as they investigate the issues at the core of the organizations' missions and constituencies. Students will draw from a variety of media (poster campaigns, nontraditional awareness campaigns, online communities, events/performances, products, etc) proposing projects that question, address, or simply communicate the issues investigated. Concise documentation of the work will be required to present to non-profit organizations as clients, after which opportunities may arise for actual project implementations.

4 CR

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

PUIC 3020 CORE COLLOQUIUM: CROSS-CULTURAL COLLABORATIONS

Women for Women is an international nonprofit organization that helps women in war-torn regions develop job skills and training around the design, production, and marketing of products and accessories. Students in this studio will partner with a specific country and chapter of the organization and will investigate the

regions' culture and history, work with local materials and production infrastructure, to design artifacts that will be produced and marketed the communities.

4 CR

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

JUNIOR YEAR

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

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

SENIOR YEAR

PUIC 4000 Enterprise Internship

Directed internships complement and inform the direction of the Design Enterprise Project. Internships may be in professional design practice, in related industries, or in non-profit organizations, and they will serve as fieldwork and applied research for the Design Enterprise Project.

2 CR

Open to: majors only.

PUIC 4030 Design Enterprise Project

The Design Enterprise Project is a senior year thesis effort that demonstrates a student's ability to innovate and break new ground in carefully selected design problems within a thematic framework (established each year). Enterprise topics are expected to integrate areas of study, as defined in students' individual plans of study, and be informed by insights gained during the Enterprise Internship. Design Enterprise Projects should demonstrate advanced design problem setting and solving, collaboration, and clear, articulate visual and written arguments. An interdisciplinary advisory panel and weekly seminar meetings support the Design Enterprise Project that culminates in a written thesis, public presentation of the thesis, and exhibition.

3 CR

Open to: majors only.

PUIC 4040 DEP Design Research Methods

This course will introduce students to fundamentals of design as an intellectual inquiry, and focus on design research methods and techniques to be immediately applied within the thematic framework of the Design Enterprise Project. Students will acquire proficiency in the methods of human centered research, rhetorical invention, argumentation and inferential logic as ways to develop their Design Enterprise Projects.

3 CR

Open to: majors only.

PUIC 3901 INDEPENDENT STUDY

Please see department for approval.

0-6 CR

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 2020 MATERIAL & METHODS

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 2030 SOPHOMORE DRAWING

This is an intensive introduction to drawing the figure and objects in space. The course employs the various traditional and non-traditional drawing materials. Students develop drawing skills and focus on such particulars as anatomy, perspective, value, scale, color, and all the elements for successful drawing.

3 CR

Open to: non-majors with Departmental approval.

PUIL 2040 SOPHOMORE PAINTING

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

3 CR

Open to: non 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.

3 CR

Prerequisites: 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

Prerequisites: 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

Prerequisites: Sophomore Drawing/Painting.

Open to: non-majors with Departmental approval.

SENIOR YEAR

PUIL 4012 SENIOR THESIS

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

4 CR

Prerequisites: Junior Concepts.

Open to: Senior Illustration majors only.

PUIL 4040 DIGITAL PRESENTATION

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

3 CR

Prerequisites: Type/digital electives.

Open to: Senior Illustration majors only.

ELECTIVES (For Seniors & Juniors)

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

Prerequisites: 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

Prerequisites: Junior & Senior students only.

Open to: non-majors with Departmental approval.

PUIL 3090 DRAWING & PAINTING

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

2 CR

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.

2CR

Prerequisites: 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

Prerequisites: 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.

3 CR

Prerequisites: 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

Open to: Illustration majors only.

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.

3 CR

Open to Non-majors with Departmental approval.

PUIL 3140 TECHNO BLUR: A new vocabulary for Illustrators (Digital Course)

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

Prerequisites: Junior & Senior students only.

Open to: Non-majors with Departmental approval.

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).

PUIL 3901 PROFESSIONAL INTERNSHIP

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

.5 - 3 CR

PUIL 3121 WEB FOR ILLUSTRATORS

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

3 CR

PUIL 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: Non-majors with Departmental approval.

PHOTOGRAPHY

The following courses are organized according to the four-year curriculum taken by students who are direct entry into the 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, and subject to departmental approval based on pre-requisites, experience and/or portfolio. For approval, please see department.

REQUIRED COURSES

FRESHMAN YEAR

PUPH 1001 DRAWING 1

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

2 CR

Open to: Non-majors with Departmental approval.

PUPH 1008 DESIGN 1: FROM LINE TO PIXEL

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

4 CR

Open to: Majors only.

PUPH 1010 FRESHMAN SEMINAR 1

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

4 CR

Open to: Non Non-majors with Departmental approval.

SOPHOMORE YEAR

PLAH 2300 PHOTO HISTORY

The purpose of this course is to familiarize each student with the major conceptual, ideological, and cultural issues that have impacted and defined the history of photography from 1839 to the present. Each student will be expected to develop their ability to discuss and identify the major developments of this history with understanding and confidence. This course will place emphasis on the socio-political forces, technological

developments, and aesthetic innovations that have determined the trends of photographic theory and production.

3 CR

Open to: Non-majors with Departmental approval.

PUPH 2001 VIEW CAMERA

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

3 CR

Prerequisites: Freshman Seminar 2 (PUPH 1010) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 2003 STUDIO & LIGHT 1

Students will learn the expressive and emotional characteristics of different types of light, both artificial and natural, as well as gain the skills to light any surface and to handle any studio situation. Students concentrate on studio lighting scenarios, ranging from portraits to still life in the studio and beyond.

3 CR

Prerequisites: Freshman Seminar 2 (PUPH 1010) or equivalent .

Open to: Non-majors with Departmental approval.

PUPH 2007 DESIGN 3: CAPTURE TO PRINT

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

3 CR

Prerequisites: Design 2: Line to Pixel (PUPH 1009) or equivalent.

Open to: Majors only.

PUPH 2009 SOPHOMORE SEMINAR 1

Building on the first year experience, students continue to hone their vision and perfect their technical skills. Participants continue their exploration of the language and theory of photography and will begin to apply critical and technical skills in defining their own photographic statement. Emphasis will be placed on concept development, the creative process and work ethic. Students will seek to gain a critical perspective and distance through self-evaluation methods. Lectures, readings, papers, and gallery visits are intended to provide context{s} for the student's work.

3 CR

Prerequisites: Freshman Seminar 2 (PUPH 1010) or equivalent.

Open to: Non-majors with Departmental approval.

JUNIOR YEAR

PUPH 3001 JUNIOR SEMINAR 1

This course continues the dialogues that began in Sophomore Seminar. Students will further explore the language and theory of photography, and will begin to apply critical and technical skills in defining their own photographic statement. 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

Prerequisites: Sophomore Seminar (PUPH 2011) or equivalent.

Open to: Majors only.

PUPH 3004 IMAGERY AND DESIGN

This is a required course that introduces the principles of graphic design with an emphasis on typography and the integration of type and imagery. Students will design a book, magazine and promotional materials.

3 CR

Prerequisites: Design 2: Line to Pixel (PUPH 1009) or equivalent and some knowledge of InDesign.

Open to: Majors only.

PUPH 3010 DESIGN 5: DIGITAL CINEMA

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

3 CR

Prerequisites: Design 4: Elements of Time (PUPH 2008) or equivalent.

Open to: Majors only.

PUPH 3501 EXPERIMENTS

This course will concentrate on alternative printing techniques using camera-generated negatives. Techniques covered will include making enlarged negatives, printing with liquid emulsion, palladium printing, cyanotype, and Polaroid transfers and lifts.

3 CR

Prerequisites: Freshman Seminar 2 (PUPH 1010) or equivalent.

Open to: Majors only.

SENIOR YEAR**PUPH 4001 SENIOR SEMINAR 1**

Seniors will identify and complete a photographic "senior thesis" in this course. They will be required to define their project and present it in final form by the last class of the semester. Grades will be based on the final product.

3 CR

Prerequisites: Junior Seminar (PUPH 3002) or equivalent.

Open to: Majors only.

PUPH 4002 SENIOR SEMINAR LAB

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

2 CR

Prerequisites: Junior Seminar (PUPH 3002) or equivalent.

Open to: Majors only.

PUPH 4005 SENIOR THESIS TUTORIAL

In correlation to Senior Seminar 1, this required independent study will allow students and instructors to meet with each other and discuss projects, senior show proposals, portfolios for career day, and artist's statements. Times and locations will be at the discretion of each instructor.

1 CR

Prerequisites: Junior Seminar (PUPH 3002) or equivalent.

Open to: Majors only.

ELECTIVES**PUPH 1100 PHOTOGRAPHY 1**

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

3 CR

Open to: Non-majors only

PUPH 1200 PHOTOGRAPHY 1: COLOR AND DIGITAL

Please see department for full course description.

3CR

PUPH 1205 PHOTOGRAPHY 2: PHOTOJOURNALISM

Please see department for full course description.

3 CR

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.

1-2 CR

Prerequisites: Must receive approval from Jill Corson.

Open to: Majors only.

PUPH 3900 INDEPENDENT STUDY

Independent Study is an advanced course for juniors or seniors wishing to pursue an independent project. The content of an Independent Study must not duplicate any materials offered in a regularly scheduled course in the Photography Department. To qualify for an Independent Study, a student must be a junior or senior who has earned a grade point average of 3.0 or better and must submit a project proposal to and obtain approval from the Independent Study Committee. Permission will only be granted to select students who present a clear and well-defined topic of study and who meet all other requirements. If the committee approves of the project, an appropriate instructor will be chosen for the student's project. Students and instructors will meet weekly during the semester. Student must prepare a plan of study and fill out the Contract for Independent Study form. The contract must detail the work the student will complete during the semester, and must be signed by the instructor assigned to the project. Please see Jill Corson for additional details.

.5-2 CR

Prerequisites: Must receive approval from Independent Study Committee.

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.

.5-2 CR

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

Prerequisites: Freshman Seminar 2 (PUPH 1010) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 4020 CONCEPTUAL PROCESSES: CONTEMPORARY STRATEGIES

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

3 CR

Prerequisites: Sophomore Seminar (PUPH 2011) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 4024 LIGHTING: ON THE EDGE

In today's competitive marketplace every photographer needs an edge. Whether you shoot in the studio or on location, photograph people or products learning to light is essential. Creative lighting should be part of your photographic signature. This is an in-depth and hands on examination of lighting techniques. Emphasis will be placed on learning to effectively light on location. We will cover portable lights, balancing strobe with ambient light, metering, color correction and light modifiers. Learn how to think through your use of light to cultivate your personal style.

3 CR

Prerequisites: Studio & Light 2 (PUPH 2004) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 4036 FASHION CONCEPTS

This class will explore the basis of fashion photography and will give you an overview of the history of fashion photography as well as provide a working knowledge of; current trends in clothing, hair, make-up, styling, and producing a fashion shoot. Speakers will be brought into class to give demonstrations. The last portion of the class will be devoted to in class shoots with models, hair, and make-up provided. Students in the class must check their e-mail beginning two weeks prior to the semester as the first class assignment is at Fashion Week. This class is a pre-requisite for Fashion Portfolio.

3 CR

Prerequisites: Studio & Light 2 (PUPH 2004) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 4046 BEYOND THE DOCUMENTARY

Exploring the Traditional and Contemporary Genre: This course will explore documentary photography as an evolving genre. Each student will explore a documentary project of his/her choice within a traditional paradigm or one that challenges the documentary style and methodology to portray the complexity of culture and the everyday. This can be achieved in a variety of ways using collaboration, self-portraiture, text-based imagery, traditional documentary models, constructed (or 'faux') realism. The aim is to explore how the photographer depicts both the social reality of the culture observed and our artistic response to it. Also, we will examine the cultural and personal factors that influence a photographer's vision and perception. Class sessions will include discussions, critiques, individual consultation, and guest critics. Additional exploration in literature, film and other visual and literary media will be individually assigned based on each student's project. Reading, research, and writing in the form of a written diary, interviews, caption information, artist statement, and/or a written thesis is essential to this class. Collaborative projects with other photographers or students in other disciplines are possible.

3 CR

Prerequisites: Sophomore Seminar (PUPH 2011) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 4048 PHOTOGRAPHY AS EXPANDED MEDIA

In contemporary art, photographic processes are a starting point to create works that expand from traditional notions of the print. In this course, the technologies and ideas of photography can be mined as a starting point for projects in expanded media. The course will be a means to discuss various strategies and to view applicable work. Installations, conceptual projects, projections, public-sited works, websites, video, slide shows, and artists' books are all potential explorations for this course. We will be viewing contemporary work and concentrating on focused assignments.

3 CR

Prerequisites: Sophomore Seminar (PUPH 2011) or equivalent.

Open to: Non-majors with Departmental approval.

PUPH 4079 PICTURING SEXUALITY

This course examines the photographic representation of the female and male body from the 19th century to our present epoch. The course is a passionate, irreverent, analytical, and rigorous study of how the body has been depicted, perceived, and manipulated in the many and diverse periods of photography. The Photography we will examine will include examples from the following genres: Anthropology; Art Photography: Victorian, Modernist, and Contemporary; Fashion: Surrealist, Avant-garde & Editorial; Amateur Photography: historical sex images by anonymous photographers; Magazine photography; as well as footage and photography from Cinema that overlaps historically with the photography we study. Many artists will be studied incl.: Lady Hawarden, Bellocq, Weston, Man Ray, Bunuel and Dali, Betty Page, Avedon, Fellini, Jan Saudek, Helmut Newton, Guy Bourdin, Larry Clark, Grace Jones, Francesca Woodman, Mapplethorpe, Cindy Sherman, Sally Mann, Catherine Opie, David Lynch, Bettina Rheims, Steven Klein, Araki, Mario Sorrenti, Katy Grannan, to name a few. Students will be expected to contribute original

photographic work in conjunction to the specific periods explored in the class, to culminate in the development of original work unique to each student that explores the body in a personal or commercial style to be developed by each student.

3 CR

Prerequisites: Sophomore Seminar (PUPH 2011) or equivalent.

Open to: Non-majors with Departmental approval.

PRODUCT DESIGN

REQUIRED COURSES

SOPHOMORE

PUPD 2000 DESIGN, RESEARCH & DEVELOPMENT 1

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

3 CR

PUPD 2020 PROTOTYPES 1

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

2 CR

PUPD 2030 MODELS 1

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

2 CR

PUPD 2040 TECHNICAL RENDERING

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

2 CR

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

This course is a requirement for all transfer students.

PUCD 2030 PRESENTATION

See Communication Design section for course description and go to Communication Design & Technology office (Room 1007) for approval.

2 CR

JUNIOR**PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1: FURNITURE**

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

3 CR

Co-requisites: Prototypes 3 & 4.

PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1: 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.

Co-requisites: Models 3 & 4.

PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1: THE PUBLIC REALM

This studio, focused on exploring lifestyles, work patterns and quotidian urban movements that render our society as highly mobile and transitory, is set 5 years into the future. With the increase in digital and computational power becoming both robust and ubiquitous, we will study the effects of pervasive technological infrastructures and the capability to augment 'movements beyond walls'. By 'movements beyond the walls' we mean transitions that occur independently from analog infrastructures such as wireless and P2P, portable work and living surfaces, etc. In other words devices, objects, techniques and methods that promote movement and changes in the way we live, work and play.

3 CR

Co-requisites: Models 3 & 4.

Open to: Non-majors with Departmental approval.

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 3220 PROTOTYPES 3

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

Co-requisites: DESIGN CONCEPTS: FURNITURE.

PUPD 3052 MODELS 3

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

Prerequisites: Models 1 and 2 or Models Intensive.

Co-requisites: DESIGN CONCEPTS: MASS MARKET OR MOBILITY STUDIO.

PUPD 3084 CRITICAL READING & DISCUSSION

This course is designed to build foreign language students' skills in reading comprehension, vocabulary and confidence in English. Using texts related to product design that contain relevant terminology, students will practice looking for clues for general content (titles, subheadings, illustrations), skimming for general content and scanning for specific information. Most importantly, students will be required to practice the interactive skill of asking questions while reading, identifying the main idea and topic sentences, and summarizing a text in their own words. The class will be comprised of reading (silently and aloud), outside writing, discussions, games, presentations and quizzes.

2 CR

Required: FOR TRANSFER STUDENTS AT CHAIR'S DISCRETION.

SENIOR**PUPD 3901 PROFESSIONAL INTERNSHIP**

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

2 CR

PUPD 4000 THESIS & ANALYSIS STUDIO 1

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

4 CR

PUPD 4010 INFORMATION DESIGN 1

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

2 CR

JUNIOR CORE DESIGN ELECTIVES

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 with Departmental 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 with Departmental 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 with Departmental approval.

JUNIOR STUDIO ELECTIVES

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 with Departmental approval.

PUPD 3200 SPECIAL PROJECT 1: LUXURY GOODS STUDIO

In this semester-long course students in Parsons Product Design, Communication Design and Design and Management Programs will be joined by graduate Marketing students from Columbia University's Business School in an advanced seminar on the development of luxury products for prominent manufacturers. This

seminar will engage students in the development of products in response to specific briefs focus on areas of exploration that are of particular interest to the Foundation's participant firms. Working, in class, in team initiated conference and in an on-line environment, students will gain real world experience in the dynamics of interdisciplinary team methods and the convergence of creative and business mind. This course will also provide a rare opportunity for students to interact, in person and on-line, with senior executive of these world-renowned firms.

2-3 CR

Open to: This is an interdisciplinary course, open to students in CD, IDC, Fashion, Design & Management and Design & Technology; come to Product Design office for approval.

PUPD 3200 SPECIAL PROJECT 2: MOVADO

In this sponsored project, teams of students will work with designers and senior staff members of the high end watch manufacturer, Movado, to design collections of products including watches that propose new material usages, jewelry and table top items.

2-3 CR

Open to: This is an interdisciplinary course, open to students in CD, IDC, Fashion, Design & Management and Design & Technology; come to Product Design office for permission.

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

JUNIOR MATERIAL ELECTIVES

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

2 CR

Open to: Non-majors with Departmental approval.

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

JUNIOR DIGITAL ELECTIVES

PUPD 3126 SOLID WORKS

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

2 CR

Prerequisite for Product Students: Introduction to CAD

Open to: CD, IDC and Digital students; come to Product Design office for permission.

PUPD 3226 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. **Prerequisites:** Solid Works 1.

2 CR

Open to: CD, IDC and Digital students; come to Product Design office for permission.

SENIOR STUDIO ELECTIVES

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 with Departmental approval.

PUPD 3052 MODELS 3

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

Prerequisites: Models 1 & 2 or Models Intensive.

PUPD 3200 SPECIAL PROJECT 1: LUXURY GOODS STUDIO

In this semester-long course students in Parsons Product Design, Communication Design and Design and Management Programs will be joined by graduate Marketing students from Columbia University's Business School in an advanced seminar on the development of luxury products for prominent manufacturers. This seminar will engage students in the development of products in response to specific briefs focus on areas of exploration that are of particular interest to the Foundation's participant firms. Working, in class, in team initiated conference and in an on-line environment, students will gain real world experience in the dynamics of interdisciplinary team methods and the convergence of creative and business mind. This course will also provide a rare opportunity for students to interact, in person and on-line, with senior executive of these world-renowned firms.

2-3 CR

Open to: This is an interdisciplinary course, open to students in CD, IDC, Fashion, Design & Management and Design & Technology; come to Product Design office for permission.

PUPD 3200 SPECIAL PROJECT 2: MOVADO

In this sponsored project, teams of students will work with designers and senior staff members of the high end watch manufacturer, Movado, to design collections of products including watches that propose new material usages, jewelry and table top items.

2-3 CR

Open to: This is an interdisciplinary course, open to students in CD, IDC, Fashion, Design & Management and Design & Technology; come to Product Design office for permission.

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

Open to: Non-majors with Departmental approval.

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 3222 PROTOTYPING INTENSIVE

Students will explore a variety of manufacturing techniques used in the fabrication central to design activities and concept applications. Supervised instruction in traditional and experimental woodworking techniques will be explored. Shop safety will be covered and exercised. Students will create samples and full size prototypes that will be presented and used in group discussions. Time management and efficient use of materials will be emphasized.

2 CR

Open to: This is an interdisciplinary course, open to students CD, IDC, Fine Arts and Design & Technology.

PUPD 3225 MODELS INTENSIVE

Please see department for full course description.

1-2 CR

PUPD 3900 INDEPENDENT STUDY

Please see department for approval

1-6 CR

GRADUATE ARCHITECTURE

REQUIRED COURSES

Required course are open to all Departmental Students as an elective with permission of the Program Director and Instructor.

FIRST YEAR

PGAR 5001 DESIGN STUDIO I

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

6 CR

PGAR 5013 REPRESENTATION & SPATIAL REASONING I

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

4 CR

PGAR 5023 CONSTRUCTION TECHNOLOGY 1

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

3 CR

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

PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE

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

3 CR

PGAR 5113 ISSUES & PRACTICES MOD ARCHITECTURE 1

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

3 CR

SECOND YEAR

PGAR 5123 THEORY OF ARCHITECTURAL FORM

Theory of Architectural Form is intended to introduce graduate students in architecture to the key debates and theoretical writings that have influenced the discipline since the 1960's and to examine theory in its historical context. The class will present theories that emerged as discourses in the 'West' after 1966. The course will explore a range of parallel contemporary theoretical topics, ranging from globalization and digital

practices to the “new subjects” of history: feminism, post-colonialism, cosmopolitanism and so on. While the class concentrates on writings since 1966 to offer a more complete picture of contemporary theory, a number of earlier texts will be addressed insofar as they are necessary for a more complete discussion of contemporary theory.

3 CR

PGAR 5201 DESIGN STUDIO 3

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

9 CR

PGAR 5213 STRUCTURAL TECHNOLOGY 1

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

3 CR

PGAR 5313 ENVIRONMENTAL TECHNOLOGIES

This course investigates technologies that produce controlled environments for human comfort. Heating, ventilation and air conditioning are seen in the context of natural processes and alternative technologies, such as the passive and active uses of solar and wind energies. Other topics include lighting, acoustics, vertical transportation and mechanical and electrical systems.

3 CR

THIRD YEAR

PGAR 5401 DESIGN STUDIO 5

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

9 CR

PGAR 5414 RESEARCH SEMINAR: CITIES & DETAILS

This seminar course allows graduate students the opportunity to engage architectural research in a seminar setting on a topic set forth by the faculty. In particular, distinct methodologies of architectural 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

PGAR 5513 THEORY OF URBAN FORM

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

3 CR

PGAR 5403 THESIS PREP

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

1 CR

PGAR 5900 INDEPENDENT STUDY

Please see department for approval.

1-3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see department for approval.

.5-3 CR

PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP

Please see department for full description and approval.

3 CR

PGAR 5910 MAINTAINING STATUS

Please see department for full course description and approval.

0 CR

MFA DESIGN & TECHNOLOGY

COLLABORATION STUDIOS: All MFADT Students must 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.

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.

PGTE 5120 COLLABORATION: ART FOR MUSIC

Art for Music Video CollectiveFaculty: Nicole DiDioThe art for Music Video Collective is a mutable group of visual artists that come together and develop live video projection programs for performers, bands and festivals. Artists in the collective work closely with musicians, art directors and producers to develop robust visual components to accompany (but not upstage) live performance. The collective uses narrative strategy and branding techniques to develop a look, feel, style and program that not only reflects the performers' or festivals' story but one that enhances and adds to the ambience, atmosphere and identity of the performance. The AFM Collective's goals are simple: 1. To facilitate a large-scale collaboration and continuous dialogue among visual artists and musicians. 2. Weigh-in to the video art projection scene with acutely honed skills, expansive creativity, and something worthwhile to look at. Besides the band. No Fractals. No Lens Flare. **Prerequisites:** Must have intermediate to expert skills in After Effects, Combustion or Shake; basic to expert skills with video shooting and editing. Must have basic to expert skills in branding and design.

Open to: Non-majors with Departmental approval.

3 CR

PGTE 5120 COLLABORATION: MOBILE MEDIA

Mobile MediaFaculty: Stephanie Owens and Colleen MacklinThis course looks at the relationship between urban information networks and its impact on our identification with place. Working from an understanding of how we use mobile technologies to dislocate and "virtualize" ourselves as citizens and people, we will investigate how we can use the same networks to re-inscribe our sense of physical proximity and location. In conjunction with course readings and discussion, we will use the class to develop a location-aware, mobile phone project in Mumbai, India, focused on the neighborhood of the mill district where rapid urban transformations are taking place. Project development will focus on the use of locative media, and the tactical use of art/design to create a geo-tagged "media cloud" over the neighborhood to establish a street-accessible narrative of its history. There is a possibility of continuance on this project for some students in January, with international travel involved..

Open to: Non-majors with Departmental approval.

3 CR

PGTE 5120 COLLABORATION: MTV GAME COLLABORATION

MTV Games: From Design to DeliveryFaculty: Austin ChangAre you interested doing game design, game art, character animation, or game programming? In this studio, students will work in teams create an online web game from design to delivery. The game(s) will have the potential to be featured on one of MTV Networks Online Game channels (MTV.com, VH1.com, ComedyCentral.com, Spiketv.com, and CMT.com) as an original title with development credits going to the students. Small production teams of game artists, designers, and programmers will be formed to concept, design, prototype and develop original full-scale online games. The class will be run exactly like a professional game development studio with students filling the roles of game designer, art director, engine programmer, sound designer and QA tester. The 15-week studio will follow a full development cycle of brainstorming, game design conception, art asset creation, game engine development, prototype building, alpha, beta and gold release. The studio will emphasize an iterative design process and proper game development techniques. Throughout the studio, industry professionals specializing in different aspects of game development will assist the class and critique progress during the different stages of development. At the end of the studio, all games will be critiqued and evaluated by game industry veterans. **Prerequisites:** Knowledge of design software and the flash or shockwave development platform.

Open to: Non-majors with Departmental approval.

3 CR

PGTE 5120 COLLABORATION: PROJECT LAB: OPEN SOCIETY

Project Lab: Open Society InstituteFaculty: Colleen Macklin and TBAThis collaboration studio focuses on interface design and usability for four software projects sponsored by the Open Society Institute and Woodrow Wilson Center. These projects may continue into January as paid assistantships, will the possibility of travel involved. 1. Gadgets is a project that combines wiki, blog, and mailing list, and is intended for use in "low resourceenvironments", i.e., the developing world. 2. WordForge is a software tool - a set of tools -- that will help to manage volunteer translation efforts of open source software for localization. It's being developed simultaneously by teams in Cambodia and South Africa. 3. Psiphon is an open source tool intended to help non-technical websurfers in repressive countries circumvent internet censorship and surveillance of web activity. 4. EPA game concepts and review: Game concepts for environmental protection as well as a review of current environmental games. **Prerequisites:** Skills and interest in visual design, interface design, game design and usability.

Open to: Non-majors with Departmental approval.

3 CR

PGTE 5120 COLLABORATION: SPY IN THE LAB

Spy in the LabFaculty: Sven TravisThis project will continue DT's groundbreaking interaction with Tsinghua University in Beijing. Students and faculty at Parsons will work with a team from Tsinghua to design, build, and implement two internet-controlled RC vehicles. Each vehicle will carry video, audio, and possibly a squirt gun. One vehicle will be installed in Parson's 10FL Lab in NYC and will be controlled by the Tsinghua team. The other vehicle will live in Tsinghua's vast new interactive media facility (4th Road, Beijing), and will be controlled by DT. The vehicles will be controlled-- and return content will be viewed-- via a web interface, which we will design and implement in the course. No prior programming or physical computing skills necessary. Areas of interest: web design, Internet video streaming, robotics, physical computing, and programming

Open to: Non-majors with Departmental approval.

3 CR

PGTE 5120 COLLABORATION: STORYBOARDING AND TELLING

Storyboarding StorytellingFaculty: Rachel JohnsonIn this storyboarding/storytelling collaboration, students will learn the intricacies of storytelling through pictures. We will read, watch, and analyze films and, in addition,

we will, storyboard a variety of scripts, with the goal of producing a final original script to be used by students in the second semester for a stop-motion animation project

Open to: Non-majors with Departmental approval.

3 CR

REQUIRED COURSES

FIRST YEAR

PGTE 5200 MAJOR STUDIO: INTERFACE

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

6 CR

Open to: Majors Only.

PGTE 5161 CREATIVITY AND COMPUTATION

Computation is at the center of Design and Technology activity. So is creativity. What is the relationship between these core elements of the program? Through weekly lectures, visiting speakers and hands-on labs the Creativity and Computation course introduces students to a wide range of technical, theoretical, and aesthetic issues important to the creative technologist. Each week, the lecture will present an overview of a particular area (computer history, artificial intelligence, human/computer evolution, hardware, software, networks, operating systems, new media theory, ethics). Some lectures will be augmented with talks from DT Core Faculty. In addition to the lecture, a weekly lab will introduce students to the experience of programming through hands-on execution of several projects. Project topics include Processing, A-life, Mindstorms Robotics, computer vision, sensors and switches, and neural networks.

Throughout the Creativity and Computation experience, care is taken to engage students on their own level of interest and expertise. Open discussion in the lecture and lab environment is encouraged. All lectures close with a question/answer session. Students connect with the lab programming experience as they choose; those with professional or academic backgrounds in computer science often take on advanced development, administrative, or system analysis roles, where neophytes are brought along more gently. Many find themselves somewhere in between. Books for the course include *The Language of New Media* (Lev Manovich), *The Age of the Spiritual Machine* (Ray Kurzweil), *Creation* (Steve Grand), and *Perillo Street Station* (China Mieville).

3CR

Open to: Majors Only.

PGTE 5162 CREATIVITY AND COMPUTATION LAB

Students in Creativity and Computation must also enroll in one weekly lab section.

0 CR

Open to: Majors Only.

SECOND YEAR

PGTE 5300 THESIS STUDIO 1

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

Open to: Majors Only.

PGTE 5126 THESIS WRITING AND RESEARCH LABORATORY

Learning to use design writing as a way to document and develop research concepts, methods, and prototypes is the primary objective of the Thesis Writing and Research Laboratory. Students will explore various forms of design writing including (but not limited to) white papers, essays, process documents, and design briefs as forms of expression for their thesis concepts. The goal is to begin to better understand the range of writing activities in which design technologists engage, and to see the invaluable role writing plays as a creative and critical act within the thesis design process. Writing fundamentals will be covered.

including structure (part to whole organization, hierarchical headings to guide readers); connectivity (coherence and flow of main ideas with supportive illustrative, detail, part introductions, transitional phrases), mechanics (sentences and paragraphs as units of thought; vocabulary that conveys meaning) and author voice/persona (direct communication with readers about the project and its process).

3 CR

Open to: Majors Only.

ELECTIVES

PGTE 5003 INTRO: 3D MODELING AND EFFECTS

This course will introduce Maya and the production techniques of 3D modeling and animation to first year students interested in animation. This course is a prerequisite for CGI Character: Maya 2 and CGI Lighting & Rendering: Maya 3.

3 CR

Open to: Non-majors with Departmental approval.

PGTE 5006 3D LIGHTING AND VISUAL EFFECTS

Focusing on tools and methodologies for creating complex imagery for animation and visual effects, this is a high-level course in Maya. Topics will include particles and fields, dynamics, complex shading networks for unique rendering situations, fur, cloth, and a basic introduction to MEL (other topics may be added depending on students needs/interests). Topics will be explored through demonstrations and lab time in class. An emphasis will be placed on "under the hood" experimentation through custom expressions and other procedural techniques. Homework tasks and a final project will be assigned.

3 CR

Prerequisites: Intro: 3D Modeling and Effects or Intro: 3D Character Animation with a grade of B or better.

Open to: Non-majors with Departmental approval.

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 Departmental approval.

PGTE 5029 DIGITAL MOTION 1

An intensive technical introduction to Adobe After Effects that explores its use in the creation of motion graphics, special effects and experimental animation. This is a class for people with no previous After Effects experience or for those who have a basic understanding of the software but would like to polish what they know and continue on to an intermediate user level hence preparing for advanced applications. In addition the class will contextualize their work by reviewing both current and older pieces of influential media for breakdowns and class discussion.

3 CR

Prerequisites: Digital Audio & Video, basic knowledge of Photoshop and Illustrator and digital video applications.

Open to: Non-majors with Departmental approval.

PGTE 5030 DIGITAL MOTION 2

Quite simply, everything you always wanted to learn about After Effects and more. This class picks up where Digital Motion 1 left off, exploring the advanced features of After Effects Professional Bundle. All the bells and whistles of the latest version of the software will be explored, including brand new effects, working with After Effects 3D environment and cameras, advanced text tool capabilities, simulation and particle systems, expressions, and compositing techniques. This course is appropriate for students concentrating in broadcast/motion graphics as well as 3D animation students seeking post-production compositing skills. Pre-requisite is Digital Motion 1 or instructor permission through demonstrable After Effects experience.

3 CR

Prerequisites: Digital Motion 1 with: Undergrad- a grade C or better , Grad-a grade B or better
Primary software used: Adobe After Effects.

Open to: Non-majors with Departmental approval.

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

PGTE 5042 GAME DESIGN

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

3 CR

Open to: Non-majors with Departmental approval.

PGTE 5044 INTRO TO DATABASES: PHP & MYSQL

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

Prerequisite: Advanced Web Design or knowledge of basic HTML and JavaScript.

Open to: Non-majors with Departmental approval.

PGTE 5056 Everyday Pixels

In this code-based course, students will explore both aesthetic and functional aspects of processing on the pixel plane. Pixels will be examined within the context of the blank digital canvas, the photograph, and the moving image. Topics covered will include image input and output, as well as image filtering, image compositing, and image analysis techniques. Basic video processing and object tracking methods will also be reviewed. Weekly assignments will ask students to solve both technical and creative challenges using C/C++ in concert with several open source programming libraries. In addition to weekly assignments, students will complete three significant projects throughout the semester.

3 CR

Prerequisites: One semester's prior programming experience in java, C/C++, or equivalent, is required.

Open to: Non-majors with Departmental approval.

PGTE 5058 Internet Applications: Server-side

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

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

Open to: Non-majors with Departmental approval.

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 Departmental approval.

PGTE 5067 LIVE DATA STREAM AND PROCESSING / SETPIXEL CI

This course will examine creative imaging through code, specifically programming for real-time media. Students will be expected to use programming environments and the C/C++ programming language to

complete engaging visual projects that use live streaming video, audio, or some other type of live data (rss feeds, etc.) Relevant approaches will be discussed. This is for students who aren't afraid to get their hands dirty with code in the pursuit of compelling digital results.

3 CR

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

Open to: Non-majors with Departmental approval.

PGTE 5070 INTRO TO ANIMATION CONCEPTS

This course covers drawing from the model for motion, position, weight, attitude and character and traditional frame by frame cel animation. Students develop an understanding of the basic principles of squash and stretch, anticipation and follow through, easing in and out, overlapping and secondary action, exaggeration and the walk cycle. We will shoot video pencil tests to study motion and its effects. Also covered are: storyboarding for aspect ratios, camera position and camera motion (Basic perspective); producing story reels with sound to time; composing and prototyping in front of the camera with 3D physical props and characters; scriptwriting; character design and character bibles; and acting for animation.

3 CR

Open to: Non-majors with Departmental approval.

PGTE 5071 INTRO TO BROADCAST DESIGN CONCEPT

Please see department for full course description

3 CR

PGTE 5083 The Five Obstructions: Digital Video

In the year 2000, famed Danish filmmaker Lars Von Trier – father of the Dogme95 school of filmmaking – co-directed, along with his mentor, renowned Danish experimental-filmmaker Jørgen Leth, the feature-film "The Five Obstructions." In the film, Von Trier challenges Leth to remake his 1967 short film, "The Perfect Human" five times; with each iteration, however, Von Trier places a finite number of material "obstructions" on the re-made film. Leth must, in turn, obey the mandates or, essentially, fail, along with the project.

Within the scope of the class, students will be challenged to re-make Leth's legendary short film "The Perfect Human" up to five times, with a pre-determined set of "obstructions" placed on each iteration. The goal of this course is to challenge the students to negotiate and trust the boundaries of form, technology, artistry, use, and socialization.

3CR

Prerequisites: Basic digital and/or film production, basic Final Cut/Avid editing, animation.

Open to: Non-majors with Departmental approval.

PGTE 5045 GAMES, MODS, AND CODE

This course offers students of all levels of expertise interested in games a chance to collaborate within a real-world production model to produce a series of game mods using a game engines, machinima techniques, and in-game editing tools, which involves the skills of programmers, animators, 3D modelers, character, level, and game designers.

Open to: Non-majors with Departmental approval.

PGTE 5084 MAKING WIRELESS TOYS

This is a hands-on wireless toy making class. We will look at, survey, play-test, and dissect mainstream and designer toys. The class will focus specifically on "interactive-plush toys" and "wireless tactile interfaces."

We will work hands-on with basic electronics, as well as, designing, sewing, and stuffing soft toys. We will examine the core interaction principles prevalent in today's toy industry and digital culture. By making real stuffed-toys, students will deepen their understanding of physical interactivity which can enlighten real-space installations and physical aspects of DT projects in general. Experience with physical-computing and/or sewing and fashion-design recommended.

Open to: Non-majors with Departmental approval.

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 Departmental approval.

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. Primary software used: ProTools

3 CR

Open to: Non-majors with Departmental approval.

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. **Prerequisites:** students must have completed the Sound I course, or come in with an advanced understanding of the principles of digital audio and sound synthesis.

3 CR

Prerequisites: Sound Design 1 with a grade of B or better.

Primary software used: ProTools, Reason, MIDI, Audacity.

Open to: Non-majors with Departmental approval.

PGTE 5097 FASHIONABLE TECHNOLOGY: CONNECTION

Fashionable Technology investigates the relationship between wearable technology, fashion, design, and architecture. The course builds on the foundation knowledge developed by students in design and technology degree. It incorporates and addresses the integral value of technology within fashion, healthcare, and sports with modules focusing on electronic fabric connections.

Contextual analysis, developed in group projects, reveals and defines the aspects of communication, aesthetics and functionality with specific focus on the idea of "connection". A parallel understanding of embedded system design, networked environments, and interdisciplinary design issues validate the feasibility of such wearables. The culmination of the course is the creation of a working prototype that incorporates functionality, practicality, and aesthetic appeal.

Open to: Non-majors with Departmental approval.

3 CR

PGTE 5118 ITERATIVE RESPONSES TO NARRATIVE

Part One

The first half of the semester will focus on narrative, story design, script, time, sequence, and structure. This course is not limited to film based linear narrative projects. Projects including staged performances, installation and video based works, and multi-linear interactive works will also be considered. Each of you will consider the importance of Design and Technology in the context of this work. One may need to focus on writing a small story to be crafted for a linear filmic piece. Another may need to write a scenario based piece for a multi-component installation with multiple convergence points. The filmmaker may need to design time, sequences, shots, environments. The installation artist may have narrative components to be conceptualized and built as staged events or as the filmic components of a larger context. Each participant will be involved in writing, reading, and presenting written and story boarded script/story ideas in a workshop environment. We will also look at alternative methods of story documentation for production outside of script writing. This area might find its way back to multi-media based projects, live action scenarios, and interdisciplinary or performance based works.

Part Two

In the second half of the semester, we will focus on environment, staging, atmosphere, design details, construction, materials, etc. You will develop design documents and strategies for making physically manifested objects, environments, staged events, theatrical and film based productions. Architectural delineation, plans, sections, details, etc. will be discussed. The emphasis here will be on Craft; how to craft and design an environment, set, or object in which the narrative sequence, a physical experience, an event, etc. takes place. Special interest will be given to the evolution of a project from the conceptual through the schematic to the designed, with additional focus on the subtleties and nuances of the details that make the project something special and unique.

Each participant will develop an enhanced understanding of the critical steps required to conceptualize, design, document, detail, and build a range of works.

3 CR

Open to: Non-majors with Departmental approval.

PGTE 5142 INTRO: 3D CHARACTER ANIMATION

For serious animators only. 3D virtual space concepts and a robust examination of all aspects of the interface, lighting, rendering, etc. production pipeline, and compositing issues. The course offers methodologies that can be used in MFA Major Studio, Animation Concepts, Project Studio, and Collaboration Studios. This course is for animators preparing for a career in the gaming, animation, or entertainment industries.

3 CR

Open to: Non-Majors with permission.

PGTE 5143 3D CHARACTER ANIMATION LAB

Because of the intensity and speed of the Introduction to 3D Character Animation, students enrolled in this course must also attend this support lab, which meets 3 hours per week.

0 CR

Open to: Non-majors with Departmental approval.

PGTE 5156 DESIGN PROCESS: VISUAL COMMUNICATION

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

3 CR

Open to: Non-majors with Departmental approval.

PGTE 5900 INDEPENDENT STUDY

Please see department for course description and approval

1-6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for course description and approval.

.5-2 CR

Offered through PRODUCT DESIGN

PUPD 3000 DESIGN CONCEPTS & APPLICATIONS 1: PUBLIC REALM

The public realm as a paradigm, within contemporary society, has come under scrutiny from politicians, civil and human rights activist, corporate and public sponsors, environmentalist and many other invested parties. Designers are confronted with negotiating these contested terrains in search for solutions that respond to all these forces while addressing disciplinary tropes, ideological frameworks, and stylistic/ formal manifestations. We will locate the role of products, systems, technology and designers in the 'hot seat' of this debate to carve out a responsible (sustainable and proactive) embodiment; one that improves the quality of the places we inhabit daily. Potential 'sites' of investigation could be, urban parks, street furniture (seating, signage, street lights), waste disposal, etc. In this course we will team up with entities that play vital roles within the life of the city, such as the Department of Sanitation, Public Art Fund, and the Design Trust for Public Space amongst others. Our challenge will be to produce solutions and responses that are as unique and complex as the problems themselves.

3 CR

Co-requisites: Models 3 & 4

Open to: non-majors; come to Product Design Office for approval. For Design & Technology students, this is a Core 5 Studio.

MFA FINE ARTS

REQUIRED COURSES

PGFA 5001 and PGFA 5003 GRADUATE FINE ARTS 1 and GRADUATE FINE ARTS 3

Graduate Fine Arts classes are made up of several components: core faculty meetings, "Graduate Theory, Practice, & Career", "Thesis Lectures", reviews, critiques and visiting faculty. Fine Arts students join together in small groups of 10 or less and work together under the guidance of a core faculty member. The interaction between the disciplines for both students and faculty is lively and productive, creating a climate very conducive to artistic experimentation and growth. The studio MFA 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. During all critiques, peer participation is required and valued as part of the process of being part of an artistic community. 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. As part of the examination of the current state of the art community in NYC and the larger art world, faculty introduce readings, topics for discussion, and strategies for interaction with this community. The Visiting Artist Program allows students to bring working artists of their choice into their studio for critiques and discussion.

10 CR

Open to: Majors only.

PGFA 5011 and PGFA 5013 GRADUATE SEMINAR 1 and GRADUATE SEMINAR 3

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 usages. The seminars are divided into two, with first year painting and sculpture students meeting as a group and second year painting and sculpture 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 second year students prepares the student to write an MFA Thesis. Through frequent short writing assignments that rehearse the questions of the thesis, readings of artists' writings, and exploration of other writings relevant to the students' work, graduate students in painting and sculpture learn to write about their own artwork and develop writing, as a professional tool in their lives as artists. This course encourages the use of writing as an arena for the development of thought through a process of clarification of ideas. The purpose of the MFA Thesis is to provide a site for a process of self-investigation that can be beneficial for studio work as well as for a professional life after school.

3 CR

Open to: Non-majors with Departmental approval.

PGFA 5023 GRADUATE THEORY, PRACTICE, AND CAREER 1

This class, required for all 2nd year MFA students, is integrated into the Graduate Fine Arts 3 curriculum and Fine Arts Lecture Series. Developed with a grant from The Emily Hall Tremain 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: 2nd year Majors only

PGFA 5230 MFA VISITING FACULTY

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 INDEPENDENT STUDY

Please see department for approval.

1-3 CR

PGFA 5902 PROFESSIONAL INTERNSHIP

Please see department for approval.

1-3 CR

MFA LIGHTING DESIGN

Required course are open to all Departmental Students as an elective with permission of the Program Director and Instructor.

FIRST YEAR**PGAR 5040 MODERN AND POSTMODERN ARCHITECTURE**

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

3 CR

PGAR 5113 ISSUES & PRACTICES MOD ARCHITECTURE 1

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

3 CR

PGLT 5001 LIGHTING STUDIO 1

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

6 CR

PGLT 5102 LIGHT, PERCEPTION & CULTURE 1

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

3 CR

PGLT 5111 PRINCIPLES OF LIGHTING

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

3 CR

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

SECOND YEAR

PGLT 5003 LIGHTING STUDIO 3

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

6 CR

PGLT 5115 LUMINAIRE DESIGN

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

3 CR

PGLT 5116 LUMINAIRE AND SYSTEMS TECHNOLOGY

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

3 CR

PGLT 5126 Thesis Seminar

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

3 CR

ELECTIVES

These elective classes have limited enrollment. Priority is given to graduate and undergraduate students in the Department of Architecture, Interior Design and Lighting. Students in outside programs are required to obtain permission from the Department of Architecture, Interior Design, and Lighting prior to registration.

PGAR 5580 DIGITAL PRESENTATION

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

3 CR

PGAR 5590 SET DESIGN & PERFORMANCE STUDIES

This course is an introduction to scenic design and will engage in an active exploration into the possibilities of design for the stage. To this end we will investigate the characteristics of designs for the stage that render it a unique built form. We will focus on the creation of a space for the actions of the performative event to unfold in over time, through events ranging from dance performances; non-linear narrative plays, traditionally constructed plays, opera and other music events.

3 CR

PGAR 5605 DIGITAL ARCHITECTURE 1

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

3 CR

PGAR 5611 EXHIBITION DESIGN 1

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

3 CR

PGAR 5631 ARCHITECTURE & SOCIAL PRACTICE

This seminar examines the relationship between architecture and social or cultural practices. The topic of focus is determined by the faculty member leading the seminar to enable the engagement of a topic critical to contemporary thought. Past topics have included the examination of the California Case Study House program and the cultural debates around the formation of European Modernism. Central to this seminar is the close, critical, and historical examination of the embedded relationships that inform and transform architectural practice.

3 CR

PGAR 5725 MATERIALITY, METHODS & INTENTIONS

A fundamental assumption of this course is that Architecture is a more profound building art when its detail elements are conceived in a manner that reinforces a larger idea about the whole. Through a series of historic inquiries into specific works of architects from WW2 to present, and in more abstract studies of contemporary material assemblage this seminar will explore architectural detailing in relation to cultural context and theory. The pursuit of experimental and analytical drawings and models in student research will examine the relation between representation and intention in the work being studied (and in the analysis being performed.)

3 CR

PGAR 5825 LANDSCAPES & ARCHITECTURE

This course is about the dynamism of landscapes seen through the workings of these operations, the lands that they engage, their transformative agency, and the measures that they reveal. Through a series of studio exercises the students will engage the representational regimes that drive these practices – topography, geology, hydrology, hydraulics, taxonomy, etc. These exercises will allow us to understand how these practices are conducted, what they reveal (and conceal) of the elements of the land that they transform (rocks, soil, plants, water, etc.), and the particular landscapes that they facilitate/create.

3 CR

PGLT 5141 LIGHTING: A DESIGN HISTORY

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

3 CR

PGAR 5581 MONUMENT & AMERICAN LANDSCAPE

This class looks at the proposition of the modern monument in the United States as the democratic monument. As part of the larger experience of modernity in which the sense if not the reality of an advancing mass culture made the conventional monument appear irrelevant, the democratic monument suggests an artifact that is more responsive to and less autonomous from the surrounding cultural and physical landscape. Moreover, the prospective politics of the democratic monument is not merely symbolic but has material effects in the potential shaping of the American landscape as a topographic democracy.

3 CR

PGAR 5571 LIGHTING PRINCIPLES IN ARCH & INTERIOR DESIGN

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

3 CR

PGLT 5900 INDEPENDENT STUDY

Please see department for approval.

1-3 CR

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see department for approval.

.5-3 CR

MFA PHOTOGRAPHY

REQUIRED COURSES

FIRST YEAR

PGPH 5003 INDEPENDENT STUDIO I

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

3 to 6 CR

Prerequisites: None.

Open to: Majors only.

SECOND YEAR

PGPH 5110 INDEPENDENT STUDIO III

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

3 to 6 CR

Prerequisites: Independent Studio II.

Open to: Majors only.

ELECTIVE COURSES

PGPH 5008 PHOTO TOPICS: Beauty Now

How do we relate to beauty now? When did beauty become a bad word 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 outrageous images. These purveyors of ugly, vulgar, overwrought, sentimental, cliched, repellant, 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 related to some notion of beauty? Is this trend very different from the practices of conceptual artists, some of which 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

Prerequisites: None.

Open to: Graduate level students with Photography department's permission.

PGPH 5112 CONTEMPORARY STRATEGIES

This critique class is designed to supplement and assist the development of your studio work. With this in mind we will investigate methods of production in art and photography in an effort to understand their relationship to the personal practice of image making. Through weekly exercises, readings, slide presentations and critique, the class will attempt to locate each student's work within the context of these issues in order to provide a deeper understanding of the work and its relationship to contemporary visual culture.

3 CR

Prerequisites: None.

Open to: Graduate level students with Photography department's permission.

PGPH 5205 SPECIAL ELECTIVE

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

1 to 3 CR

Prerequisites: 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.

.5-3 CR

Prerequisites: Must receive approval from department.

Open to: Majors only.

PGPH 5901 PROESIONAL 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 an 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.

1- 2 CR

Prerequisites: Must receive approval from department.

Open to: Majors only.

MA HISORY OF DECORATIVE ARTS AND DESIGN**REQUIRED COURSES: FIRST YEAR****PGDE 5105 PROSEMINAR**

Faculty: Ethan Robey

The Proseminar equips students with the skills required for scholarship in the history of decorative arts. In-class discussions introduce a range of methodologies and critical approaches. Exercises train students in essential tasks such as conducting formal analyses, writing catalogue entries, and making visual presentations. This writing-intensive course stresses the mechanics of expository writing through projects that require students to conduct and integrate primary and secondary source research. Each student selects one work from the Cooper-Hewitt collection to study throughout the semester. Grades will be calculated as follows: Attendance/preparation/class participation (20%); Two short papers (10% each, 20% total); In-class presentation (20%); Final paper (20-25 pages) (40%). Preliminary drafts of papers, proposals, and bibliographies will also be submitted throughout the semester. These will be corrected but not graded.

3 CR**PGDE 5100 SURVEY OF DECORATIVE ARTS I: RENAISSANCE TO NEOCLASSICISM**

Faculty: Lorraine Karafel

This course provides an overview of European decorative arts from the fifteenth through the eighteenth centuries, focusing on Italy, France, and England. Discussions concern style, function, and meaning of the decorative arts in both daily and ceremonial life. Drawing on interdisciplinary readings, the course considers objects and ornaments within their cultural, political, and social contexts. As the semester progresses, students explore how the transmission of style, the migration of craftsmen, the availability of exotic new materials and techniques, and the development of artist-designers who created unified decorative schemes, all led to the establishment of an international vocabulary of design.

Course requirements: four short papers (40%), midterm exam (30%), and final exam (30%).

3 CR

ELECTIVES

PGDE 5160 DOMESTIC ARCHITECTURE AND ITS ARTS IN EARLY MODERN ITALY, 15TH-16TH C.

Faculty: Tracy Ehrlich

This seminar will examine the domestic architecture of early modern Italy in relation to social, political, and intellectual life. Focusing on the major cities and courts of the Italian peninsula, Florence and Rome in particular, we will consider such questions as the organization of space in relation to function and use; the iconography of architectural form; the character and meaning of interior decorations, particularly moveable objects; and the role of gender in the design of domestic space. Over the course of the semester we will consider palaces and villas, vernacular architecture, gardens, and the decorative arts, taking up such special topics as dining rituals, collections and cabinets, rites of birth and marriage, services and staff. Readings will include texts on the history of the family and the organization of courtly households.

Short, weekly presentations will stand in lieu of a midterm and will constitute, along with class participation more generally, 25% of the term grade. The research presentations will constitute 25% of the term grade; the final paper 50%.

3 CR

PGDE 5145 A HISTORY OF TEXTILES: DESIGN AND TECHNIQUE

Faculty: Susan Brown

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

Assessment: Three preliminary assignments on technical analysis, sources, and context: 30%; Object analysis quiz: 10%; Research paper and presentation: 45%; Participation: 15%.

3 CR

PGDE 5164 ADVERTISING IN AMERICA: THE 20TH CENTURY

Faculty: Marilyn Cohen

This course will examine advertising in America both historically and thematically. Beginning in the late 19th century and coming up to the present advertising will be analyzed in relation to the evolution of American commercial life and society. Print advertisements, posters, television and film will be investigated from the perspectives of nationalism, racism, feminism, consumerism, and postmodernism. Run as a seminar class participation is essential and will count as 30 percent of the grade. Students will be responsible for bringing in material for discussion as well as a final presentation.

3 CR

PGDE 5162 FRENCH VISUAL CULTURE FROM ROCOCO TO REVOLUTION

Faculty: Laura Auricchio

The visual arts, like society more broadly, underwent tremendous upheavals in eighteenth-century France. Focusing on the reigns of Louis XV and Louis XVI, this course examines a broad range of visual culture – furniture, ceramics, metalwork, wallcovering, painting, costume, interiors – in historical and social context. Designed for students already familiar with the broad stylistic changes of the period, the course addresses issues including patronage and politics, institutional contexts, cross-cultural exchanges, and interactions among the arts. Readings include primary sources (available in translation) as well as recent and classic scholarship. Whenever possible, objects from the Cooper-Hewitt's collection will serve as the focus of study. An ability to read French will be helpful but is not required. Course requirements: Attendance / preparation / participation (*includes response papers and/or discussion questions based on readings) (20%); In-class presentation (15 min.) (20%); Final project: preliminary assignments (20%); Final proj. 15-page paper (40%)

3 CR

PGDE 5215 DESIGNING AMERICAN LIFESTYLES: 1876-1976

Faculty: Donald Albrecht

This course will examine key American architecture and design movements that were shaped into compelling "lifestyles" not only by the design community, but also by media figures and tastemakers. The role of books, magazines, exhibitions, films, department stores, and museums will be emphasized in the creation of such socially and culturally significant movements as modernism, the colonial revival, and the

arts and crafts. The impact of powerful events in the nation's history, such as World War II, will also be discussed.

Assessment: Final paper (30%); Final exam (15%); Mid-term exam (15%), In-class student research presentations (25%); Class participation (15%).

3 CR

PGDE 5212 BRITISH & AMERICAN SILVER, 1760-1900: FROM CRAFT TO INDUSTRY

Faculty: Deborah Dependahl Waters

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

Course requirements: a midterm examination covering assigned readings (20% of final grade); an oral presentation on source materials for study of nineteenth-century British or American silver, such as the Gorham or Tiffany archives (20% of final grade), and two papers and accompanying oral presentations (each 30% of final grade). The first paper is a museum acquisition recommendation, for a specific lot offered for sale in the New York market at auction in the October 2006 silver sales or by a dealer displaying wares in a shop or at an show. The second paper will be a catalogue entry for a "masterwork" of British or American nineteenth-century silver chosen from a museum collection for a "virtual loan exhibition." Topics must be approved in advance to prevent duplication of objects or maker/manufacturer selected.

Students should have a 10X pocket magnifier or glass, and lightweight white cotton gloves (see Light Impressions catalogue) for field object examination. All students should read the recommended texts as well as specific readings listed on the syllabus for each course session; chapters from other titles on the reserve reading list should be covered as appropriate to class topics or individual projects.

3 CR

PGDE 5229 FASHIONING THE POST-MODERN ERA: PASTICHE, NOSTALGIA, AND RE-APPROPRIATION IN LATE TWENTIETH CENTURY FASHION (1960-2005)

Faculty: Elyssa Da Cruz

With an increased awareness of trends towards globalization and homogenization in haute couture, and the rise of the prêt-à-porter, fashion créateurs of the late twentieth century struggled to reinvent the art form through various revivals and aesthetic pastiches. This course will touch on the Mod phenomenon and the resulting formation of Space-Age couture, framing it contextually within the broader scope of Modernism and its correlations to trends in architecture and furniture of the 1960s.

The majority of the in-class discussion will then proceed to paint the post-modern landscape in western fashion that emerged in the last quarter of the twentieth century, focusing particularly on trends of destruction and morbidity, historical re-appropriation, and nostalgic revival in fashion. The course will be taught broadly chronologically, profiling designers like John Galliano, Alexander McQueen, Martin Margiela, and Rei Kawakubo of Comme des Garçons, amongst others, and will touch upon themes of deconstruction (theoretically and physically), exoticism, socio-political commentary, performance, gender re-interpretation, and apocalyptic prophecy through lenses provided by advertising, branding, runway presentation, and lifestyle consumption campaigns. The format of the course will be part formal lecture and part seminar, providing a forum for student discussion on the late twentieth century fashion topics.

Assessment: Class participation, attendance: 20%; midterm paper: 20%; final presentation: 20%; final paper: 40%

3 CR

PGDE 5106 TOPICS IN INTERIORS: HISTORIC HOUSES

Faculty: Kristin Herron

Historic house museums can be found in most communities within the United States. Some, like Mount Vernon, draw countless visitors, while other more locally focused places see only a few hundred visitors a year. All of these historic houses feature decorative arts and material culture artifacts within a context unlike

a museum exhibition or a period room. This course will explore historic house museums in America focusing on the history of the house museum, its management, its collections and interpretation. The greatest emphasis will be on exploring current museum standards in relation to historic furnishings research, as well as thematic interpretation, which places objects within a broader narrative. Site visits will be a critical component to this course and may include trips to Manitoa, the home and studio of the designer Russel Wright, the Lower East Side Tenement Museum, King Manor, and the Weeksville Heritage Center's Historic Hunterfly Road Houses. Classroom time will involve lecture and discussion. Related object examination at the Cooper Hewitt will also be a part of the course.

Students will be expected to write short papers (25%), participate in class discussions (25%) and complete a final paper/presentation (50%). For the final paper students will be encouraged to work on a project or analysis of an actual historic house museum.

3 CR

PGDE 5230 ADVANCED CURATORIAL SEMINAR

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

TWO-WEEK INTENSIVE SEMINARS

PGDE 5183 ROYAL FURNISHINGS OF VERSAILLES

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

Anne-Marie Quette

3 CR

PGDE 5410 APPROPRIATE FURNITURE: DESIGN, CRAFTSMANSHIP AND CONSUMPTION 1714-1830

Faculty: Lisa White

This course is intended to explore the interaction of social requirements and furniture during the Georgian period. Both were subject to the same careful structure and scrutiny by contemporaries, to the extent that furniture can be seen as an accurate reflection of the society it served, both in the British Isles and in the American Colonies before 1776. What sort of furniture did people want, and why? What was regarded as suitable decoration on a piece, and where was it to be placed within a room, or within a house? Why, in a period of immense expansion and opportunity, did fashionable people tend to stick to a relatively narrow range of choices? The governing rule was that of propriety, a concept which is perhaps unfashionable and little understood today, but which, when understood in its historical context, helps us to unravel the furnishing requirements of the Georgian period, and appreciate how some of these concepts survived into the Victorian period.

3 CR

SPECIAL REGISTRATION

PGDE 5500 SPECIAL STUDIES

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

3 CR

PGDE 5900 & 5905 INDEPENDENT STUDY 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 CR in the Masters Program before pursuing an independent study.

3-6 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 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 CRredits 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 CR

PGDE 5999 MAINTAINING STATUS

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

0 CR

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.

1-12 CR

DIGITAL DESIGN ELECTIVES

Open to all Parsons students: Please see Department for more information.

TIER ONE: INTRODUCTORY COMPUTING

No prerequisites necessary.

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—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

PUDD 2005 Intro: 3D Modeling and Effects

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

3 CR

Primary Software Used: Maya

PUDD 2020 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 prerequisite 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 prerequisite for all Tier II computer graphics courses.

3 CR

Primary Software Used: Adobe Photoshop.

PUDD 2510 Cel Animation

A basic course in cel animation. Storyboarding, layout, key framing, in-betweening are the main concepts taught. Animating characters with a basic knowledge of timing, stretch and squash, anticipation, easing in and out, overlapping action, secondary action, exaggeration and the walk cycle are explored. Animation tests are recorded on a video camera stand for quick feedback. The semester culminates in the production of simple pencil test animations. This course is a pre-requisite for further Animation Sequence electives.

3 CR

PUDD 2520 Motion Drawing

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

3 CR

TIER TWO: INTERMEDIATE COMPUTING

All of the following courses have pre-requisites. 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 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 2511 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 on 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

Prerequisites: Cel Animation, Motion Drawing, Animation Form & Style, Digital Motion 1.

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

Prerequisites: Digital Layout

Primary Software Used: QuarkXPress and/or Adobe InDesign.

PUDD 3070 EXPERIMENTAL VIDEO

In this class, students will learn how to work with video to mine its innate attributes: image, motion, sound and time. Throughout the semester students will be introduced to challenging videos made by artists from the 1970's to the present as well as reading on the nature of video and art. Projects will concentrate on the students' creative impulse as they bring their ideas to bear using the medium of digital video. This class is ideal for students who have an interest in video as a fine art medium or students who wish to explore ideas without the constraints of a commercial purpose.

3 CR

Prerequisites: Digital Audio & Video.

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

PUDD 3110 FLASH

This course introduces Flash as the primary web design tool. The class workshops will cover the mechanics of image preparation, the simple construction of a web page, the incorporation of bitmap and vector graphics

and sounds, animation techniques, cinematic effects, and interactivity. Students design and implement a web site. Focus is on the creative and artistic use of this particular program.

3 CR

Prerequisites: Intro To Web Design.

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

Prerequisites: Flash.

Primary Software Used: Flash, Final Cut Pro.

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

Prerequisites: Flash.

Primary Software Used: HTML, Flash.

PUDD 3140 DIGITAL MOTION 1

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

3 CR

Prerequisites: Digital Audio & Video.

Primary software used: Adobe After Effects.

PUDD 3141 DIGITAL MOTION 2

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

3 CR

Prerequisites: Digital Motion 1 with: Undergrad- a grade C or better ; Grad-a grade B or better

Primary software used: Adobe After Effects.

TIER THREE: ADVANCED COMPUTING COURSES

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 5030 Digital Motion 2

Quite simply, everything you always wanted to learn about After Effects and more. This class picks up where Digital Motion 1 left off, exploring the advanced features of After Effects Professional Bundle. All the bells

and whistles of the latest version of the software will be explored, including brand new effects, working with After Effects 3D environment and cameras, advanced text tool capabilities, simulation and particle systems, expressions, and compositing techniques. Appropriate for students concentrating in broadcast/motion graphics as well as 3D animation students seeking post-production compositing skills.

3 CR

Prerequisites: Digital Motion 1 with: Undergrad- a grade C or better ; Grad-a grade B or better

Open to: Non-majors with Departmental approval.

PGTE 5043 DO WHAT I MEAN?-USABILITY

Are you a conspiracy buff? Are you one of the many people who suspect that international corporations have teamed up with the Free Masons in order to run our world into the ground? Are you concerned that these insidious forces are flooding the American cultural landscape with poorly designed hard to operate technology in an effort to undermine our nation's moral fiber?

We certainly aren't.

But we have noticed how often people lock their car doors when they are in fact trying to roll down their windows, that most folks can't program their cellular phone to speed dial their own voice mail, and that people in our department never seem to know in advance if an elevator is going up or down. Why is that? User error? Poor design? Hangovers?

This course explores the potential disconnect between user experience and designer intent. It investigates various means of preventing regrettable mishaps with everyday design through analysis of potential users, possible testing methods, and various means of analyzing test results.

Along the way, we will explore some historically horrible designs, as well as learn to throw around expensive sounding words like "usability," and "heuristics." We might even learn a little about the Free Masons....

3 CR

Open to: Non-majors with Departmental approval.

PGTE 5044 INTRO TO DATABASES: PHP & MYSQL

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

Prerequisites: Advanced Web Design or knowledge of basic HTML and JavaScript.

Open to: Non-majors with Departmental approval.

PGTE 5058 INTERNET APPLICATIONS: SERVER-SIDE

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

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

Open to: Non-majors with Departmental approval.

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.

3 CR

Open to: Non-majors with Departmental approval.

ANIMATION SEQUENCE

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.

PUDD 2005 INTRO: 3D MODELING AND EFFECTS

In this course, students gain a solid understanding of the basic concepts underlying all 3D software, and how to apply these concepts to create quality images and assets. Several approaches to building models are covered, as well as shaders, lighting, and cameras. Animation techniques will be covered, but modeling is the primary emphasis. Additionally, we will cover how 3D assets and images can be integrated with other production software in a variety of media. Maya is the software that is used in this studio.

3 CR

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 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 2511 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

Prerequisites: All preceding Sophomore Animation Sequence courses; please refer to Animation curriculum chart.

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 3140 DIGITAL MOTION I

Digital Motion uses Adobe After Effects as a portal through which students enter the world of animation with motion graphics and visual effects. Designed for students from all artistic backgrounds, Digital Motion starts with the basics of After Effects and helps students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques used in animation production and compositing. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

Prerequisites: Digital Audio & Video.

PUDD 3141 DIGITAL MOTION 2

Digital Motion 2 uses Adobe After Effects as a portal through which students enter the world of motion graphics and visual effects. Designed for students who have completed Digital Motion 1, Digital Motion

starts with the basics of After Effects and helps students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complimentary relationships between commercial and fine arts work will also be explored.

3 CR

Prerequisites: Digital Motion 1 with: Undergrad- a grade C or better ;Grad-a grade B or better

Primary software used: Adobe After Effects.

PUDD 4503 ANIMATION PROJECT STUDIO

Shaping and re-shaping of the narrative as full production begins. Script and shot breakdown, effective production scheduling, planning, and resource management culminate in the production of all the assets for an animated short (2D, 3D, combination with live action, hybrid).

3 CR

Prerequisites: All preceding Sophomore and Junior Animation Sequence courses; please refer to Animation curriculum chart.

PRINTMAKING ELECTIVES

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

Prerequisites: none.

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

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

2 CR

Prerequisites: none.

PUPR 2030 A&B SCREENPRINT

This class is for beginning and experienced screen printers. The student learns reduction printing, hand painted acetate stencils and. 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

Prerequisites: none.

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

Prerequisites: none.

PUPR 2025 PHOTO ETCHING

Please see department for course description

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**Prerequisites:** none.**PUPR 2040 SCREENPRINT AND THE COMPUTER**

This course will expose the students to pre-press skills that utilize cutting-edge computer and silkscreen printing techniques. It will also serve to broaden the use of these applications by encouraging students to work and rework their images with the computer. Today we have access to digital technology that allows combinations of imagery and color hitherto unheard of. These technologies are naturally 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 are screen-printed using transparent water-base inks in process colors.

2 CR**Prerequisites:** none.**PUPR 2060 DIGITAL SCREENPRINT**

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

2 CR**Prerequisites:** none.**PUPR 2090 AB&C PRINTMAKING 1**

An extensive course devoted to the introduction of Printmaking. Through workshops, lectures, and demonstrations this course provides a hands on experience in Silkscreen, Etching and Lithography. Students create and print both hand-drawn and digital images. By exploring these processes, this course will provide a basis for understanding traditional and modern commercial reproduction.

3 CR**Prerequisites:** none.**PUPR 3900 INDEPENDENT STUDY**

See department for information.

1 to 3 CR**PUPR 3901 PROFESSIONAL INTERNSHIP**

See department for information.

1 to 3 CR

