

SPRING 2012:

COURSE DESCRIPTIONS

PARSONS THE NEW SCHOOL FOR DESIGN

School of Art & Design History & Theory

School of Art, Media, & Technology

School of Constructed Environments

School of Design Strategies

School of Fashion

Last Updated: 11/20/11

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INSTRUCTIONS

This booklet contains course descriptions for the AAS, BA, BBA, BFA, BS and Graduate degree courses offered by Parsons The New School for Design. The course descriptions are arranged by school and program and, in most cases, by year-level order with required courses separated from elective courses. Courses offered by the School of Art & Design History & Theory, including the Fashion Studies Program and History of Decorative Arts and Design Program are also provided in this booklet.

Course information is provided in the following format:

SUBJECT CODE - MASTER NUMBER - COURSE TITLE
Description of Course
Credit
Co- or Pre-requisite(s):
Open to: [Indicates whether course is for majors only, non-majors by permission, or is “open” enrollment, if applicable.]
Primary software used: [If applicable.]
Pathway: [Art & Design History & Theory only.]
Faculty: [Art & Design History & Theory, Fashion Studies, and History of Decorative Arts & Design.]

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

ADVISING

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

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

NOTE

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

UNIVERSITY POLICY ON ACADEMIC INTEGRITY

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

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

SCHOOL OF ART & DESIGN HISTORY & THEORY

Graduate Required

PGDE 5102 Survey of Decorative Arts 2/ Cohen, Marilyn
PGFS 5020 Interpreting Fashion/ Moon, Christina
PGFS 5030 Fashion Cultures: Lec/ Nicewonger, Todd
PGFS 5031 Fashion Cultures: Rec/ Granata, Francesca
PGFS 5031 Fashion Cultures: Rec/ Nicewonger, Todd
PGFS 5210 Thesis/ Jenss, Heike
PLEN 5001 ESL: Graduate Advanced/ Scott, Jeremy

Graduate Elective

PGDE 5107 World's Fairs/ Robey, Ethan
PGDE 5109 Contemporary Design/ Dilnot, Clive
PGDE 5132 Magazine Culture/ Lieber, Jeffrey
PGDE 5160 Topics in Renaissance Dec Arts/ Ehrlich, Tracy
PGDE 5161 Decoration & Meaning/ Karafel, Lorraine
PGDE 5163 Japonisme/ TBA, Faculty
PGDE 5164 Design and Blogs/ Bean, Jonathan
PGDE 5182 Scandinavian Design/ Brody, David
PGDE 5201 History of Jewelry/ Stone, Denise
PGDE 5206 Patented Furniture/ Harwood, Barry
PGDE 5230 Writing Design/ Hartzell, Freyja
PGFS 5120 Fashion & Social Innovation/ Nicewonger, Todd
PGFS 5140 Private Parts: Body in Society/ Morano, Elizabeth
PGFS 5141 Materializing Fashion/ Scaturro, Sarah
PGFS 5142 Fashion and Everyday Life/ Clark, Hazel
PLAH 5376 On Display/ Anton, Saul
PLDS 5100 Design as Social Movement/ Lee, Benjamin

Graduate Special Registration

PGDE 5900 Independent Study/ Brody, David
PGDE 5901 Equivalency/ Brody, David
PGDE 5903 Internship/ Brody, David
PGDE 5904 Internship 2/ Brody, David
PGDE 5905 Independent Study 2/ Brody, David
PGDE 5906 Special Studies/ Brody, David
PGDE 5907 Special Studies 2/ Brody, David
PGDE 5908 IS: Thesis 1/ Brody, David
PGDE 5909 IS: Thesis 2/ Brody, David
PGDE 5910 IS: MA Exam/ Brody, David
PGDE 5999 Maintaining Status/ Brody, David
PGFS 5901 Internship/ Jenss, Heike

Undergraduate Required 1st Year

PLAH 1000 Persp World Art & Design 1
PLAH 1001 Persp World Art & Design 2
PLAH 1008 Pers World Art & Design 2: Lec/ O'Neill, Rosemary
PLAH 1008 Pers World Art & Design 2: Lec/ TBA, Faculty
PLAH 1031 Chase: Per World Art/Design 2
PLEN 0500 American Cultural Language
PLEN 0505 ESL 2
PLEN 0507 ESL 3
PLEN 0509 ESL 4
PLEN 0510 ESL 4: Writing Intensive
PLEN 1006 Bridge: CRW 1
PLEN 1020 Critical Reading & Writing 1
PLEN 1021 Critical Reading & Writing 2
PLEN 1023 CRW 2: Environment/ TBA, Faculty
PLEN 1023 CRW 2: Everyday/ Doren, Mariah
PLEN 1023 CRW 2: Who We Are/ Newton, Gregory
PLEN 1031 Chase: Crit Read & Writing 2

Undergraduate Required 2nd Year

PLDS 2190 History of Des: 1850-2000 Lec/ Lichtman, Sarah
PLDS 2191 History of Des: 1850-2000 Rec
PLDS 2500 Intro to Design Studies Lec/ Brody, David
PLDS 2501 Intro to Design Studies Rec
PLFS 2040 History of Fashion: Lec/ Morano, Elizabeth
PLFS 2041 History of Fashion: Rec
PLSD 2002 History of World Urbanism 2
PLSD 2326 History of World Arch 2: Lec/ Worsnick, Matthew
PLSD 2327 History of World Arch 2: Rec
PLVS 2025 History of Graphic Design
PLVS 2045 History of Illustration
PLVS 2300 History of Photography/ Gaskins, Bill
PLVS 2500 Intro to Visual Culture: Lec/ Lieber, Jeffrey
PLVS 2501 Intro to Visual Culture: Rec

Undergraduate Required 3rd Year

PLDS 3510 Global Issues in Design: Lec/ Yelavich, Susan
PLDS 3511 Global Issues in Des: Rec
PLDS 3511 Global Issues in Des: Urban/ TBA, Faculty

Undergraduate Required 4th Year

PLAH 4001 Sr Sem: Propaganda/ TBA, Faculty
PLAH 4012 Sr Sem: Chinese Art in NYC/ Qian, Zhijian
PLAH 4090 Sr Sem: Persuasion/ Klein, Arnold
PLDS 4060 Sr Sem: Magical Design/ Miller, Emily
PLDS 4075 Sr Sem: Des for Aging Pop/ Rosenfeld, Jeffrey

PLDS 4078 Sr Sem: Crafting Tradition/ Bowen, Emma
PLDS 4079 Sr Sem: Advertising Consumer/ Cohen, Marilyn
PLDS 4872 Sr Sem: Semiotics/ Blonsky, Marshall
PLSD 4002 Sr Sem: Social & Living Space/ Rosenfeld, Jeffrey
PLSD 4011 Sr Sem: Reshaping Urban China/ Qian, Zhijian
PLSD 4070 Sr Sem: Urbanism & Religion/ Gendall, John
PLVS 4000 Sr Sem: Curating the City/ Subramaniam, Radhika
PLVS 4021 Sr Sem: Surveillance/ Bouman, Margot

Please also see page 200 for elective offerings from The New School for Public Engagement.

Undergraduate Electives – 2000 Level

PLAH 2005 Art & Myth of Mexico/ Arredondo, Jaime
PLAH 2040 Renaissance Art/ Necol, Jane
PLAH 2050 African Art/ Waller, Leon
PLAH 2140 Indian Art/ Eisenstadt, Eve
PLAH 2150 18th Century Art & Design/ Grove, Nancy
PLAH 2160 Japanese Art/ Eisenstadt, Eve
PLAH 2305 History Modern&Postmodern Art/ Grove, Nancy
PLDS 2072 Beyond Invention/ Klein, Arnold
PLDS 2080 Technology & Sustainability/ Gendall, John
PLFS 2002 On the Gothic/ TBA, Faculty
PLSD 2017 Space, Design & the Everyday/ Bissen, Matthew
PLVS 2000 Comics History/ Kartalopoulos, Vasilios
PLVS 2001 The Design of Dissent/ Levy, Janet
PLVS 2040 Science Fiction: Dystopia/ San Miguel, Heliodoro

Undergraduate Electives – 3000 Level

PLAH 3018 Erotic Themes in Art & Design/ Klein, Arnold
PLAH 3035 Theories of Modern Art/ O'Neill, Rosemary
PLAH 3251 Ready-Made, Grid & Monochrome/ Newton, Gregory
PLAH 3310 Cage to Now: Contemp Art Prac/ Burt, Melissa
PLAH 3365 Art and the Surreal/ Grove, Nancy
PLDS 3003 Craft and Modern Domesticity/ TBA, Faculty
PLDS 3016 Publicizing Creative Work/ Zacks, Stephen
PLDS 3333 Learning Through Design/ Doren, Mariah
PLFS 3000 Fashion & Embodiment/ Collins, Lucy
PLFS 3026 Death of Cool/ Glasscock, Jessica
PLVS 3000 Magazine Culture/ Lieber, Jeffrey
PLVS 3075 Visual Language & Info Age/ Sherman, Susan
PLVS 3456 No Joke: Comedy as Commentary/ Dault, Julia
PLVS 3650 Aesthetics in Early Film/ San Miguel, Heliodoro

REQUIRED COURSES

FIRST YEAR

PLAH 1000 PERSPECTIVES IN WORLD ART & DESIGN 1

This is the first semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods.

Pathway: Art and Design History

Open to: All university degree students

3 CR

Pre-requisite(s): ESL sequence, if applicable

PLAH 1001 PERSPECTIVES IN WORLD ART & DESIGN 2

PLAH 1008 PERSPECTIVES IN WORLD ART & DESIGN 2: LEC

PLAH 1009 PERSPECTIVES IN WORLD ART & DESIGN 2: REC

PLAH 1031 CHASE: PERSPECTIVES IN WORLD ART & DESIGN 2*

This is the second semester of the two-semester foundation course Perspectives in World Art and Design. Students will become familiar with core examples of Western and non-Western material culture, art, design, and architecture emerging out of Europe, the Americas, Asia, and Africa from the Paleolithic era to the 15th century in semester one (PWAD I), and from the 15th century to the 21st century in semester two (PWAD II). Students will consider the crucial role of these images and objects in the formation of their respective historical and cultural context. Through museum visits, readings, class discussions and writing assignments, students will explore the following questions: What is art? What is design? Is the appearance, or form of an art or design object its most important element? Is iconography an essential component? What role does religion, biography, psychology, philosophy, society and politics play in the production of material culture, artmaking, design, and perception? Students will further develop their critical understanding of this information through the development of research methods.

Pathway: Art and Design History

Open to: All university degree students; *Chase Scholars only; also listed under PLAH 1000 as

Chase: PWAD 1.

3 CR

Pre-requisite(s): ESL sequence, if applicable

PLEN 0500 AMERICAN CULTURAL LANGUAGE

American Cultural Language is the companion course to ESL 3. The course familiarizes ESL students with some of the central themes and myths of American culture by examining texts,

examples of visual culture, and everyday experiences. It provides students with frameworks for thinking about American culture both within and beyond the classroom. Students develop their abilities to analyze aspects of American culture in class discussions, oral presentations, and thesis-driven essays.

1.5 CR

Co-requisite(s): PLEN 0507 ESL 3

PLEN 0505 ESL 2

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

1.5 CR

Pre-requisite(s): English Language Placement Exam

PLEN 0507 ESL 3

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

Open to: Jazz and Parsons degree students, as required

1.5 CR

Co-requisite(s): PLEN 0500 American Cultural Language

Pre-requisite(s): English Language Placement Test

PLEN 0509 ESL 4

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

Open to: Jazz and Parsons degree students, as required

1.5 CR

Pre-requisite(s): English Language Placement Test

PLEN 0510 ESL 4: WRITING INTENSIVE

ESL classes develop students' abilities to perform well in college level courses conducted in English. The English course placement test determines whether non-native English speaking students are required to take ESL courses. The test is given during the week before classes begin in the fall and spring semesters, and it determines which level is appropriate for each student. All ESL classes instruct students in the writing of thesis-driven essays by addressing standard American English grammar, word usage, conventions of academic essays, and the various stages of the writing process. ESL courses also develop students' spoken English and their abilities to comprehend both written and spoken English.

Open to: Jazz and Parsons degree students, as required

3 CR

Pre-requisite(s): English Language Placement Test

PLEN 1006 BRIDGE: CRW 1

This one-semester course, which covers the same approaches to design as Critical Reading and Writing 1, is for non-native English speaking students who have completed ESL 4. ESL students fulfill the requirement of six credits of English by successfully completing both ESL 4 and Bridge: Critical Reading and Writing.

Open to: Jazz and Parsons degree students, as required

3 CR

Pre-requisite(s): English Language Placement Test

PLEN 1020 CRITICAL READING & WRITING 1

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

Open to: All university degree students

3 CR

Pre-requisite(s): ESL sequence, if applicable

PLEN 1021 CRITICAL READING & WRITING 2

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

and symbols. Critical Reading and Writing 2 approaches design in terms of ethics, production and consumption, and race and gender.

Open to: All university degree students

3 CR

Pre-requisite(s): ESL sequence, if applicable

PLEN 1023 CRW 2: WORDS AND WORKS

Also known as "Words & Works", this course is comprised of Critical Reading and Writing 2 and Laboratory 2. In it, students will explore the symbiotic relationships between writing and making, texts and objects, and words and images. How does designing a dress relate to drafting an essay? How does the craft of writing differ from the craft of drawing? How does one inform the other? How do the words we use, the images we make, the structures we build, and the systems we design shape the lives we lead? Drawing on the studio, writing, and analytical skills that students developed in Lab 1 and CRW 1 we will engage such questions in class discussions, individual and group studio projects, thesis-driven essays, research projects, and analyses of texts and works in various media.

Open to: All university degree students

Note: This fulfills the requirements of both Laboratory 2 and CRW 2; the workload of this course is equivalent to that of two three-credit courses.

3 CR

Pre-requisite(s): ESL sequence, if applicable

Co-requisite: PUFN 1512 Lab 2 - Critical Studio: Works and Work

PLEN 1031 CHASE: CRITICAL READING & WRITING 2

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

Open to: Chase Scholars only

3 CR

Pre-requisite(s): ESL sequence, if applicable

PLEN 5001 ESL: GRADUATE ADVANCED

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

0 CR

SECOND YEAR

PLAH 2305 HISTORY OF MODERN/POSTMODERN ART

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

Pathway: Art and Design History

Open to: FAR majors; non-majors with permission

Faculty: Nancy Grove

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLDS 2190 HISTORY OF DESIGN: 1850-2000: LECTURE

PLDS 2191 HISTORY OF DESIGN: 1850-2000: RECITATION

This course introduces significant developments in the history of design in Europe and America from 1850 to 2000. The lectures will examine a variety of object types, including furniture, interiors, graphics, and products, and draw examples from the well known as well as the anonymous. Throughout, design will be situated within its social, cultural, political and economic contexts. Materials, technology, and debates informing the configuration of things?such as Modernism and taste?will be considered, as will the changing role of the designer, and the effects of the shifting ways of life on patterns of production and consumption. In addition, the course will also consider how issues of gender, race, and class affect design. Readings will come from both primary and secondary sources, and new approaches and methods in the study of the history of design will be discussed.

Pathway: Art and Design History

Open to: DMT, IDC and PRD majors; non-majors with permission

Faculty: Sarah Lichtman

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

Co-requisite(s): PLDS 2191 Recitation

Note: Students are required to register for *both* the Lecture and Recitation on the same day.

PLDS 2500 INTRODUCTION TO DESIGN STUDIES: LECTURE

PLDS 2501 INTRODUCTION TO DESIGN STUDIES: RECITATION

This class examines different aspects of design and visuality by looking at larger questions of production, consumption, and use and how these issues become part of a larger discourse about design and visual culture. The design process is intricately tied to visuality, or how things appear and look; thus, the course uses images to provide students with a better understanding of their

chosen field of study at Parsons. We will assess the relationship between design and the visual by investigating questions about gender, spatial control, ethics, race, status, and class. We will look at a variety of theoretical, historical, social, and political writings to explore this complicated topic.

Pathway: Design Studies

Open to: ARD, CMD, DTC, FSH, IDC, ILL, IND, and PRD majors; others with permission

Faculty: TBA

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

Co-requisite(s): PLDS 2501 Recitation

NOTE: Students are required to register for both the Lecture and Recitation on the same day.

PLFS 2040 HISTORY OF FASHION 1850-2000: LEC

PLFS 2041 HISTORY OF FASHION 1850-2000: REC

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

Pathway: Fashion Studies

Open to: All university degree students

Faculty: TBA

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

Note: Students are required to register for *both* the Lecture and Recitation on the same day.

[REMOVED 11/11/11] PLSD 2000 HISTORY OF WORLD URBANISM

[UPDATED 11/11/11] PLSD 2002 HISTORY OF WORLD URBANISM 2

This course begins by reviewing the emergence of the multilayered city as a complex urban design solution over the last 60 years to handle urban uncertainty and unpredictability. Four different urban ecologies are present in the contemporary city in different mixtures in different places around the world. Patches of the megalopolis, metropolis, fragmented metropolis and megacity are potentially everywhere, depending on the choices of local urban actors, their opportunities locally and globally, their connections and knowledge. Each urban ecology has its own dominant actors and patterns, together the four layers can form an urban composite, a multi-laminated and multi-centric structure, with gaps and voids within it between layers. Students will learn how urban designers, working inside this three-dimensional matrix, have been creating new ways to connect old centers, fragments, nodes, voids and nets in new combinations.

Pathway: Spatial Design Studies

Open to: All university degree students

Faculty: TBA

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLSD 2326 HISTORY OF WORLD ARCH 2: LEC**PLSD 2327 HISTORY OF WORLD ARCH 2: REC**

History of World Architecture 2 continues a two-semester survey of the built environment. Key monuments are studied with attention paid to structures, fundamental characteristics, and reasons for success within specific societies. Plans, materials, aesthetics, and environments will be presented in lectures and field trips. Students are required to articulate their reactions to sites in recitation discussions following each lecture. Study begins with Etruscan and Imperial Roman architecture, sites, interior planning and lighting design, and follows developments to the present. The formation of cities during European and Asian migrations of the IV-X2I centuries, and innovations in design stemming from such social changes will be considered. Global trade, building patronage, and cohesion of urban sites will be studied. Revolutionary activity of the XV2I and XIX centuries, technological innovations of the Industrial Revolution, and Modernism will be covered. Contemporary architectural forms in Africa, Asia, the Americas, India and Europe will be studied, with emphasis on sustainability. A look at the work of current innovators will conclude this chronological survey.

Pathway: Spatial Design Studies

Open to: ARD, IDC and IND majors; non-majors with permission

Faculty: TBA

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021

Critical Reading and Writing

Co-requisite(s): PLSD 2327 Recitation

PLVS 2025 HISTORY OF GRAPHIC DESIGN

The goal of this course is to learn about twentieth century graphic design movements and design pioneers and to gain an understanding of how graphic design, perhaps more than any other design discipline, is a visualization of the social, economic, and political conditions of a particular time, place and culture. The history is presented somewhat chronologically though there is a great deal of overlap between movements and styles that don't always fall into neat categories. In addition to looking at and analyzing the formal elements of an individual designer's work, the class studies how posters, books, magazines, packaging, corporate communications, information design, and motion graphics function as instruments of persuasion or as marketing tools, identifiers, style setters, and/or organizers of information.

Pathway: Visual Studies

Open to: CMD, DTC and IDC majors; non-majors with permission

Faculty: TBA

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021

Critical Reading and Writing

PLVS 2045 HISTORY OF ILLUSTRATION

This course will explore the illustration medium through fifteen thematic lectures that will address crucial ideas, movements, and personalities in illustration while relating these topics to their social, political, and artistic contexts. These lectures will not attempt a chronological march through time, but will rather trace the boundaries of the medium, creating a sketch of the past and present of illustration. And because this is a history of a vocational medium (and one without

a canon), most classes will also feature a guest speaker—usually a practitioner—whose experience or depth of knowledge will complement that week’s lecture.

Pathway: Visual Studies

Open to: IDC and ILL majors; non-majors with permission

Faculty: TBA

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLVS 2300 HISTORY OF PHOTOGRAPHY

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

Pathway: Visual Studies

Open to: IDC and PHO majors; non-majors with permission

Faculty: Bill Gaskins

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLVS 2500 INTRODUCTION TO VISUAL CULTURE LECTURE (0 CR)

PLVS 2501 INTRODUCTION TO VISUAL CULTURE RECITATION (3 CR)

Visual images pervade our everyday experiences in an increasingly technological and communications based culture. From newspapers to the Web, from the sciences to the humanities, to advertisements and movies, we encounter visual images in every area of our lives. Visual Studies is an exciting new area of study that looks at this range of art, media, and visual images, rather than focusing on fine art alone. The course will familiarize students with the key terms and debates, as well as introduce techniques used to analyze visual images from art and photography, to television and electronic media, using a variety of overlapping analytic frameworks. We will draw upon new approaches in art history, media studies, gender studies, literary and social theory, and discuss their cultural, political, and aesthetic implications.

Pathway: Visual Studies

Open to: FAR, IDC, and PHO majors; others with permission

Faculty: Jeffrey Lieber

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

Co-requisite(s): PLVS 2501 Recitation

THIRD YEAR

PLDS 3510 GLOBAL ISSUES IN DESIGN: LECTURE

Impermanence may be the only permanent characteristic of the 21st century. People rarely live in just one place anymore. New urban landscapes are rapidly evolving in response to the tides of

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

Pathway: Design Studies

Open to: All university degree students

Faculty: Susan Yelavich

0 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

Co-requisite(s): PLDS 3511 Recitation

PLDS 3511 GLOBAL ISSUES IN DES: RECITATION

[ADDED 11/11/11] PLDS 3511 GLOBAL ISSUES IN DES: URBAN

See course description for PLDS 3510.

Pathway: Design Studies

Open to: All university degree students

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

Co-requisite(s): PLDS 3510 Lecture

ELECTIVE COURSES

ART HISTORY PATHWAY: INTERMEDIATE COURSES

PLAH 2005 ART & MYTH OF MEXICO

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

Pathway: Art and Design History

Open to: All university degree students

Faculty: Jaime Arredondo

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLAH 2040 RENAISSANCE ART

A pivotal period in the history of art, the Italian Renaissance remains a rich trove of visual and intellectual inspiration for contemporary artists and designers. Through masterpieces of painting and sculpture, students will come to understand not only the artists and ideas of the time, but also the design of daily life. Much of what we associate with the modern artist-a dynamic society, patronage, politics, and gender-has its roots in this period. Alive with artistic personalities and innovations, the pageant of visual culture is examined thematically and historically through painting, sculpture, and a variety of design arts, such as books, clothing, and furnishings, to explore the creation of the material culture as well as Renaissance ideals and responses to it.

Pathway: Art and Design History

Open to: All university degree students

Faculty: Jane Necol

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLAH 2050 AFRICAN ART

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

Pathway: Art and Design History

Open to: All university degree students

Faculty: Leon Waller

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLAH 2140 INDIAN ART

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

Pathway: Art and Design History

Open to: All university degree students

Faculty: Eve Eisenstadt

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLAH 2150 18TH CENTURY ART & DESIGN

This course explores the amazing 18th century, which produced both artistic evolution – from the Baroque to the Rococo – and revolution (Neoclassicism and Romanticism) that was political and industrial as well. It was a great era of handcrafted design, with fashion and interiors playing

leading social and economic roles. Class members will gain greater knowledge of 18th century styles and their relationship to society, as well as greater awareness of Enlightenment thought and literature. Course work will be comprised of group and independent research, written papers, and oral presentations.

Pathway: Art and Design History

Open to: All university degree students

Faculty: Nancy Grove

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLAH 2160 JAPANESE ART

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

Pathway: Art and Design History

Open to: All university degree students

Faculty: Eve Eisenstadt

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

ART HISTORY PATHWAY: ADVANCED COURSES

PLAH 3018 EROTIC THEMES IN ART & DESIGN

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

Pathway: Art and Design History

Open to: All university degree students

Faculty: Arnold Klein

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLAH 3035 THEORIES OF MODERN ART

Modern Art has generated a substantial body of critical writing and theory from artists, critics, and social theorists. In this course, student will read and discuss writings and theories analyzing, supporting, or disputing concepts and positions at the bases of modern art. There will be a focus

on themes such as the critical reception of modern movements, modernism in relation to modernity, the implications of realism and abstraction as visual paradigms, the relationships between art and institutions, and the role of the artist as a social and political being. Students will apply their understanding of the modes of analysis and argumentation evident in the assigned readings by completing short analytic writing assignments, a research paper, and an in-class presentation.

Pathway: Art and Design History

Open to: All university degree students

Faculty: Rosemary O'Neill

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

[ADDED 11/2/11] PLAH 3251 THE READY-MADE, THE GRID, AND THE MONOCHROME

Although the avant-garde is commonly identified with innovation, at least three of its most radical paradigmatic practices are characterized by repetition rather than originality. The ready-made, the grid, and the monochrome play central roles in the history of the avant-garde, and the artists who established these paradigms—Duchamp, Mondrian, and Malevich, respectively—are universally recognized as key protagonists in this history. Linked by their common problematizing of notions of originality, uniqueness, technical skill, and authorship, these three practices are not only central to modern art, but also to art that has been christened “post-modern.” This course will explore the prehistory of these paradigms, their emergence in the second decade of the twentieth century, and their persistence to the present day.

Pathway: Art and Design History

Open to: All university degree students

Faculty: Gregory Newton

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLAH 3310 CAGE TO NOW: CONTEMPORARY ART PRACTICES

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

Open to: All university degree students

Faculty: Melissa Burt

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLAH 3365 ART AND THE SURREAL

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

Pathway: Art and Design History

Open to: All university degree students

Faculty: Nancy Grove

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLAD 3900 INDEPENDENT STUDY

For more information on Independent Studies, students should see the Office of Advising.

0.5 TO 1.5 CR

Open to: By permission only.

ART HISTORY PATHWAY: SENIOR SEMINARS

[ADDED 11/2/11] PLAH 4001 SENIOR SEMINAR: PROPAGANDA AND REVOLUTION

George Orwell once wrote, "all art is propaganda; on the other hand, not all propaganda is art." In the spirit of Orwell's words, the aim of this seminar is to explore topics and themes related to the politics and politicization of art. In interrogating the intersections between art and politics, the seminar focuses on how art has been used by the state to form identities and shape popular opinion, and by revolutionary groups to subvert prevailing systems of power and authority. Topics include the role of painting in the French Revolution, socialist realism and the avant-garde in the Russian Revolution, mural painting in the Mexican Revolution, Nazi propaganda and the films of Leni Riefenstahl, 1960's counterculture and the French Situationists, and the role of art in more contemporary movements such as the recent Arab Spring uprisings and Occupy Wall St. Themes include identity, nationalism, feminism, orientalism, post-colonialism, Marxism, and the ideas of "committed" versus "autonomous" art.

Pathway: Art and Design History

Open to: PS Seniors only

Faculty: Peter Galambos

3 CR

Pre-requisite(s): Global Issues in Design & Visuality

PLAH 4012 SENIOR SEMINAR: CHINESE ART IN NYC

This course explores Chinese art from the ancient times to the present day in the public and private venues in New York City, the most active center of Chinese art outside China. Taking advantage of the rich resources and activities in New York City, we'll investigate how Chinese art is represented and/or misrepresented outside its cultural context in the display, preservation and presentation in public museums and private galleries, how Chinese art is traded as commodities and/or exotic objects at auction houses and art fairs, and how New York based artists of Chinese heritage deal with such issues as Chinese art tradition, cultural identity and multiculturalism in and outside their studios. Course meetings consist of classroom lectures and guest talks, museum and gallery visits to The Metropolitan Museum of Art, China Institute, Museum of Chinese in America, Chelsea galleries, art auction and fair previews, and studio visits and demonstrations.

Pathway: Art and Design History

Open to: PS Seniors only

Faculty: Zhijian Qian

3 CR

Pre-requisite(s): Global Issues in Design & Visuality

PLAH 4090 SENIOR SEMINAR: PERSUASION

The nature and status of rhetoric, or the art of persuasion, has been variously determined by theorists and practitioners, for it makes all the difference whether the art is referred to eternal values, individual power, social utility or civic institutions. In the course we survey classic theories of rhetoric and analyze classic examples, with special reference to applications to visual and artefactual works.

Pathway: Visual Studies

Open to: PS Seniors only

Faculty: Arnold Klein

3 CR

Pre-requisite(s): Global Issues in Design & Visuality

DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES**PLDS 2072 BEYOND INVENTION**

Philosophers have differed about the process and meaning of invention. It makes all the difference whether invention is considered materialistically as discovery dependent on physical causes; ontological, as a decision referred to a universal value; perspectively, and held to be an action aimed at personal satisfaction; or humanistically, and regarded as the solution to problems arising out of a common human experience of the world. In this course we study major contributions to the philosophy of invention, with special attention to the concept of the problem, the nature of creation, and the structure of argument.

Pathway: Design Studies

Open to: All university degree students

Faculty: Arnold Klein

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLDS 2080 TECHNOLOGY & SUSTAINABILITY

This course will examine the contradictory (but promising) relationship between sustainability and technology, ultimately placing the notion of sustainability into a working conceptual frame. As our point of departure, we will consider sustainability as the (il)legitimate heir of the avant-garde—that same avant-garde that pursued the conditions of industrial production we must now retroactively solve. We will closely examine the role of technology and its historical and theoretical complicity with sustainability. Along the way, we will explore the sets of opposing values generated by technology that profoundly affect art and architectural practices—desire and restraint, natural and artificial, avant-gardism and nostalgia. In unpacking the genealogies of these values, we will develop a theory of sustainability relevant to contemporary practice.

Pathway: Design Studies

Open to: All university degree students

Faculty: John Gendall

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

DESIGN STUDIES PATHWAY: ADVANCED COURSES

PLDS 3003 CRAFT AND MODERN DOMESTICITY

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

Pathway: Design Studies

Open to: All university degree students

Faculty: TBA

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLDS 3016 PUBLICIZING CREATIVE WORK

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

Pathway: Art and Design Criticism and Writing

Open to: All university degree students

Faculty: TBA

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

[REMOVED 11/2/11] PLDS 3017 HUMANITARIAN DESIGN

PLDS 3333 LEARNING THROUGH DESIGN

Upon entering elementary school, most children experience the conventional separation between academic learning and the arts that will mark most of their future educational experiences.

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

Pathway: Design Studies

Open to: All university degree students

Faculty: TBA

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLDS 4060 SENIOR SEMINAR: MAGICAL DESIGN

This seminar will be a platform to explore out-of-the-ordinary developments in design.

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

Pathway: Design Studies

Open to: PS Seniors only

Faculty: Emily Miller

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

PLDS 4075 SENIOR SEMINAR: DESIGN FOR AN AGING POPULATION

This senior seminar explores how "The Life Course Revolution" impacts on the design and meaning of public space. Students will study plans, images, and texts describing "new" public space, the better to appreciate the impact of "The Life Course Revolution" on how and where we live our lives. The seminar will build upon cross-cultural Pathway: Design Studies

Open to: PS Seniors only

Faculty: Jeffrey Rosenfeld

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

[REMOVED 11/2/11] PLDS 4077 SENIOR SEMINAR: ETHNOGRAPHY AS DESIGN**[ADDED 11/2/11] PLDS 4078 SENIOR SEMINAR: CRAFTING TRADITION -TEXTILES IN A CHANGING WORLD**

This class will investigate the negotiations made to bring traditional textile objects and techniques from varying cultures to the contemporary market. In each class, we will examine a traditional, indigenous textile object and technique in terms of production, formal qualities, and cultural context. We will also investigate the work of a contemporary organization or company working to preserve, and in some cases, revive, that particular object or technique. Using this case-study approach, different strategies for promoting indigenous textile crafts will be examined, including artisan-run cooperatives, micro-lending situations, fair trade businesses, and other sustainable business models. Each strategy will be analyzed in regards to its "success" in promoting prosperity for the artisans, as well as for its impact on the techniques, skills, and/or visual traditions it seeks to preserve. Students will gain a deeper knowledge of world textile history, and simultaneously delve into issues surrounding cultural preservation, global politics, social entrepreneurship, and sustainable design. We will uncover some of the many complexities that arise alongside the shift to consumption of artisan-produced goods in a globalized society.

Pathway: Design Studies

Open to: All university degree students

Faculty: Emma Bowen

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

[ADDED 11/2/11] PLDS 4079 SENIOR SEMINAR: ADVERTISING, CONSUMER SOCIETY AND MATERIAL CULTURE IN TWENTIETH-CENTURY AMERICA

This course examines advertising as a tool of consumer culture in America in the twentieth century. Trade cards from the late nineteenth-century, print advertisements in magazines in the early part of the twentieth century, and the evolution of radio and television as media for advertising in the mid-century are the means to understand the perpetuation of cultural myths related to gender, ethnicity, class and race in the United States. The course will begin with the growth in tandem of national industry and advertising. We analyze the idea of the United States as a 'democracy of goods' looking at advertising as propaganda in relation to the World Wars and as mediating and selling the 'American Dream' before and after World War II. The focus, in particular, is on advertising in relation to material culture; we ask how ads construct the meanings that surround objects. Students will spend time decoding visual advertisements and make parallels to how advertising functions today as in the past to reinforce cultural ideologies. Essays in cultural studies, popular and material culture, literature and film are the basis for

understanding the significance of advertising. This is very much a discussion-based class with presentations and papers as final projects.

Pathway: Design Studies

Open to: All university degree students

Faculty: Marilyn Cohen

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

PLDS 4872 SENIOR SEMINAR: SEMIOTICS

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

Pathway: Design Studies

Open to: PS Seniors only

Faculty: Marshall Blonsky

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

FASHION STUDIES PATHWAY: INTERMEDIATE COURSES

[REMOVED 11/2/11] PLFS 2000 FASHION HISTORY: 1850-2000

PLFS 2002 ON THE GOTHIC

What constitutes the gothic aesthetic? And what is it about the gothic that lends itself so readily to fashion, especially to "high fashion"? These are the two questions that will guide our inquiry in hopes that we will collectively locate the gothic aesthetic in a number of media and historical points. This course will seek to identify goth as an anachronistic and retrospective term only applied later to a cultural phenomenon that has its roots in romantic literature, medieval definitions of melancholia, the Victorian age and Victorian morality, and of course in the music subculture of late 1970s/early 1980s Britain. We will pull from literary sources such as Baudelaire's *The Painter of Modern Life*, Goethe's *The Sorrows of Young Werther*, Edgar Allen Poe's *The Raven*, thus situating the proper beginnings of the gothic in the 19th century. We will follow these beginnings to their apotheosis in Japanese gothic fashion, especially as exemplified in the 2010 FIT exhibition and book *Japan Fashion Now*.

Pathway: Fashion Studies

Open to: All university undergradate degree students

Faculty: Diana Mattison

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021

Critical Reading and Writing Pathway: Fashion Studies

FASHION STUDIES PATHWAY: ADVANCED COURSES

PLFS 3000 FASHION & EMBODIMENT

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

Pathway: Fashion Studies

Open to: All university degree students

Faculty: Lucy Collins

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLFS 3026 DEATH OF COOL

With beginnings in the avant-garde art world and African-American minstrelsy, the consumption of subculture has been a driving force in fashion since the 19th century. This course will examine the interaction between fashion and subculture from its early modern origins into the advent of the ever-multiplying streetstyle tribes of the late 20th century. Topics to be covered include the bohemian artists of the late 19th century, and the rise of African-American subculture as exemplified by jazz and the Zoot Suiter. In the second half of the twentieth century, the chemical aesthetics of the psychedelic hippie movement of the 1960s and the apocalypse of punk in the 1970s will be examined as both subcultural expression and fashion inspiration. Through readings of primary texts and critical theory and the viewing of exploitative and documentary film, the relationship between mainstream fashion and the culture of "cool" will be explored.

Pathway: Fashion Studies

Open to: All university degree students

Faculty: Jessica Glasscock

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

SPATIAL DESIGN STUDIES PATHWAY: INTERMEDIATE COURSES

PLSD 2017 SPACE, DESIGN & THE EVERYDAY

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

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

Pathway: Spatial Design Studies

Open to: All university degree students

Faculty: Matthew Bissen

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

SPATIAL DESIGN STUDIES PATHWAY: SENIOR SEMINARS

PLSD 4002 SENIOR SEMINAR: SOCIAL & LIVING SPACE

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

Pathway: Spatial Design Studies

Open to: PS Seniors only

Faculty: Jeffrey Rosenfeld

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

PLSD 4011 SENIOR SEMINAR: RESHAPING URBAN CHINA

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

Pathway: Spatial Design Studies

Open to: PS Seniors only

Faculty: Zhijian Qian

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

PLSD 4070 SENIOR SEMINAR: URBANISM & RELIGION

This seminar takes as its point of departure the notion that urbanism and religion are intrinsically linked. Across time and geography, cities have provided an essential platform for the religious experience. Though it is often understood as secular and commercial, the contemporary metropolis is no exception. The polarized reception of Park51, the proposed Islamic Community Center in Manhattan's Financial District, underscores the fact that religion is a vital force in contemporary urbanism. Students will examine the sociology of religion as it takes places in today's cities, pulling from theories of urbanism, sociology, performativity and spatial practice. While addressing contemporary urban conditions around the world, we will pay particular attention to New York City, examining the many different ways the city has become an integral landscape for diverse religious faiths. Using New York as a laboratory, students will research, document and map the urban patterns and practices of contemporary religion.

Pathway: Spatial Design Studies

Open to: PS Seniors only

Faculty: John Gendall

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

VISUAL CULTURE STUDIES PATHWAY: INTERMEDIATE COURSES

PLVS 2000 COMICS HISTORY

Comics history is being made right now, with the rise of graphic novels and the flourishing of a vital artistic scene. But comics have deep roots. Visual narrative ranks among humankind's earliest art. The specific form we think of as "comics" has ancestral ties to the invention of mass reproduction, and direct precedents in the eighteenth and nineteenth centuries. This course will trace the history of comics as an art form up to the present day, including comic strips, comic books, underground comix, graphic novels, and more. We'll consider how different definitions of the form can shape perceived history, and we'll examine the ways that working commercially for mass reproduction has affected the form's development. We'll study the careers of groundbreaking innovators who have advanced the art form, and our reading will include some of the most important and influential comics ever published.

Pathway: Visual Studies

Open to: All university degree students

Faculty: Vasilios Kartalopoulos

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLVS 2001 THE DESIGN OF DISSENT

Graphic design is an effective tool for rallying people to join political causes or raise their consciousness about social issues. The course analyzes the effectiveness of different strategies and various techniques found in historical and contemporary printed matter, films, websites, blogs and social networks. Examining the visual and verbal content of angry, bold, in-your-face graphics

or the more subtle subversive dissent that uses humor and irony, we also consider if such graphics can successfully cross cultural and national boundaries. We study how branding and marketing techniques and the ethics of designing for governments, organizations or businesses that promote causes, work or do not work as a catalyst for change. As the voices of dissent continue to spread globally, understanding how communication design did and continues to impact society is more important than ever.

Pathway: Visual Studies

Open to: All university degree students

Faculty: Janet Levy

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

PLVS 2040 SCIENCE FICTION: DYSTOPIA

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

Pathway: Visual Studies

Open to: All university degree students

Faculty: Heliodoro San Miguel

3 CR

Pre-requisite(s): PLAH 1000/1001 Perspectives in World Art and Design and PLEN 1020/1021 Critical Reading and Writing

VISUAL CULTURE STUDIES PATHWAY: ADVANCED COURSES

PLVS 3000 MAGAZINE CULTURE

This seminar examines the relationship between the magazine and modernity in the twentieth and twenty-first-centuries. The magazine will be our touchstone for discussing developments in advertising, art and architecture, fashion, film, graphic design and illustration, and literary style. Topics may include: the concepts of the moderne and mondanité (and their origins in eighteenth-century French salon culture) in La Gazette Du Bon Ton, which Condé Nast took as the model for Vanity Fair and Vogue; the role magazines played in the rise of the avant-gardes, including Le Corbusier's L'Esprit nouveau, the surrealist periodicals La Révolution surréaliste, Documents, and Minotaure; the use of avant-garde techniques by advertising and industry as seen in magazines such as Fortune and VU; the ascendancy of shelter magazines in the 1950s and the lifestyle philosophies they espoused; ideologies of beauty and cults of personality championed by fashion magazines such as Harper's Bazaar; the rise of magazines in the US which charted new connections between Hollywood, Washington, and New York and defined a "new national style" in the 1960s. We will critique current magazine culture, discussing the proliferation of lifestyle and design magazines in the past decade, the relationship between magazines and consumer

pathologies, and the role of blogs in transforming magazine culture. Students will develop their own research projects.

Pathway: Visual Studies

Open to: All university degree students

Faculty: Jeffrey Lieber

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLVS 3075 VISUAL LANGUAGE & THE INFORMATION AGE

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

Pathway: Visual Studies

Open to: All university degree students

Faculty: Susan Sherman

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLVS 3456 NO JOKE: COMEDY AS COMMENTARY

What, exactly, is funny? This interdisciplinary class explores humor and its theoretical forms such as rhetoric, irony, satire, the modest proposal, fallacy, facetiousness, and more, in an effort to understand humor's historical precedents and its place in today's increasingly globalized world.

What can funny do and say? Class readings, screenings, and discussions include writers, psychoanalysts, cultural theorists, comedians, artists, filmmakers, and political pundits, everyone from Jonathan Swift, Freud, Bergson, and the Marx Brothers to Andy Warhol, Richard Prince, Sarah Silverman, Jenny Holzer, Stephen Colbert, and more. Inherent in the idea of "the joke" is the notion of reception, performativity, occasional sarcasm, and, often, goofiness, all of which will be included in our uproarious investigation.

Pathway: Visual Studies

Open to: All university degree students

Faculty: Julia Dault

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

PLVS 3650 AESTHETICS IN EARLY FILM

This course explores the aesthetic and intellectual roots that contributed to define cinema as an art, and the diverse currents that shaped modern film. We will delve into the influence of technological developments, literature, fine arts, avant-garde movements, and film pioneers, to trace their impact in the most prominent cinematic trends and filmmakers. Students will develop a more complex appreciation of the context that framed the evolution of film language and

aesthetics. This course does not require previous knowledge in cinema, but demands weekly viewing of movies, active in-class participation, and is writing intensive.

Pathway: Visual Studies

Open to: All university degree students

Faculty: Heliodoro San Miguel

3 CR

Pre-requisite(s): History of [Major] and/or Intro to Design Studies or Visual Culture

VISUAL STUDIES PATHWAY: SENIOR SEMINARS

PLVS 4000 SENIOR SEMINAR: CURATING THE CITY

This course is concerned with the forms of non-monumental public art making called interventions. Intended to activate debate and discussion around issues of the public realm rather than exhibitory, such urban interventions address themselves directly to their site and are fuelled by its specific histories and politics. We will investigate how an urban aesthetics is brought into being and shaped by the interaction between the materiality (spaces, things, buildings) and the imaginaries (images, ideas, metaphors, relationships) of the city. We will also look at the particular curatorial and art/design issues that arise from these forms of site-specific and often, time-bound public art projects. Students will be asked to produce curatorial and public interventions, and we will also look at a wide variety of sources including film, performance, historical and theoretical material.

Pathway: Visual Studies

Open to: PS Seniors only

Faculty: Radhika Subramaniam

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

PLVS 4021 SENIOR SEMINAR: SURVEILLANCE & CELEBRITY

As political, cultural, literary and philosophical work as diverse as Colin Powell's case for war presented to the United Nations Security Council in 2003, the decade-long phenomenon of reality TV, George Orwell's 1948 publication 1984, and Gilles Deleuze's essay "Control Society" demonstrate, we live in a culture that is simultaneously defined by surveillance and celebrity. Our attitudes are ambivalent, to say the least: we see it as intrusive, and fundamentally undemocratic (the response to the Patriot Act and warrantless wiretapping), as a guarantor of our safety (the use of surveillance cameras following the London bombing in July 2005), as a decline of standards (public response to the new types of celebrities) or as an opportunity to perform our everyday lives in our domestic spaces to previously inaccessible and unimaginable audiences (social networking sites such as Facebook and Twitter).

This seminar begins from the understanding that these examples are part of a destabilization of the divide between public and private spaces and behaviors. Surveillance and celebrity are historical phenomena: thus we begin with an investigation of the historical rhetorics that have shaped our understanding of both. It will then move on to the perfect storm we find ourselves in today.

Pathway: Visual Studies

Open to: PS Seniors only

Faculty: Margot Bouman

3 CR

Pre- or Co-requisite(s): Global Issues in Design & Visuality

GRADUATE COURSES

PLEN 5001 ESL: GRADUATE ADVANCED

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

0 CR

Open to: All university graduate students

Faculty: Jeremy Scott

ELECTIVE COURSES

PLAH 5376 ON DISPLAY

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

Open to: All university graduate students

Faculty: Saul Anton

3 CR

PLDS 5100 DESIGN AS SOCIAL MOVEMENT

One of the more important developments in the social sciences and humanities has been the turn to design by scholars as diverse as Bruno Latour and Ackbar Abbas. At the same time, design has been moving from the production of commodity artifacts to increasingly more complex social problems such as designing health care systems, pension plans, sustainable environments, and even financial instruments. This turn to what has been called "high complexity design" when combined with the increasing use of ethnographic methods in companies such as IDEO has led some to propose "design thinking" as alternative to engineering inspired planning models which have dominated fields such as international development. Drawing upon the unique strengths of the New School, this course will map out some of the areas of interaction between design studies and the social sciences and humanities. Some of the topics will include: 1) wicked problems; 2) ritual, brainstorming, and prototyping; 3) the phenomenology of affect; 4) the performativity of finance; 5) designing architectures of choice; 6) infrastructure and its discontents. Readings will include Gillian Tett's Fools Gold; Heidegger's The Question Concerning Technology; Cass Sunstein

and Richard Thaler, *Nudge*; Tim Brown, *Change By Design*; John Thackera's *In The Bubble*; Chris Anderson's *The Long Tail*; Bruno Latour, *The Love of Aramis*; Bent Flyvbjerg, *Making Social Science Matter*. There will be a special focus on the global financial crisis as an example of design failure. Students should have read *Fools Gold* for the first class

Open to: Graduate students and undergraduate seniors by permission

Faculty: Benjamin Lee

3 CR

HISTORY OF DECORATIVE ARTS AND DESIGN PROGRAM, MA

PGDE 5102 SURVEY OF DECORATIVE ARTS 2

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

Open to: DEC majors only

Faculty: Sarah Lichtman

3 CR

Pre-requisite(s): none

[ADDED 11/2/11] PGDE 5107 WORLD'S FAIRS

From the mid nineteenth to the mid twentieth century a series of international exhibitions became points of reckoning for the various nations involved, a means to propose a ideal visions of the present and future, through architecture, display and spectacle. This course will examine the histories of the various European and American world's fairs-from the 1851 Crystal Palace Exhibition in London to the 1964/65 New York World's Fair-as a way of understanding both how these exhibitions serve as crystallizations of cultural aspirations and how they, in turn, echo through a culture. Among the topics covered will be: theories of exhibitions, how arrangement and display of objects can coalesce into a lesson or an ideology; fine arts and applied arts at the world's fairs as lessons in taste, design, and nationalism; world's fairs and the development of consumerism; fairs as laboratories for architecture and their influences; fairs and ethnographic exhibitions, the display of foreignness and imperialism; the development of amusement areas and the contest for the social significance of fun; and futurism at the fairs. Readings will come from primary and secondary sources, from various disciplines, including art history, social history, and history of technology. Evaluation: readings and class participation: 30%; midterm/short assignments: 30%; final project: 40%.

3 CR

Open to: University graduate students.

[ADDED 11/2/11] PGDE 5109 CONTEMPORARY DESIGN

This course is a colloquium on ways of thinking, studying and articulating design and the decorative arts. The theme for spring 2012 will be how we can understand, and bring to voice and word, the work achieved by the poetics of things. Less seminar than rigorous conversation, and conducted in a diagnostic workshop setting, the aim will be to think about artefacts (widely considered) and their poetics (and ethics) analytically, critically and with transformative intent. Arguing that one of the continuing limitations of design and the decorative lies in the inability to articulate adequately the human and artefactual work that design and the poetics achieves in relations to things, the course will be designed to develop the capacity to think, speak and write intelligently about things. The expected outcome will be professional-level presentations of such

understanding using a variety of media. NOTE: Despite the title of this course the range of artefacts we enquire about will NOT be limited in historical range or status.

3 CR

Open to: University graduate students.

PGDE 5132 MAGAZINE CULTURE

Description forthcoming.

Open to: DEC and FST majors; others by permission

Faculty: Ethan Robey

3 CR

Pre-requisite(s): none

PGDE 5160 TOPICS IN RENAISSANCE DEC ARTS

This class will explore the art of private life in Renaissance Italy, focusing on Florence in the fifteenth and sixteenth centuries. The material culture of the Florentine palace and the rituals of family life, in particular those associated with courtship, marriage, and birth, will be our focus. Over the course of the semester we will consider the organization of space in relation to function and use; the character and meaning of interior decorations, particularly moveable objects, and the role of gender and class in domestic space. Sessions will examine such objects as wedding chests (cassoni), dowry gifts, birth trays, glassware, majolica, tableware, and the rituals of 142 domestic life associated with them. Special topics include studioli and collectors' cabinets.

Open to: DEC and FST majors; others by permission

Faculty: Tracy Ehrlich

3 CR

Pre-requisite(s): none

PGDE 5161 DECORATION & MEANING

This seminar will explore the creation and decoration of both constructed interiors and the temporary spaces formed by social, political and religious events, such as pageants, processions, and banquets, in Early Modern Europe. Permanent and portable embellishments in a variety of media – from painting, sculpture, and woodwork to tapestries and other textiles – will be considered. Emphasis will be placed on context: how did decoration work with space and function and what meaning did these carefully contrived “sets” convey to owners and contemporary viewers? This course is intended to encourage analytical thinking and original research. Requirements include 3/4 class presentations, a research paper, and class participation.

Open to: DEC and FST majors; others by permission

Faculty: Lorraine Karafel

3 CR

Pre-requisite(s): none

[REMOVED 11/2/11] PGDE 5162 CULTURE OF FURNITURE

[ADDED 11/2/11] PGDE 5163 AESTHETIC CONCERNS: THE INFLUENCE OF JAPAN ON AMERICAN DECORATIVE ARTS

This course will examine the influence of Japanese art and artifacts on American nineteenth-century decorative arts, including furniture, ceramics, glass, silver, textiles and jewelry. The course

will contextualize these objects by examining the American Aesthetic Movement, 19th century interior design, the influence of the dealers who sold Japanese goods, the importance of design libraries in the nineteenth century and cultural events such as the Centennial exhibition of 1876. Readings include primary sources as well as recent and classic scholarship. Whenever possible, objects from the Cooper-Hewitt and other New York museums will serve as the focus of study. Course requirements: participation (20%), short weekly reading summaries (20%), paper outline and annotated bibliography (20%), final paper (20%) and final presentation (20%).

3 CR

Open to: University graduate students.

[ADDED 11/2/11] PGDE 5164 DESIGN AND BLOGS

The practice of blogging is changing the way people are thinking about, practicing, and engaging with design by displacing and disrupting journalism, history, and criticism. In this course we will discuss the emergent literature on blogging and reflect on the process of blogging by setting up and running a design blog of our own. Students will help set the strategy and direction for the blog and contribute content on an ongoing basis while reading theory and reflecting in a structured way on their engagement in the process. In addition to the knowledge gained through reading and reflecting, students will complete an analytical paper describing the content and use of one or several design blogs.

3 CR

Open to: University graduate students.

[REMOVED 11/2/11] PGDE 5181 THE ENGLISH COUNTRY HOUSE

[ADDED 11/2/11] PGDE 5182 TWENTIETH-CENTURY SCANDINAVIAN DESIGN

Scandinavian Modern Design has become equal with early twenties century slogans such as "Beauty for all" and "Better Things for Everyday Life". Tracing the history of the Nordic modern movement, the course will survey decorative arts and design, produced in the Nordic countries Denmark, Finland Norway, and Sweden, placing them in their intellectual and social context. The course will also critically investigate the myths of Scandinavian design, and broaden the perspective with alternative and parallel stories challenging the mainstream history of the modern movement. For example, Scandinavian design has gained a reputation for being available to all, and primarily produced with the mass market in mind. The course will challenge this idea, and also explore exclusive decorative arts and precious materials.

The course starts with a look at late nineteenth century artistic reactions to industrialization and social, political and economic change. Following a chronological path, focus will then be on the twenties century. Lectures/seminars will side and back track in when discussing important, recurring topics such as the role of artist in industry, Scandinavian design identity, and relationships between tradition and modernity. The course ends with a look at contemporary design, how designers are dealing with the strong modernist heritage, breaking free, and exploring new roads ahead.

The course will include classroom lectures, seminars exploring objects in the Cooper-Hewitt collections, and visits to New York City galleries and dealers. Students will give one oral presentation and write a research paper.

3 CR

Open to: University graduate students.

Pre-requisite(s): PGDE 5105 PROSEMINAR

[REMOVED 11/2/11] PGDE 5201 ARTS OF THE TABLE

[ADDED 11/2/11] PGDE 5201 HISTORY OF JEWELRY

Across cultures and through history people have chosen to ornament themselves with jewelry. An examination of jewelry illustrates the aesthetic, design, and technical developments of its time and offers insights into the cultural forces at work on both the maker and wearer. Jewelry, like all arts, responds to the need for beauty by creating works scaled and suited for the human body. However, unlike other art forms, jewelry requires the participation of a wearer. As personal adornment, jewelry exists at the intersection between the production of an artist, the desires of a wearer, and the perceptions of the viewer. This survey follows the development of jewelry as personal adornment from the renaissance through the twentieth century. In addition, this history emphasizes the interrelationships between jewelry, dress, and other forms of body adornment, as well as the connections between jewelry as personal and societal statement. This course builds the student's knowledge of art historical periods, the nature and development of ornament and design, and the specific techniques and media principally employed in the creation of jewelry. Course requirements: a 2-4 page object analysis, 15%; a 6-8 page research paper, 30%; assigned independent fieldwork in area collections, 15%; and a final exam, 40%.

Open to: DEC and FST majors; others by permission

Faculty: Denny Stone

3 CR

Pre-requisite(s): none

[REMOVED 11/2/11] PGDE 5204 DESIGN AND MODERNITY

[REMOVED 11/11/11] PGDE 5206 ADVANCED FURNITURE SEMINAR

[ADDED 11/11/11] PGDE 5206 PATENTED FURNITURE

Description forthcoming.

3 CR

[REMOVED 11/11/11] PGDE 5207 MODERNISM IN GLASS

[REMOVED 11/2/11] PGDE 5210 MODERNISM AT HOME 1815-1900

[REMOVED 11/2/11] PGDE 5212 ARTS OF WAR

[REMOVED 11/2/11] PGDE 5220 THINKING CONTEMPORARY DESIGN

[ADDED 11/2/11] PGDE 5230 WRITING DESIGN: HOW TO THINK, TALK, AND WRITE ABOUT OBJECTS

Why write about design? How can we share with others what we see in an object? How can we say what we really want to say about the things we study as historians of the decorative arts and design? This course demystifies the process of writing about objects through a series of writing projects that build sequentially from a brief object description to a publishable article. Along the way students will also hone and polish their public speaking skills through various types

of oral presentation directly related to their ongoing writing assignments. Short, inspiring readings will serve as models for a progression of assignments - creative, academic, and curatorial - designed to develop the writing and speaking skills that are essential, not only to a rewarding graduate experience, but to a successful professional career. Class sessions will generally take the form of workshops, in which students share their work and participate in constructive critique, generating suggestions for improvement from their colleagues and instructor. Although the instructor will offer written feedback on each assignment, grading will be based largely (though not exclusively) on active participation in these workshops and completion of assignments, in order to allow for experimentation and development over the course of the semester. Students will leave this course with a better understanding of the best practices in writing and speaking about objects, a more dynamic and persuasive writing style, as well as increased confidence in their ability to produce top-quality, graduate-level writing and give engaging and informative oral presentations. They will also develop practical career skills, including writing an effective paper for an academic conference, giving a memorable curatorial lecture/presentation in a museum setting, and writing a succinct museum catalogue entry. During the final weeks of the course, with the support and input of their instructor and classmates, students will write and edit a scholarly article, which they will be encouraged to publish in a peer-reviewed journal.

3 CR

Open to: University graduate students.

SPECIAL REGISTRATION

PGDE 5901 EQUIVALENCY

Please see program for approval.

Open to: DEC majors only

0 CR

Pre-requisite(s): none

PGDE 5906 SPECIAL STUDIES

Registering for this course permits students to receive credit through Parsons The New 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.

Open to: DEC majors only

3 CR

Pre-requisite(s): none

PGDE 5907 SPECIAL STUDIES 2

Registering for this course permits students to receive credit through Parsons The New 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.

Open to: DEC majors only

3 CR

Pre-requisite(s): none

PGDE 5999 MAINTAINING STATUS

Please see program for approval.

Open to: DEC majors only

0 CR

Pre-requisite(s): none

PGDE 5900 INDEPENDENT STUDY, 3 CR**PGDE 5905 INDEPENDENT STUDY 2, 3 TO 6 CR**

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

Open to: DEC majors only

PGDE 5910 INDEPENDENT STUDY: MA EXAM

Please see program for approval.

3 CR

Open to: DEC majors only

PGDE 5908 INDEPENDENT STUDY: THESIS 1

Please see program for approval.

3 CR

Open to: DEC majors only

PGDE 5909 INDEPENDENT STUDY: THESIS 2

Please see program for approval.

3 CR

Open to: DEC majors only

PGDE 5903 INTERNSHIP**PGDE 5904 INTERNSHIP 2**

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

3 to 6 CR

Open to: DEC majors only

FASHION STUDIES PROGRAM, MA

PGFS 5020 INTERPRETING FASHION

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

Pathway: Fashion Studies

Open to: Graduate students, with preference given to FST majors

Faculty: Christina Moon

3 CR

Pre-requisite(s): none

PGFS 5030 FASHION CULTURES: LEC

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

Pathway: Fashion Studies

Open to: FDS and FST majors only

Faculty: Francesca Granata

0 CR

Co-requisite(s): PGFS 5031 Recitation

PGFS 5031 FASHION CULTURES: REC

See course description for PGFS 5030.

Open to: FDS and FST majors only

3 CR

Co-requisite(s): PGFS 5030 Lecture

PGFS 5120 FASHION AND SOCIAL INNOVATION

This seminar interrogates the category of fashion through varying cross-cultural examples of “innovation” in dress, body ornamentation, and cloth making in order to ask: what are the cultural assumptions underlining popular beliefs about social innovation in fashion? In exploring this question this course combines readings on the embodiment of aesthetic and material practices with cross-cultural studies examining a range of institutional sites where bodies are fragmented, commodified, and fashioned. Central to this effort are questions about power, ideology, and moral quandaries surrounding both the production and consumption of wearable forms. Aiming to expand and refine how we analytically approach the “fashioned body” as both a theoretical and applied subject of scholarly inquiry this seminar draws on a wide range of readings, including work by Bradley Quinn, Sherry Turkle, Daniel Miller, Dorothy Ko, Donna Haraway, and Sass Brown. These writings will be brought into dialogue with the avant-garde work of/about Daspu, Lucy Orta, Virgil Ortiz, and Hussein Chalayan. In doing so, this course provides a critical framework for questioning the relationship between “innovation” and fashion.

Pathway: Fashion Studies

Open to: Graduate students, with preference given to FST majors

Faculty: Todd Nicewonger

3 CR

Pre-requisite(s): none

PGFS 5140 PRIVATE PARTS: BODY IN SOCIETY

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

Pathway: Fashion Studies

Open to: Graduate students, with preference given to FST majors

Faculty: Elizabeth Morano

3 CR

Pre-requisite(s): none

PGFS 5141 MATERIALITY OF FASHION

In this course students will be introduced to the material analysis of textiles and fashion. Utilizing objects in the school’s study collection, students will be guided through the various steps in the process of identification, documentation and interpretation of artifacts. By engaging hands-on in the analysis of garments, students will become familiarized with the vocabulary of dress and textiles, learn to identify materials, processes and technologies, and conduct research leading to a historical contextualization of the garment. The course further provides students basic insights into museum practice and ethics, introducing them to guidelines for object cataloging, documentation, condition reporting and handling.

Pathway: Fashion Studies

Open to: Graduate students, with preference given to FST majors

Faculty: Sarah Scaturro

3 CR

Pre-requisite(s): none

PGFS 5142 FASHION AND EVERYDAY LIFE

This new co-taught intensive course considers the ways in which fashion entered everyday lives in Britain and America in the 20th century, both as the visualization of the self within the fashion system, and as the 'fashioning' of the masses. It proposes that fashion offers the basic tools for creative self-identification and visual representation, which allows people from across the social spectrum to engage with the 'aesthetic realm'. We will explore the 'fashion system of the ordinary' as existing alongside, but in distinction to high fashion. Comparisons will be made between Britain and America, particularly New York and London, seen as key international locations, but also with socially, racially and culturally diverse populations. With the focus on c1890 - 2010, the course content is theoretically framed by modernity and post modernity, by the acceleration and anxiety provoked by consumption, and by the global nature of fashion.

Pathway: Fashion Studies

Open to: Graduate students, with preference given to FST majors

Faculty: Hazel Clark and Cheryl Buckley

3 CR

Pre-requisite(s): none

PGFS 5210 THESIS

The MA thesis is a ca. 70 page paper that demonstrates original research in an area of fashion studies. Students develop a thesis subject and research framework during the course Advanced Thesis Preparation in consultation with a faculty member/s who may also serve as thesis advisor/s. To write a thesis, a student must have passed the course Advanced Thesis Preparation, and have the Thesis Proposal approved. The thesis is written under the direct supervision of an assigned thesis advisor, and the student may also consult with other faculty members as required by their topic.

Pathway: Fashion Studies

Open to: FST majors only

3 CR

PGFS 5901 INTERNSHIP

See program for details.

0 to 3 CR

SCHOOL OF ART, MEDIA, & TECHNOLOGY

GRAPHIC DESIGN, AAS

PAGD 1010 HISTORY OF GRAPHIC DESIGN

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

3 CR

Pre-requisite(s): none

Open to: AGD majors only

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

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

Pre- or Co-requisite(s): PAGD 1041 Graphic Design 2 and PAGD 1042 Graphic Design 3

Open to: AGD majors only

PAGD 1040 GRAPHIC DESIGN 1

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

4 CR

Pre-requisite(s): none

Open to: AGD majors only

PAGD 1041 GRAPHIC DESIGN 2

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

4 CR

Pre-requisite(s): PAGD 1040 Graphic Design 1

Open to: AGD majors only

PAGD 1042 GRAPHIC DESIGN 3

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

4 CR

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

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

Open to: AGD majors only

PAGD 1050 DESIGNING SYMBOLS

The symbol, the essence of an idea, is the basis for a successful trademark and the first step in the development of a corporate identity program. Students in this course are trained to think in terms of abstract images, to create visually appealing and meaningful graphic statements applicable to letterheads, posters, displays and other graphic material.

2 CR

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

PAGD 1060 TYPOGRAPHY 1

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

Open to: AGD majors only

2 CR

Pre-requisite(s): none

PAGD 1061 ADVANCED TYPOGRAPHY

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

2 CR

Pre-requisite(s): PAGD 1060 Typography 1

Open to: AGD majors only

PAGD 1070 PROCESS & SKILLS

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

2 CR

Pre-requisite(s): none

Open to: AGD majors only

PAGD 1090 PUBLICATION DESIGN

PAGD 1090 PUBLICATION DESIGN: BOOKS

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

2 CR

Pre-requisite(s): none

Open to: AGD majors only

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**Pre-requisite(s):** none**Open to:** AGD majors only**PAGD 1092 WEB 2: COMPUTER AS SKETCHBOOK**

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

2 CR**Pre-requisite(s):** none**Open to:** AGD majors only**PAGD 1092 WEB 2: OPEN SOURCE DESIGN**

Course description forthcoming.

2 CR**Pre-requisite(s):** none**Open to:** AGD majors only**PAGD 1096 PHOTO LITHOGRAPHY**

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

2 CR**Pre-requisite(s):** none**Open to:** AGD majors only**PAGD 1098 GRAPHIC DESIGN AND SILKSCREEN**

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

2 CR

Pre-requisite(s): none

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

Note: Permission from the program required.

PAGD 1140 DIGITAL LAYOUT

This course provides a thorough overview of presentation graphics. Students will learn how to develop and organize information to be used for all print media. Intensive weekly homework assignments and projects will exercise the students skills in mastering the use of Adobe Photoshop, Illustrator and InDesign.

Primary software used: Adobe CS4

Open to: AGD majors only

2 CR

Pre-requisite(s): none

PAGD 1240 ADVANCED DIGITAL LAYOUT

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

2 CR

Pre-requisite(s): PAGD 1140 Digital Layout

Open to: AGD majors only

PAGD 1250 SILKSCREEN

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

2 CR

Pre-requisite(s): none.

Open to: AGD majors only

PAGD 3900 INDEPENDENT STUDY

Please see program for approval.

1 to 2 CR

PAGD 3901 INTERNSHIP

Please see program for approval.

0 to 2 CR

GENERAL STUDIO, AAS

PAGS 1001 DRAWING

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

2 CR

Pre-requisite(s): none

Open to: All university degree students.

[UPDATED 11/5/11] PAGS 1021 COLOR THEORY:

This course provides students a total immersion in the understanding and usage of color. Students analyze the cultural, social and psychological implications of color in everyday life. Our perceptions of color and our understanding of it through particular brain processes are addressed through physics and perceptual exercises. Color interactions (including Relativity, the Illusion of Transparency, the Bezold Effect, Redistribution and Contrasts of Extension, Clash, Vibration and Spread) are thoroughly studied through a series of projects culminating in a final that focuses on the use of color in each student's specific discipline. Critical theory is addressed in readings from Batchelor's *Chromophobia* and Taussig's *What Color is the Sacred?*

COMMUNICATION (FORMERLY "GRAPHIC DESIGN")

RGB, CMYK, PMS, SWOP, what does it all mean!? Geared towards Communication and Graphic Design majors, this course explores real-world color scenarios from digital to print. Students in this course will decode and master the secret language of designers through a historical and political perspective. Students will examine changes in the use of color starting in 1900 with "Plakatstil" to Constructivism, the Chinese Cultural Revolution, Psychedelia, modern comics and graphic novels as well as advertising. Through a series of projects this course will explore the use, research, knowledge and application of color to facilitate and sharpen the designer's vision.

CULTURE

This course will explore human belief, ritual and behavior through the use of color. Throughout human history, color has played an important role in communicating the values of our societies. From the blood of the hunt to *The Scarlet Letter* to Communism to Barbie, color affects how we interpret the world and our place within it. Through various design exercises and projects, students will examine the symbolic significance and psychological impact of color in art, design and visual culture across the globe, from early civilizations to the present day.

DESIGN & SCIENCE

This course explores the use of color in conveying scientific information in sustainability, energy and environment; understanding the logic of color to make data more easily

understood and communicated; and designing for the scientific, business and the research community.

URBAN CULTURE

What's written and painted on walls? Graffiti vs. Street Art, is there a difference? What's going on around you? Look at street culture; paint, ink, stickers, wheat paste, street signage, ads and names fighting for public space. We will explore old New York City, current New York City, graffiti, The Hip Hop movement, fashion and art history as a point of departure to figure out the significance of color in art, design and your life.

2 CR

Pre-requisite(s): none

Open to: All university degree students.

COMMUNICATION DESIGN, BFA

REQUIRED COURSES

SOPHOMORE YEAR

PUCD 2010 PRINT DESIGN

This first-semester Sophomore elective introduces students to a 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

Pre-requisite(s): none

Open to: Sophomore CMD and DTC majors

PUCD 2013 LETTERPRESS

This course celebrates letterpress by using the computer to apply the fundamentals of typesetting and the essential principles of typography to the 500-year-old tradition of relief printing. Letterpress adds an exciting, tactile quality to design. The "bite" that is characteristic of letterpress is the result of the type being impressed into the paper. This added dimension is pleasing to the eye and touch, making the craft of letterpress an effective design tool. Letterpress offers a tangible quality and nostalgic feel that can not be achieved with any other technique. Students in the class will compose type, make negatives, generate photopolymer plates and print designs on a Vandercook press. Students will also investigate the subtleties of paper, inking, color and impression.

3 CR

Pre-requisite(s): none

Open to: Sophomore CMD and DTC majors

PUCD 2025 TYPE: CORE STUDIO

Typography is at once a skill, a practice, and a subject of inquiry. As a skill, every communication design student must master it, regardless of his or her medium. As a practice, typography provides a space to play and experiment with scale, form, composition, proportion, and communication. The study of typography reaches the core of graphic communication, from the difference between two letters to investigating whether or not the form of a text works in concert with its content to create a third meaning. Through lectures, drawing, and research, this class will immerse students in the language of symbols and lead them towards effective mastery of the persuasive power of visual communication.

4 CR

Co-requisite(s): PUCD 2026 Core Lab: Type

Open to: CMD and DTC majors

PUCD 2026 TYPE: CORE LAB

This lab course works closely with Core Studio: Type to supplement and expand the analytical and critical work in the studio. The lab focuses on building technical and practical skills towards a fluency in setting and manipulating type within a contemporary digital environment. Students will understand and use digital fonts and typesetting software to create and analyze typographic prototypes for both print and screen.

2 CR

Co-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 2031 BUSINESSES PRACTICES FOR MEDIA

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

3 CR

Pre-requisite(s): none

Open to: CMD and DTC majors

PUCD 2060 PRINT DESIGN 2

Continuing from Print Design 1, this course aims to develop a strong sense of communication through the use of the medium of print via different design and philosophical approaches and print-related techniques including (but not limited to) printed materials, packaging, brand development and identity design, with a particular focus on the interaction of each specific approach to its particular print environment.

3 CR

Pre-requisite(s): PUCD 2010 Print Design 1

Open to:

JUNIOR YEAR

PUCD 3095 TOPICS:

This course is an advanced studio for students particularly interested in developing more complex projects with a specific domain of publication and print design, particularly in considering how it relates to dynamic media. Students will compliment the historic and theoretical readings with their own research, and will develop a larger independent project of along their own areas of interest. Emphasis is on critical thinking, iterative design methodology and synthesis of research, design production and presentation. Students will work with a more independent focus towards the latter half of the semester, building a substantive portfolio piece.

ART DIRECTION

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

6 CR

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

Open to: Majors only.

INTERACTION

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

6 CR

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

Open to: Majors only

PRINT STUDIO

Course description forthcoming.

6 CR

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

Open to: Majors only.

SENIOR YEAR

PUCD 4205 SENIOR THESIS 1

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

6 CR

PUCD 4210 SENIOR THESIS 2

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

4 CR

Prerequisite(s): PUCD 4205 Senior Thesis 1

Open to: Majors only.

SOPHOMORE ELECTIVES

PUCD 2110 DISPLAY LETTERING

Lettering is not typography. It is not concerned with a full set of typographic characters. The limits of its concern are a liberating force. This Sophomore-level elective concentrates on custom display type for the digital age. Students will develop an understanding of historical developments in display typography with an eye toward cultural influence on graphic form. The course complements the predominately text-oriented Type: Core classes 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

Pre-requisite(s): none

Open to: Sophomore CMD and DTC majors

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

Pre-requisite(s): none

Open to: Sophomore CMD and DTC majors

JUNIOR AND SENIOR ELECTIVES

PUCD 3010 ADVANCED TYPOGRAPHY

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

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: Junior CMD and DTC majors

PUCD 3020 INTRO TO INFORMATION DESIGN

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

3 CR

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

Open to: CMD and DTC majors

PUCD 3030 BOOK DESIGN

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

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3035 BOOK COVER DESIGN

This course provides a rigorous introduction to the field of book cover design, one of the most flexible and engaging areas of graphic design, with room for everything from the flashy to the metaphysical. However, beneath the incredible variety of designs there are strict principles for balancing the at-times contradictory needs of combining package, book, and promotion design -- while also respecting the intent of the author(s).

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3040 CORPORATE DESIGN

Identity 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 identity 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. Identity design should be considered a fundamental skill in the communication designer's arsenal.

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3050 PACKAGE DESIGN 1

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

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3060 ADVERTISING CONCEPTS

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

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3120 CORPORATE ID & PACKAGING

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

3 CR

Pre-requisite(s): PUCD 3040 Identity Design or PUCD 3050 Package Design 1

Open to: CMD and DTC majors

PUCD 3170 EDITORIAL DESIGN

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

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3200 TYPEFACE DESIGN

Designing typefaces requires a combination of dedication, skill, and knowledge. This 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 form, and compose them into working digital fonts.

3 CR

Pre-requisite(s): PUCD 2025 Core Studio: Type

Open to: CMD and DTC majors

PUCD 3300 SPATIAL GRAPHICS 1

PUCD 3300 SPATIAL GRAPHICS 1: URBAN BRANDING

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 of typography, color, and composition in relation to the human experience of three-dimensional space.

3 CR

Pre-requisite(s): none

Open to: Non-CMD majors with permission

PUCD 4030 PUBLICATION DESIGN

This course combines in-depth classroom learning about new modes of publishing and publication design with hands-on experience. Students will participate in discussions about the future of publishing, publishing applications and platforms, and explore new, traditional, and alternative means of the production and distribution of text and image. The goal of this class is to give students a deep understanding of the best practices, trends, and issues, including business topics such as product development and media economics, that are challenging and redefining publishing, as well as a hands-on experience in the creation and manifestation of a publication.

3 CR

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

Open to: CMD and DTC majors

PUCD 4040 PROMOTION DESIGN

Building an integrated physical and virtual presence for a product or idea is an essential skill for designers. Promotion strategy as distinct from identity, style, or form will be revealed through the projects executed and discussed in this class. Students will learn how the idea of promotion extends beyond traditional communication strategies and how the designer can best approach promotion both through visual forms and by designing systems.

3 CR

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

Open to: CMD and DTC majors

PUCD 4060 PRINT CAMPAIGNS

The focus will be on creating visual and verbal advertising messages for campaigns. These messages need to sell products, services, and ideas in an overwhelmingly crowded marketplace. We are all bombarded with messages in various forms of media, and new media delivery systems have created even more challenges on how to “get the word out.” Assignments will come from packaged goods, hard goods, public service, non-profit, and the cosmetic/fashion/beauty industry.

3 CR

Pre-requisite(s): PUCD 3060 Advertising Concepts

Open to: CMD and DTC students

PUCD 4071 EXHIBITION DESIGN

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

Open to:

3 CR

Pre-requisite(s): All Sophomore-level requirements + (one of the following) Exhibition Design or Spatial Graphics.

Open to: CMD and DTC students

PUCD 4090 EXPERIMENTAL TYPOGRAPHY

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

3 CR

Pre-requisite(s): PUCD 3010 Advanced Typography

PUCD 4111 DESIGNING FOR NON-PROFITS

This course will teach students to strategically solve design problems for real small- to mid-level non-profit clients that cannot afford traditional design firms. Real client contact will be combined with problem-solving challenges and in many cases students will see their work in print. Students will work with real copy and from a given design brief, learning how to ask the correct questions of the client in order to deliver a successful solution. This class is for any student who is self-motivated and wants outstanding portfolio samples upon graduation.

3 CR

Pre-requisite(s): none

Open to: CMD and DTC majors

PUCD 4132 BRAND EXPERIENCE DESIGN

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

3 CR

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

Open to: CMD and DTC majors

PUCD 4145 ADVERTISING & MARKETING

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

3 CR

Pre-requisite(s): none

Open to:

PUCD 3900 INDEPENDENT STUDY

Please see program for approval.

1 TO 6 CR

PUCD 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 TO 2 CR

DESIGN & TECHNOLOGY, BFA

REQUIRED COURSES

FIRST YEAR

PUDT 1200 TIME: CORE STUDIO

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

4 CR

Pre-requisite(s): PUDT 1100 Core Studio: Image

Open to: Freshmen only

PUDT 1202 TIME: CORE LAB

This course provides hands-on production skills and processes for projects in Core Studio: Time. Students will learn processes and techniques for audio/video production and post-production, including lighting, camera work and various effects. In-class projects will be complimented by the production of a DVD portfolio. Primary software used: Final Cut Pro, Soundtrack and After Effects.

2 CR

Co-requisite(s): PUDT 1200 Core Studio: Time

Open to: Freshmen only

PUDT 1203 CREATIVE COMPUTING

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

3 CR

Pre-requisite(s): none

Open to: Undergraduate students, including non-DTC majors

SOPHOMORE YEAR

PUDT 2100 INTERACTION: CORE STUDIO

This course is an intensive project-based studio, focusing of the principles and elements of interactive and online media. Students will produce projects with increasing complexity, focusing on historic precedents, information architecture, media integration and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and principles of user experience.

4 CR

Pre-requisite(s): PUDT 1100 Image: Core Studio or equivalent

Open to: CMD and DTC majors

PUDT 2101 INTERACTION: CORE LAB

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

2 CR

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

Open to: DTC majors

PUDT 2200 SPACE: CORE STUDIO

This course is an intensive project-based studio, focusing on the interactive & narrative media along varying degrees of scale & contexts: including tactile/sensory, locative/mobile, public/private. Students will produce projects with increasing complexity, focusing on historic precedents, iterative design process and future developments. Emphasis is on a critical awareness of new technologies, an articulated design process, creative engagement with the medium and adaptation to interactive forms.

4 CR

Pre-requisite(s): PUDT 2101 Core Lab: Interaction

Open to: DT majors

PUDT 2201 SPACE: CORE LAB

This course provides production skills and processes for projects in Core Studio: Space. Students will learn to fabricate and prototype physical objects and models, as well as expand their knowledge and application of physical computing for interactive environments, objects and processes. Students in the animation track have the option to elect a CG elective as a substitute.

2 CR

Co-requisite(s): PUDT 2200 Core Studio: Space

Open to: DTC majors

JUNIOR YEAR**PUDT 3000 PROTOTYPING**

Prototyping is a means of realizing an idea in concrete form that can be assessed for viability in design, function, production, and usability. This course is structured to provide students with the option to develop a methodology for research, prototyping testing and implementing real-world interactive projects. The process of design will be articulated with the development and creation of variable iterations of a larger project concept. Multimedia design solutions, new media installation, performance-based work, game design, and multi-user interfaces are a few possible outcomes.

3 CR

Pre-requisite(s): none

Open to: DTC majors

PUDT 3900 INDEPENDENT STUDY

Please see program for approval.

0 to 6 CR

PUDT 3910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 2 CR

SENIOR YEAR**PUDT 4200 THESIS 2**

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

Open to: DTC seniors only

6 CR

Pre-requisite(s): none

FINE ARTS, BFA

REQUIRED COURSES

SOPHOMORE YEAR

PUFA 2210 CORE STUDIO 2: FORM & INNOVATION

Core Studio 2 will provide an outline of the expansive and multifaceted nature of what constitutes Contemporary Art as a field by focusing students' awareness towards methodology in studio practice and examining different historical and contemporary artistic approaches to ideas, modes of artistic research and forms of realization, with the aim to become aware of the complexity and integrity of different methodologies existing within the field.

Pre-requisite(s):

Open to:

3 CR

PUFA 2230 INTRO TO 3D

Intro in 3D will offer students across 15 weeks an exploration into the fundamentals of 3-dimensional media. This course investigates a delimited but non-prescriptive constellation of elements foundational to the aesthetic and material operations of objecthood and space. Different sections of Intro to 3D offered within and across different semesters will allow different interesting focus on 3D media: Sculpture, casting, space and Installation. Students will receive basic technical instruction in each of the areas. From here students are encouraged to address any given assignment through a range of material realization. This Core Lab will allow students to explore technical knowledge, facility in tandem with the history of 3D media, through integrated readings. Technical skill sets and historical awareness of the genre will be taught side by side

3 CR

Pre-requisite(s): none

Open to: FAR majors; non-majors with permission of the Fine Arts program

JUNIOR YEAR

PUFA 3210 CORE STUDIO 4: SYSTEMS & NETWORKS

Core Studio 4 supports a practical experience in the field, which is the undergraduate Fine Arts internship requirement. It provides a forum for students to share and digest their practicum experiences, including a set of group conversations with host employers.

3 CR

Pre-requisite(s):

Open to:

PUFA 3220 TOPICS IN 2D

A Core Lab: Topics in 2D offers a focused investigation into a single topic. The topic can be, for example, focused simply on one specific techniques or materials such as drawing, printmaking, photography or painting, or can allow for hybrid practices or context-driven strategies such as Photography and Narrative, Drawing and Time, Painting in Space or Artists' Books. It can also take on larger themes such as Gesture as Meaning or Photography and Protest. The topics class will

allow students to explore the respective areas in more focus and depth, through research-based studio work. Reading in this class is seen as an integral part of student's studio practice.

DRAWING TIME

This course explores drawing as a time-based medium. Using research and current events, students will create a series of drawing-based works that clearly evoke and analyze time: pieces that can only be experienced within a specific time-frame, only exist for a certain amount of time before they are destroyed or abandoned, or are created within other time-based parameters. We will explore sequence, narrative structure, editing and transitions. Students will create their own content for projects that emphasize the hand-drawn/made and examine the link between drawing and video/film, drawing and performance, drawing. References include: Robin Rhode, Federico Solmi, Francis Alÿs, Matthew Barney, Stan Brakhage, Borf, Don Hertzfeldt, Sam Durant.

NON-FICTION DRAWING

In this course students will make a series of drawing based works that engage the logic of drawing as used in non-art fields. We will look at this in everything from Choreography to Forensics. Non Fiction drawing implies just that: the elements of drawing used in an indexical way to reveal a reality. This is seen, for example, in maps, graphs and charts. Why is it that one person's map is another person's bias? Is there any direct relationship between a given reality and a specific form? The fun lies in the gap.

PROCESS AND PAINTING

This course will closely examine traditional and experimental processes in painting and their role in content and meaning. We will investigate various media, methods and approaches to making a painting and how process affects and informs the content and conceptual nature of work. Students will be encouraged to explore means of making that reflect and give form to intention in their work. There will be an emphasis on experimental and non-traditional approaches and materials as well as traditional means, as a way of discovering and furthering invention and content in work. Included will be examination of historical and contemporary examples of process and its influence on experience and meaning in painting. The focus and exploration of processes will mainly take place in students' paintings with a concern for each student's conceptual and painterly development.

PAINTING: FORM AND CONCEPT

This course will introduce students to a range of basic painting techniques and integrally consider how painting creates meaning through a series of formal choices around technique and material. This course is appropriate both for students with prior painting experience and those who are new to painting.

3 CR

Pre-requisite(s): PUFA 2200 Core Studio 1 + at least two of the following: PUFA 2220 Intro to 2D, PUFA 2230 Intro to 3D, or PUFA 2240 Intro to 4D

Open to: FAR majors; non-majors with permission of the Fine Arts program

PUFA 3230 TOPICS IN 3D

A Core Lab: Topics in 3D offers a focused investigation into a single topic. The topic can be, for example, focused simply on one specific techniques or materials such as Casting the Body, Architectural Space, or can allow for hybrid practices or context-driven strategies such as Site Specificity and The Ready-Made or Interactive Spatial Arrangement. It can also take on more expansive themes such as Larger than Life: Space beyond the Body, Monuments: Sites of Collective Memory or Traditional Weaving Techniques and Identity. The topics class will allow students to explore the respective areas in more focus and depth, through research-based studio work. Reading in this class is seen as an integral part of student's studio practice.

REVISITING ARTE POVERA

Literally meaning poor art, "Arte Povera" was a movement started in the late 60's as a reaction to established institutions of government, industry and culture. Practitioners frequently used common materials (found objects) as a statement of economics. The political and economic climate today is a ripe one to reestablish the "Arte Povera" mentality. The course has an open and questioning nature, reacting to current events to make work with found objects to make statements about the world at large.

THE OBJECT: IDEAS AND PRACTICE

The inherent impulse to make objects dates back to prehistoric times and has developed from the need to create tools for survival to objects of beauty as well as function. This course focuses on the relationship of objects as works of art, and how they come into being. This is done by prioritizing process and tactility over the optics of a pure visual experience in order to question assumptions about representation and the act of viewing. To understand objects in space, one must contextualize them as well as physically scrutinize them. The aim of this course is to provide the conceptual and practical tools necessary to make not just objects, but successful works of art.

ARTIST AS PRODUCER/ARTIST AS CREW: THE COLLABORATIVE PRODUCTION MODEL

Using the established model of commercial production, the course will function as a crew for producing individual project proposals. The class will look at multiple production models, where multiple roles are necessary for the execution of three dimensional ideas. Site visits will include production companies, Fabrication shops, and specific Artist's studios. Each week the class will form a production team, dividing into a set of roles needed for producing the work proposed that week by the "lead artist". Individual roles shift weekly, so that, over the course of the semester, students are responsible for every component of the production. This course focuses on team building and communication as a means to accomplish more together than we could alone.

3 CR

Pre-requisite(s): PUFA 2200 Core Studio 1 + at least two of the following: PUFA 2220 Intro to 2D, PUFA 2230 Intro to 3D, or PUFA 2240 Intro to 4D

Open to: FAR majors; non-majors with permission of the Fine Arts program

PUFA 3240 TOPICS IN 4D

A Core Lab: Topics in 4D offers a focused investigation into a single topic. The topic can be, for example, focused simply on one specific techniques or materials such as HD video, Performance

Strategies or 3-D Animation, or can allow for hybrid practices or context-driven strategies such as Public Engagement, Narrative Video or Performance in Video. It can also take on larger themes such as Feminist Performance Practice or The Power of the Gaze in Video. The topics class will allow students to explore the respective areas in more focus and depth, through research-based studio work. Reading in this class is seen as an integral part of student's studio practice.

EXPANDED VIDEO

In the ever-expanding media landscape, students will explore new ways of perceiving and conceptualizing video forms and content. Students will be able to access an extraordinary variety of contemporary and historical videos for analysis and study which will enable them to have further knowledge of past and present forms in order to begin developing methodologies that produce future video forms and content. Both individually and collectively, students will develop various methodologies including mapping and memory in different media and related research, defining and developing interactive aspects of presentation. Multiple and single-screen projections on buildings, tiny monitors, i-pods, PMPs, objects, bodies, and other forms and possibilities will lead to display and distribution throughout the university as well as the city's boroughs. Students will be encouraged to work collectively with each other but also engage and interact with people throughout the city. Students will produce at least three video projects including individual and collective projects.

Prerequisite: Intro to 4D, Time-based Media, Visual Thinking: Video 1, Final Cut Pro7.

INSTALLATION

The class will combine studio practice theory and history. We will familiarize ourselves with the development of installation art and its current manifestations. We shall work in the studio on producing installation based work as both individual artists and small collaborative groups. We shall produce work in varying scales and in a range of responses to different host sites –some "white cube" sites, some with inherent "personality". Readings will range from psychoanalytical theories of space and territory to tracts on collecting, hoarding and bricolage. There will be visits to site-specific installations and screenings of pertinent video and film.

PERFORMANCE/VIDEO

This course will examine experimental and absurdist performance as it has existed through the lens of video: we will look at the history of performance for video in the 1960s and 1970s, as well as performance in the tradition of the Theater of the Absurd, including works by Samuel Beckett, Harold Pinter, Edward Albee and Eugene Ionesco. We will also look at contemporary artists working with the political and psychoanalytic potential of the Absurd, including work by Catherine Sullivan, Mika Rottenberg, and Ryan Trecartin. Students will create and develop improvisations and performances based on individual research and in-class workshops. Class will also cover shooting and editing skills for video and demonstrations on technique.

3 CR

Pre-requisite(s): PUFA 2200 Core Studio 1 + at least two of the following: PUFA 2220 Intro to 2D, PUFA 2230 Intro to 3D, or PUFA 2240 Intro to 4D

Open to: FAR majors; non-majors with permission of the Fine Arts program

PUFA 3501 ADV PROJECTS:

2D

Advanced Projects facilitates an experience of “going deep” within 2D media. Students will undertake a semester-long project of their own devising with the support of faculty with expertise in a range of 2D media and strategies.

3D

Advanced Projects facilitates an experience of “going deep” within 3D media. Students will undertake a semester-long project of their own devising with the support of faculty with expertise in a range of 3D media and strategies.

4D

Advanced Projects facilitates an experience of “going deep” within 4D media. Students will undertake a semester-long project of their own devising with the support of faculty with expertise in a range of 4D media and strategies.

3 CR

Pre-requisite(s): For Adv 2D: Intro + Topics 2D; For Adv 3D: Intro + Topics 3D; For Adv 4D: Intro & Topics 4D

SENIOR YEAR

PUFA 4002 SENIOR CONCENTRATION 2

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

5 CR

Pre-requisite(s): none

Open to: FAR majors only

PUFA 4032 SENIOR THESIS

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

3 CR

Pre-requisite(s): none

Open to:

PUFA 4034 THESIS LECTURES 2

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

0 CR

Pre-requisite(s): none

Open to:

PUFA 4054 THEORY, PRACTICE AND CAREER 2

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**Pre-requisite(s):** none**Open to:****ELECTIVES****PUFA 3900 INDEPENDENT STUDY**

Please see program for approval.

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

Please see program for approval.

0 to 3 CR

ILLUSTRATION, BFA

SOPHOMORE YEAR

[REMOVED 11/11/11] PUIL 2070 LANGUAGE AND LETTERFORM

PUIL 2116 CORE STUDIO 2: 3D

In this course students will explore illustrative projects through a wide range of visual media within a 3-dimensional context. The conventions of illustration as a medium will be reconsidered, applied to 3-dimensional contexts and expanded to function in the contemporary media landscape. Outcomes may include projects under the following categories: 1. Object (eg. artist and children's toys, accessory design, surface design for products such as furniture or clothing) 2. Space (eg. art installations, illustrative graphics for interiors, street art and graffiti, set designs commercial spaces and fashion shoots) 3. Performance (eg. live drawing and painting performances, set and character design for theater and puppet and toy-based performances). Assignments will range from commercial assignments to self-initiated visual work. The course will examine the full-range of presentation and distribution possibilities.

Open to:

4 CR

Co-requisite(s): PUIL 2136 Core Lab 2: 3D

PUIL 2136 CORE LAB 2: OBJECTS

Through exercises in constructing 3-dimensional objects and environments (skill sets will include drawing, painting, model making, fabricating, wood cutting, digital 3-D modeling, etc.), students will gain confidence in applying 2-dimensional concepts to various surfaces and in executing an idea in a 3-dimensional context. The instructor will address specific problems that arise in the production of the students' individual projects. Students will be encouraged to explore a large variety of materials, to relate medium and concept, and to find a unique personality and "voice."

2 CR

Co-requisite(s): PUIL 2116 Core Studio 2: 3D

PUIL 2040 ILLUSTRATIVE 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., composition, representation, abstraction, line, tone, volume, and value). The course covers the effect of scale, surface, and working methods including painting from life and from the imagination.

Open to: ILL majors; non-majors with permission of the program

3 CR

Pre-requisite(s): none

JUNIOR YEAR

PUIL 3011 ILLUSTRATION CONCEPTS 4

The goal of this course is to identify each student's individual development as an artist, to strengthen his/her artistic voice and means of expression. 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 a presented problem in a unique and original way. Practical issues such as meeting deadlines and following assignment guidelines will be emphasized. Students will be asked to articulate their ideas and discuss their work, thus strengthening their verbal skills. Course assignments may reflect contemporary concerns or trends in the marketplace, with lectures and critiques by professional illustrators, art directors, gallery directors, and graphic designers.

Open to: ILL majors only

3 CR

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

PUIL 3050 ADVANCED DRAWING/PAINTING

This is a six-hour drawing/painting class. Drawing and painting from models is one component of exercises that explore working from the imagination and working from life, both of which expand a student's means of expression. The class concentrates on composition, spatial representation and the figure. Attention is given to contemporary and historical precedents. Students will explore drawing as a tool for diagramming ideas as well as using mark making to develop style and convey a particular point of view. The pairing of painting with drawing is a natural development from the work done in the sophomore year.

Open to: All university degree students

3 CR

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

SENIOR YEAR

PUIL 4011 SENIOR THESIS 2

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

Open to: ILL majors only

3 CR

Pre-requisite(s): PUIL 4012 Senior Thesis 1

PUIL 4021 PROFESSIONAL PRACTICES 2

This course gives students a realistic overview of the profession of illustration and the range of professional possibilities for a student who follows this curriculum. This course will help prepare seniors to present themselves and their work in the professional world., and to help define what area of the professional world they hope to pursue. Visiting professionals will give professional perspectives and share personal experience.

Open to: ILL majors only

3 CR

JUNIOR AND SENIOR LEVEL ELECTIVES

PUIL 3072 CHILDREN'S BOOK ILLUSTRATION

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

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

Open to: ILL Juniors and Seniors; others with permission

3 CR

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, for example, storyboards and flipbooks. Working from life and from the imagination, 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.

Open to: ILL Juniors and Seniors; others with permission of the program

3 CR

Pre-requisite(s): none

PUIL 3123 SKETCHBOOK WAREHOUSE

This class will explore and examine the commercial viability of the work of sketchbooks. The sketchbook will be understood as a repository for ideas, experimentation, and wide-ranging explorations, which will ultimately inform a personal vision. In turn this vision can be used as a presentable, comprehensive, finished, work of art: a warehouse with commercial potential.

Open to: ILL majors; non-majors with permission of the program

3 CR

Pre-requisite(s): none

PUIL 3233 PICTURE-STORY COMPOSITION

Through a series of exercises, students will explore the possibilities of expression that arise when text and image are combined on the same page. Creative writing and journalism students will analyze, through drawing, descriptive passages in their own written texts. Art students will discover and amplify, through text, the stories suggested by their drawings. The course will examine prospective systems, body-language, projective drawings and graphology. New possibilities of narrative structure and visual composition will be developed through work and classroom discussions. This course will emphasize handmade drawing and the cultivation of an "autographic voice." All students, regardless of experience, will be expected to write and draw.

Open to: ILL Juniors and Seniors; non-majors with permission of the program

3 CR

Pre-requisite(s): none

PUIL 3235 VISUAL POLITICS

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

Open to: ILL Juniors and Seniors; others by permission

3 CR

Pre-requisite(s): none

PUIL 3240 PICTOZINE

In this class students will make limited run self-published visual books, illustrated pamphlets, drawn brochures, pictorial chapbooks, artist's books, comics and image-based zines. Semester 1: Students will produce an anthology that will be presented and sold at the Parsons Illustration table at the MoCCA (Museum of Comic and Cartoon Art) Festival in the spring. Semester 2: Students will each produce a self-published limited run book or zine. These will also be eligible to be presented at the MoCCA Festival. Admission to the class will be based on portfolio evaluation. Open to: ILL Juniors and Seniors, by permission

3 CR

Pre-requisite(s): none

PUIL 3170 OPEN DRAWING WORKSHOP

Course description forthcoming.

PUIL 3900 INDEPENDENT STUDY

Please see program for approval.

0.5 to 5 CR**PUIL 3901 PROFESSIONAL INTERNSHIP**

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

0 to 3 CR

PHOTOGRAPHY, BFA

REQUIRED COURSES

FIRST YEAR

PUPH 1002 DRAWING & PAINTING

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

Open to: PHO majors; non-majors with permission of the program

2 CR

Pre-requisite(s): none

PUPH 1011 FRESHMAN SEMINAR 2

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

Open to: PHO majors only

4 CR

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

PUPH 1016 DESIGN 2: LINE TO PIXEL

Through a combination of traditional 2D & 3D design techniques and digital imaging you will complete projects that lead you to think more narratively about photographic imagery and the grouping of images. Weekly assignments will stress both the technical and aesthetic aspects of the digital medium and will be designed to reinforce a thematic way of approaching each project. Each week the class will meet for four hours in digital lab and two hours in the studio. You will be learning several skills concurrently as they reflect varied digital approaches. Class exercises will help reinforce skills needed to complete assigned work. Weekly demonstrations, discussions, and critiques, as well as class working time are incorporated into each of the two segments. In addition to the weekly and semester long projects, you will be asked to maintain a sketchbook, will be given assigned readings, and will be expected to go on one outside field trip related to the topics explored in class.

Open to: PHO majors only

3 CR

Pre-requisite(s): PUPH 1015 Design 1

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

PLEN 1020 CRITICAL READING AND WRITING 1, 3 CR

**PLAH 1000 PERSPECTIVES IN WORLD ART AND DESIGN 1: PRE-HISTORY TO THE
14TH C., 3 CR**

SOPHOMORE YEAR

PUPH 2004 STUDIO AND LIGHT 2

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

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH 2003 Studio and Light I and PUPH 1010 Freshman Seminar 1 or equivalent

PUPH 2004 STUDIO & LIGHT 2: FASHION

PUPH 2004 STUDIO & LIGHT 2: LIGHTING

PUPH 2004 STUDIO & LIGHT 2: PORTRAITURE

Course descriptions forthcoming.

PUPH 2010 EXPERIMENTS 1

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

Open to: PHO sophomores and above; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 and PUPH 1011 Freshman Seminar 2 or PUPH 1200 Photography 1 and PUPH 2200 Photography 2

PUPH 2011 SOPHOMORE SEMINAR 2

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

Open to:

3 CR

Pre-requisite(s): none

PUPH 2013 PHOTO TOPICS

The photography department will be offering several sections of Photo Topics in the spring semester. Topics vary for each section and the instructor for each section will be discussing contemporary issues in photography and photographers in today's world. An example of one Photo Topic is Insight Out: Self as Subject--A self-portrait is more than just a recorded reflection or

presence of ourselves; it is a way to discover our point of view and opinions about the world around us. Finding ourselves in our subject matter leads us to discover our vision of life and how to best depict that vision by photographic means. We will start by looking at a recorded history of the self-portrait both in photography and painting. We will look at contemporary photographers who have used themselves in their art and who have used other people and objects in order to express and represent themselves. Active participation in this class will be requested through improvisational photographic exercises in narrative construction and self-portrait. Guest speakers will supplement this class and students will be required to make class presentations on occasion. The class environment will emphasize and support experimentation in the medium by traditional means and otherwise.

3 CR

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

Open to: Non-majors with permission of department.

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

PLVS 2300 HISTORY OF PHOTOGRAPHY, 3 CR

PLAD 2500/2501 INTRO TO VISUAL CULTURE & RECITATION, 3 CR

JUNIOR YEAR

PUPH 3002 JUNIOR SEMINAR 2

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

Open to: PHO majors only

3 CR

Pre-requisite(s): Junior Seminar 1

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

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

SENIOR YEAR

PUPH 4003 SENIOR SEMINAR 2

The second semester of this full year course will be divided into two seven-week modules. The first part will deal with identifying what your goals are for after you graduate and how you are going to accomplish them. You will discuss resume and portfolio presentation, how to identify, acquire, and maintain clients, how to approach a gallery or a museum, how to negotiate contracts, copyright, and reproduction rights, what the tax advantages and liabilities are of free-lance status. The second part of the second semester will concentrate on preparing for your Senior Show: how to edit and sequence your work, how best to use your allotted space, how to mat and frame your

pictures, and how to hang them relative to a sight line. You will be required to keep a daybook specifically for this class.

Open to:

3 CR

Pre-requisite(s): none

PUPH 4004 SENIOR SEMINAR LAB 2

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

Open to: PHO majors only

2 CR

Pre-requisite(s): Freshman, Sophomore, and Junior Seminars

PUPH 4005 SENIOR THESIS TUTORIAL

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

Open to: PHO major sonly

1 CR

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

ELECTIVES

PUPH 2300 DESIGN 4: VIDEO

Course description forthcoming.

Pre-requisite(s):

Open to:

3 CR

Pre-requisite(s): none

PUPH 4006 PHOTOGRAPHY & CINEMA

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

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

Open to: PHO majors and non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH 1010 Freshman Seminar 1/2; Sophomore Seminar 1/2; Photography 1/2

PUPH 4007 THE CREATIVE TEAM

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

Open to: PHO majors only

3 CR

Pre-requisite(s): Upper level majors only

PUPH 4013 FINE ART DIGITAL PRINTING

This is an advanced course to further the understanding and control of digital color in making high quality fine art prints. The application of color theory by a variety of photoshop techniques, along with the exploration and profiling of different papers can determine individual style. Students will learn the language of color to express emotion, create mood and bring psychological import to the digital print. By understanding digital imaging as craft, students can develop personalized technique and distinguish their digital prints as art form. A hands on interactive approach with shared print production and class critiques will enable students to build a final portfolio that is both aesthetically and technically cohesive. Before taking this course, students should have basic understanding of Adobe Photoshop.

Open to: PHO Juniors and Seniors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH 2300 Design 4 or equivalent

PUPH 4039 THE PERSONAL ESSAY

Course description forthcoming.

3 CR

[PRE-REQUISITE UPDATED 11/11/11] PUPH 4044 TRANSITIONING TO THE PRO WORLD

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

Open to: PHO majors only

3 CR

PUPH 4045 INSTINCT & METAPHOR

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

Open to: PHO majors and non-majors

3 CR

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 and PUPH 1011 Freshman Seminar 2 or PUPH 1200 Photography 1 and PUPH 2200 Photography 2

PUPH 4052 THE ARTISTIC CAREER: EDITING...

This class will explore artistic career options, with a focus on editing and curating, both your own work and that of others. It will also help you investigate multiple disciplines for your own career

and will guide you in understanding how to develop a foundation for a career in art (or the commercial world) and it will give you insight into the "real world."

Open to: PHO majors only

3 CR

Pre-requisite(s): PUPH Freshman and Sophomore Seminar sequences

PUPH 4059 FASHION PHOTOGRAPHY 2

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

Open to: PHO majors only

4 CR

Pre-requisite(s): PUPH 4036 Fashion Concept

PUPH 4063 PROJECTED ENVIRONMENTS

This course explores the articulation of environmental and architectural space through the use of projection. The course will focus on how to craft projected media environments that have a physical and emotional impact on the viewer, whether momentarily as in an installation or performance, or as a fixed element of architecture.

Students will learn and work with the real-time processing application Isadora while studying the historical and contemporary use of projection in performance, architecture and installation.

Students will produce individual and collaborative projects with partners from across AMT and Architecture.

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH Freshman and Sophomore Seminar sequences or equivalent

PUPH 4065 THE POLITICS OF APPROPRIATION

Course description forthcoming.

PUPH 4073 PERFORMANCE & PHOTOGRAPHY

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

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): Freshman Seminar ½; Photo ½; or with instructor's permission

PUPH 4075 INTIMATE PORTRAIT

Course description forthcoming.

Pre-requisite(s): Freshmen and Sophomore Seminar 1+2

PUPH 4079 PICTURING SEXUALITY

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

3 CR

Pre-requisite(s): Freshman Seminar ½; Photo ½; or with instructor's permission

PUPH 4100 DECONSTRUCTING THE DOMESTIC

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

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): none

PUPH 4110 THE ART OF B & W PRINTING

The photographic process is a complex system of countless considerations. Its applications range from the ?one-hour photo snapshot? to some of the most beautiful creations of the visual artist. This class is designed for any student who is interested in black & white photography irrespective of their level of achievement. A unique blending of assignments, field trips, critiques and class discussions not only motivates and stimulates, but raises each participating student to a higher level of understanding photography and their own personal vision. In addition, through

demonstrations and supervised darkroom sessions each student is taught the skills needed to produce a gallery standard black & white print. Topics covered include: Exposing and developing a good negative, using different film and developers effectively, analyzing your negative, making a fine print, archival processing, gallery presentation, and the photograph as a personal statement.

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 and PUPH 1011 Freshman Seminar 2 or PUPH 1200 Photography 1 and PUPH 2200 Photography 2

PUPH 4120 EXPLORING PORTRAITURE

This class will explore the lighting and history of portraiture. The instructor will focus on and demonstrate ways to use natural light to create portraits and will also discuss the theory and practice of portraiture on location in both the commercial and fine art settings. Practical assignments will be given to help students understand how to problem solve technically as they are confronted with various lighting situations. We will also examine ways to make the subject more comfortable in front of the camera by understanding their requirements-even when you are only given a few minutes in which to take the portrait. The historical changes in portraiture in each genre will also be reviewed as well, as students will look at the practical and societal impact of various types of representation and how they apply to personal, editorial and corporate identity.

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH 1010 Freshman Seminar 1 or PUPH 1200 Photography 1

PUPH 4125 STORYTELLING AND PHOTOGRAPHY

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

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH Freshman Seminar 1/2 or Photography 1/2

PUPH 4300 LANDSCAPE AND SPACE

Contemporary theorists see landscape not in terms of neutral, natural fact but instead as a cultural text that demands interpretation. John Brinckerhoff Jackson explains that, "landscape is not a natural feature of the environment but a synthetic space, a man-made system of spaces superimposed on the face of the land, functioning and evolving not according to natural laws but to serve a community. This class is an exploration of the issues surrounding landscape photography, both past and present, including an inquiry into the representational conventions

and ideological underpinnings of the genre, a questioning of the validity of a traditional landscape practice, and the consideration of alternative image-making and theoretical models. As a seminar-style lecture course, students will be expected to complete assigned readings, a research paper, a final photographic project and a class presentation. Students will develop an understanding of their own work in relationship to the issues raised in class. The presentation will incorporate the student's research back into the classroom. Integration with a previously established interest and/or practice will be encouraged.

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH Freshman Seminar 1/2 or Photography 1/2

PUPH 4305 PHOTOGRAPHING ARCHITECTURE

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

Open to: PHO majors; non-majors with permission of the program

3 CR

Pre-requisite(s): PUPH Freshman Seminar 1/2 or Photography 1/2

PUPH 4401 LOCATION LIGHTING

In this class you will learn to light with strobes, reflected light and natural light on location though the execution of several shoots. We will explore and discuss lighting outdoors and interiors.

Open to: PHO majors only

3 CR

Pre-requisite(s): Juniors and seniors; Studio and Light pre-requisite.

PUPH 4510 ADVANCED PHOTOSHOP

In Advanced Photoshop students move deeper into the program; expanding their skill sets, learning new combinations, refining existing abilities, and exploring new functions. Assignments include real world applications of the skill learned.

Open to: PHO majors only

3 CR

Pre-requisite(s): This course is open to juniors and seniors within the Photography Program, who have completed PUPH 2008 Design 4: Pixel to Cyberspace or equivalent.

PUPH 3901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography program of a magazine, a professional photo studio, a gallery, or for the photography program of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources of the Photography Program and Parsons Office of Career Services. Students must obtain a Work/Learn Agreement contract and have their supervisor fill it out. Students must work for a minimum of 90 hours during the semester (which equals around 7 hours per week for 13 weeks) and write a one-page report detailing what they have learned during the internship. At the end of the internship, the employer must evaluate job performance by filling

out the Employer Evaluation form. Interested students should see the Photography program advisor for additional details.

0 to 2 CR

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

Open to: Majors only.

PUPH 3902 INDEPENDENT STUDY

See program for details.

0.5 CR to 3 CR

PUPH 3903 SPECIAL ELECTIVE

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

0.5 to 2 CR

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

Open to: Majors only.

DESIGN & TECHNOLOGY, MFA

REQUIRED COURSES

FIRST YEAR

PGTE 5201 MAJOR STUDIO 2

The Major Studio 2 curriculum reinforces the theoretical practices inclusive of narrative, interaction and computation research while contextualizing how these new fields are situated within the larger field of art and design. The course continues the emphasis on design process, methodology and crafting research while expanding the scope of critique, presentation and integrating newly acquired technical skills within conceptual development. Individual research and creative practice is emphasized more heavily, as students refine their inquiries and identity towards their thesis year. As Major Studio 1 served as the core of the curriculum in the fall semester, Major Studio 2 also forms the center of the spring semester, but explicitly transitions graduate candidates away from coursework assigned by faculty towards self-directed, self-designed, self-originating projects and research. The course is run in a more conventional studio format with less of a reliance on required readings and seminar style discussions, and more of a focus on the critique of work in progress as a means to articulate research inquiry.

6 CR

Pre-requisite(s): none

Open to:

SECOND YEAR

PGTE 5301 THESIS STUDIO 2

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

7 CR

Pre-requisite(s): none

Open to: MTC majors only

ELECTIVES

PGTE 5509 DYNAMIC SOUND & PERFORMANCE

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

[FORMERLY SOUND, PERFORMANCE & MAX/MSP]

3 CR

Pre-requisite(s): none

Open to: MTC majors; non-MTC majors with permission of the program

PGTE 5511 NARRATIVE STRATEGIES

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

3 CR

Pre-requisite(s): none

Open to:

PGTE 5512 CINEMA THEORY & PRACTICE

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

3 CR

Pre-requisite(s): none

Open to:

PGTE 5516 INTERACTIVE DESIGN FOR MUSEUMS

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

3 CR

Pre-requisite(s): none

Open to: MTC majors; non-majors with permission of program

PGTE 5518 ITERATIVE RESEARCH & DESIGN

Description forthcoming.

3 CR

Pre-requisite(s):

Open to:

PGTE 5519 AUD/VIDEO: SYSTEMS & MACHINES

The idea of a synaesthetic bonding of sound and image is a recurring motif in art and design; the possibilities currently afforded by computation provide fascinating tools with which to explore and implement that idea. In this course we will examine historical precedents and technical and aesthetic approaches to audio visual expression. The course will be centered around simple questions, such as, What are natural overlaps of the senses? How does shape relate to sound? How can we see music? and the coursework will focus on relevant and meaningful answers.

Topics for student projects

in this course will include: visualizations, sonifications, abstract animations, performance instruments and more. Since we will be developing realtime systems, students should be comfortable working via code.

3 CR

Pre-requisite(s): PGTE 5250 Creativity and Computation Lab or equivalent programming course

Open to: MTC majors; non-majors with permission of program

PGTE 5542 NARRATIVE & DYNAMIC SYSTEMS

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

3 CR

Pre-requisite(s): none

Open to: MTC majors; non-majors with permission of the program

PGTE 5544 DATABASES

This course is for anyone who is interested in creating databases for 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 may examine database products such as MySQL and middleware platforms such as PHP or Ruby on Rails and web frameworks such as CakePHP or Django.

3 CR

Pre-requisite(s): PSAM Web Design 1 or equivalent

Open to: MTC major; non-MTC majors with permission of the program

PGTE 5550 DESIGN & EDUCATION

This course will investigate the fundamental core principles and nomenclature of design taught at Parsons. Students will be presented with a series of presentations and lectures that address both

conceptual, practical and theoretical applications of design and design education. Students will bring their expertise into these sessions and will develop a design pedagogy that can be applied to studio work, client presentations and the classroom. A course syllabus or primer will be developed by each student in an effort to understand the implications and influence that technology has placed on traditional design vernacular and education.

3 CR

Pre-requisite(s): none

Open to:

PGTE 5557 ENTREPRENEURSHIP

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

3 CR

Pre-requisite(s): none

Open to:

PGTE 5565 HYBRID WORLDS: NANO BIOTECH

Lecture course surveys the cultural impact of scientific and technological innovations, art and design inspired by science and art | sci collaborative projects. The intent is to show that scientists describe their moments of discovery in similar terms as artists do about their creative breakthroughs and that, fundamentally, both grapple with identical questions of the nature of reality. The class will explore the history of bio and nanotech, the impact on cultural imagery in literature and film as well as social implications of these new sciences. The class will delve deeper into how this scientific advance is mutating our bodies, the food we consume, the animals we breed, and the environment we inhabit. Focus will be to go beyond negative criticism to consider strategies for raising consciousness about dangers and proposals for how these new sciences may be engaged. Every week will be devoted to a particular theme with required reading, viewing of movie clips and the class will frequently be visited by renowned artists, designers and scholars in the arts and sciences. Students will be asked to maintain a blog that incorporates their own ideas in relation to the subject and the midterm and final will consist of a paper and a proposal for an idea or concept. The final grade is based on the midterm, final, attendance and the blog.

3 CR

Pre-requisite(s): none

Open to:

PGTE 5566 CODE FOR ART

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

3 CR**Pre-requisite(s):** none**Open to:** MTC majors; non-MTC majors with permission of the program**PGTE 5580 INFORMATION ARCHITECTURE**

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

3 CR**Pre-requisite(s):** none**Open to:** MTC majors only**PGTE 5581 INTERACTIVE PROTOTYPING**

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

3 CR**Pre-requisite(s):** none**Open to:****PGTE 5584 MAKING WIRELESS TOYS**

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

3 CR**Pre-requisite(s):** none**Open to:****PGTE 5585 PHYSICAL COMPUTING 1**

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. Basic electronics and various sensor mechanisms will be used in conjunction with toolkits such as Arduino. 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

Pre-requisite(s): none

Open to: MTC majors; non-majors with permission of the program

PGTE 5586 PHYSICAL COMPUTING 2

This class builds upon "Physical Computing 1. Rather than focus on any single sensor mechanism or programming language, the advanced physical computing class will build on problem solving with a wide array of techniques and technologies. This course is highly recommended for second-year students building physical projects for their thesis.

3 CR

Pre-requisite(s): none

Open to: MTC majors; non-MTC majors with permission of the program

PGTE 5587 NEW MEDIA ART

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

3 CR

Pre-requisite(s): none

Open to: MTC majors only

PGTE 5588 CYBERNETICS

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

3 CR

Pre-requisite(s): none

Open to:

PGTE 5597 FASHIONABLE TECHNOLOGY

Fashionable Technology investigates the relationship between technology, fashion, craftsmanship, science, and design in a theoretical and practical framework. Technologies enrich the cognitive characteristics of our human epidermis and stimuli of our senses. Contextual analysis, developed in group projects, reveals and defines the aspects of communication, aesthetics and functionality with specific focus on the idea of the garment as an interface. A parallel understanding of physical computing and interdisciplinary design issues validate the feasibility of such (wearable) object/garment. The culmination of the collaboration studio is the creation of wearable objects/garments that demonstrates functionality and aesthetic appeal.

3 CR

Pre-requisite(s): none

Open to:

PGTE 5598 DATA VISUALIZATION

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

3 CR

Pre-requisite(s): none

Open to:

PGTE 5900 INDEPENDENT STUDY

Enrollment is by permission of the program only.

1 to 6 CR

PGTE 5901 PROFESSIONAL INTERNSHIP

Please see department for course description and approval.

0.5 to 2 CR

PGTE 5902 EQUIVALENCY

Enrollment is by permission of the program only.

1 TO 12 CR

FINE ARTS, MFA

REQUIRED COURSES

PGFA 5019 VISITING ARTISTS LECTURE SERIES

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

0 CR

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

PGFA 5037 GRADUATE CORE 2: GROUP CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting. Each session runs six weeks. At week 8 and week 15 group reviews take place and at week 7 open sign up sessions take place.

3 CR

Pre-requisite(s): PGFA 5136 Graduate Core 1: Group Critique

Co-requisite(s): PGFA 5105 Graduate Core 2: Studio Visits, PGFA 5151 Critical Thinking 2

Open to: MFR majors only

PGFA 5047 GRADUATE CORE 4: CRITIQUE

In this course, students together with their peers and faculty discuss and critique each other's works in progress as well as after completion. These in-depth critiques are aimed to have students understand and reflect each other's artistic approach, ideas presented in their work, overall methodology, material and spatial realization and contemporary cultural context. The aim of the Group Critique sessions is to provide a forum for productive and respectful engagement of ideas. Students are encouraged to work towards defining a series of philosophical positions as they reflect upon on their own work and that of their peers. To support this process faculty will introduce strategies for catalyzing interaction among group members. The Group Critiques are supported by specific texts assigned primarily by students in relation to their work and on occasion by faculty for each meeting. Each session runs six weeks. At week 8 and week 15 group reviews take place and at week 7 open sign up sessions take place.

3 CR

Pre-requisite(s): PGFA 5136 Graduate Core 1: Critique, PGFA 5037 Graduate Core 2: Group Critique, PGFA 5046 Graduate Core 3: Group Critique

Co-requisite(s): PGFA 5115 Graduate Core 4: Studio Visits, PGFA 5145 Thesis Writing And Research 2, PGFA 5128 Theor

Open to: MFR majors only

PGFA 5107 GRADUATE CORE 2: STUDIO VISITS

This course is a central element of the MFA experience at Parsons and is focused exclusively on the development of student's work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members that are actively engaged makers of contemporary culture. An integral part of Graduate Core is the Parsons Visiting Artist's lecture series. The weekly lectures features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approx 2 of the visiting artists across the semester. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

3 CR

Pre-requisite(s): PGFA 5105 Graduate Core 1: Studio Visits

Co-requisite(s): PGFA 5137 Graduate Core 2: Group Critique, PGFA 5151 Critical Thinking 2

Open to: MFR majors only

PGFA 5117 GRADUATE CORE 4: STUDIO VISITS

This course is a central element of the MFA experience at Parsons and is focused exclusively on the development of student's work in the studio. Its goal is to strengthen students' understanding of their own work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary art. It is comprised of focused work time in the studio and weekly 45-minute, one-on-one studio visits between the student and a professor to seriously reflect on the student's methods, ideas, process and final work. The focus of the studio visits will be on students' personal vision and development as self-reflexive, critically engaged artists. These studio visits allow students to actively and consciously immerse themselves in a lived experience of the world of art through a dialogue with core faculty members that are actively engaged makers of contemporary culture. An integral part of Graduate Core is the Parsons Visiting Artist's lecture series. The weekly lectures features prominent artists and critics who discuss their current practices in relationship to larger trends in contemporary culture. Students have a studio visit with approx 2 of the visiting artists across the semester. Students have the opportunity to learn about a wide range of artistic practices through post-lecture dialogue with the visitors.

3 CR

Pre-requisite(s): PGFA 5105 Graduate Core 1: Studio Visit, PGFA 5107 Graduate Core 2: Studio Visit, PGFA 5115 Graduate Core 3: Studio Visit

Co-requisite(s): PGFA 5147 Graduate Core 4: Group Critique, PGFA 5145 Thesis Writing And Research 2, PGFA 5128 Theo

Open to: MFR majors only

PGFA 5128 THEORY, PRACTICE & CAREER 2

Theory, Practice and Career 2 is a series of in class workshops with arts professionals designed to familiarize students with managerial, legal, and promotional challenges that working artists face.

The class will also provide students with a chance to meet and be in dialogue with representatives from artists residencies, cultural agencies, and non-profit institutions that support emerging artists. Students will begin to engage with their future as professional artists/ writers/ curators through direct contact with program officers at granting agencies; museum curators, marketing personnel, art dealers and collector, art appraisers, attorneys, accountants and web designers.

3 CR

Pre-requisite(s): PGFA 5127 Theory, Practice & Career 1

Co-requisite(s): PGFA 5147 Graduate Core 4: Group Critique, PGFA 5115 Graduate Core 4: Studio Visits, PGFA 5145 Thesis Writing And Research 2, PGFA 5230 Grad Studio/Exhibit Visit

Open to: MFR majors only

PGFA 5145 THESIS RESEARCH & WRITING 2

This two-semester sequence is the academic component of the 2nd year MFA Core curriculum, complementing the individualized studio visits and group critiques. This second segment will focus on translating the student's research – accumulated individually within their own practice as well as collectively in class – into its textual form. Creative and innovative writing strategies are encouraged with the aim for students to find their voice in relation to their own work. Therefore this class will offer an enhanced focus on writing skills, through short writing exercises and in class reading of relevant writings by other artists. Writing in this class is not only understood not as an art-historical reflection but also as a professional tool to critically engage one's own work as part of one's studio practice and on the other to be able to adequately presenting to an audience what informs and drives the work and how it is situated within the larger contemporary field. Students will share their own writing process in class as well as in one to one sessions with the instructor. The class will end with a two-day symposium public thesis presentation and discussion students final thesis.

3 CR

Pre-requisite(s): PGFA 5150 Critical Thinking 1, PGFA 5151 Critical Thinking 2, PGFA 5145 Thesis Research & Writing 2

Co-requisite(s): PGFA 5147 Graduate Core 4: Group Critique, PGFA 5115 Graduate Core 4: Studio Visits, PGFA 5145 Thesis Writing And Research

Open to: MFR majors only

PGFA 5146 THESIS EXHIBITION

Participation in group exhibitions, from artist-curated to working with independent curators to major museum exhibitions, forms a crucial part of the career of a professional artist. Furthermore, group exhibitions are an especially significant venue for emerging artists. This required class offers graduating students the opportunity to investigate and master the parameters and logistics of participating in such exhibitions by offering the curated thesis group exhibition as a site of critical learning. Students will have the opportunity to work with a professional curator in the development of their Thesis Exhibition. Sitting at the nexus of a pedagogic and real life professional experience, the completion and final outcome of this class, the Thesis Exhibition, is a key requirement to successfully complete the MFA Fine Arts degree. In preparation for the exhibition and over the course of the semester, in one-to-one studio visits and group discussions lead by the curator-instructor/s, students will be asked to concretely articulate and defend their artistic strategies in both oral and written form. This articulation is crucial to ensure an appropriate representation of their work in the Thesis Exhibition. The instructor of this class will be the Thesis Exhibition curator, allowing students a valuable real-life experience. This professional experience

will afford students to self-consciously reflect on, and engage with the development of their thesis work to exhibition standards. Over the course of the semester students gain an in-depth understanding of the roles of both the artist and curator. They will gain valuable tools to engage in an effective professional relationship with a curator. Students will understand the necessity to be aware and mindful of their needs as individual artists while keeping the larger group of students in the exhibition in perspective. The class will discuss and learn the parameters of professional conduct in this public intersection with the professional field. Furthermore under the guidance of the curator all graduating students will collectively develop an on- or offline publication that accompanies the Thesis exhibition. They will engage in design and realization of such publication and in fund-raising if necessary.

Students will be assessed on their professionalism, their innovation in the realization of all aspects of the Thesis Exhibition and their ability to work both individually and collaboratively.

The instructor for this course is responsible for curating the MFA Thesis show, working closely with each student and their thesis advisors to determine the works to be included in the exhibition as well as to develop an over-arching theoretical structure for the public presentation of the work on display.

3 CR

Pre-requisite(s):

Co-requisite(s):

Open to: MFR Majors only

PGFA 5151 CRITICAL THINKING 2

This two-section course is the academic component of the 1st year MFA Core curriculum. This second section is aimed to refine students understanding of the critical underpinnings that inform and drive the increasingly global environment of the art world. The course continues to allow students to integrate theoretical perspectives into their understanding of the field of art and consequently the assessment of their own art practices. This second section of the course builds on each student's awareness of methodology and research in their own work and the multiple influences and existing cross-disciplinary dialogues in the field of art acquired in the first section of the class. Students learn about a variety of current and prevalent theoretical discussions in contemporary art and will be encouraged to share areas of specific cultural knowledge and to investigate ways of thinking that students bring into the classroom through their personal histories and cultural backgrounds. This focused acquisition of essential knowledge of relevant discourses coupled with the development of a self-critical and self-reflexive practice will enables students to contextualize and develop their studio practice in preparation for their careers as art practioners. Through lectures and collective study of core texts relevant to student's studio practice from the field of cultural theory, philosophy and history as well as exercises in analytical writing about their own and each other's work, students learn to integrate theory and criticism into their studio practices and contextualize and situate their own work and that of others discursively and productively within the larger discursive field of contemporary art.

Open to: MFR majors; School of AMT graduate students after folio review by the MFA FA program director

3 CR

Pre-requisite(s): PGFA 5150 Critical Thinking 1

Co-requisite(s): PGFA 5137 Graduate Core 2: Group Critique, PGFA 5107 Graduate Core 2: Studio Visits

Open to: MFR majors; School of AMT graduate students after folio review by the MFA FA program director

PGFA 5300 ADV PRACTICE: FEMINIST ART

Feminism in art and theory has been one of the most important and influential agents in the transformation of art made in the last four decades. At the same time every aspect of feminist art has been the arena for intense contestation from the start and the history of feminist art by women artists is in a constant loop of erasure and rediscovery. This academic course will use the study of major art works created under the rubric of feminism, in a wide range of genres and media, in tandem with study of some of the major theoretical and political debates that have marked contemporary feminist art to help students develop an informed and grounded feminist analysis and consciousness of the conditions of their own life and the role a feminist awareness can play in the ongoing transformation of artwork towards a feminist future for all artists.

3 CR

Pre-requisite(s): none

Co-requisite(s): none

Open to: All university graduate students

[UPDATED 10/26/11] PGFA 5300 ADV PRACTICE: INSTALLATION

Installation in relation to contemporary art practice utilizes sculptural materials, media and location to modify the way we experience space. To make an installation means to think critically across disciplinary boundaries and to take part in a changing world. By creating individual and collaborative (where relevant to students own practice) installations students will explore the ways in which installation can demonstrate an idea, create an experience, implicate the viewer, address location and shift an audience's perception of time and space. Readings will touch on the history of installation and changes in the definition of installation art informed by film theory, the new media landscape, and theater. Early history of installation art and the 1950s-1970s pioneers is investigated in this class and as such the class is devoted to both theory and practice. Students will research and examine the philosophy and aesthetics behind installation with the goal of creating their own installations informed by these histories, but also venturing into new territory that involves ethics, a political vision and different kinds of social relations.

Pre-requisite(s): none

Co-requisite(s): none

Open to: MFA Fine Arts Majors, AMT MFA students after portfolio review by the MFA FA program director

3 CR

[UPDATED 10/26/11] PGFA 5300 ADV PRACTICE: PAINTING

After many theoretical deaths and rebirths of painting over the last few decades, why do artists in the 21st century continue to make paintings? Can the contemporary painter make paintings without qualifying the relevance of painting itself? Does painting have a new role in contemporary art or is it still tied to either pre-modern notions of painting or to the modernist project of "solving the problems of painting"? Has the painting practice fundamentally changed since the inception of conceptual art? What are the new concepts, tools and methods employed by painters working today? Through an exploration of theory and criticism as well as discussions of student work,

visits to artist studios, galleries and museums, this course will explore such issues and investigate the relevance of painting in contemporary art and culture. Furthermore, students are expected to maintain a rigorous, research-based, idea-centered studio practice.

Pre-requisite(s): none

Co-requisite(s): none

Open to: MFA Fine Arts Majors and advanced senior BFA Fine Arts Majors after folio review by program director.

3 CR

[ADDED 10/26/11] PGFA 5300 ADVANCED PRACTICE: PRINTMAKING

This course focuses on graduate-level study in printmaking, with specific attention to critique and conceptual development. Students will work in the course to develop their use of printmaking as a way of making and thinking through an advanced art and design practice. The course will also expand printmaking skills, but will not offer introductory or basic techniques, rather skills development in the course will be determined and driven by the conceptual and material exploration in students' work (please see pre-requisites for information on information about how to take this course in tandem with a technique-focused course). Students in the course will work with the faculty to develop a community of practice and critique throughout the semester.

Pre-requisites and considerations: This course is open to all graduate students working with printmaking in any medium, with the following key considerations:

- MFA students who lack any experience in printmaking, or in the medium they would like to use, must also audit an undergraduate 1000 or 2000 level medium-based course to support their work in this class.
- MFA students with experience and working knowledge of the medium in which they want to work may register for this course with no audit of an undergraduate course.

3 CR

PGFA 5900 PROFESSIONAL INTERNSHIP

Please see Fine Arts Program for approval.

0 to 3 CR

PGFA 5902 INDEPENDENT STUDY

Please see Fine Arts Program for approval.

1 to 3 CR

PGFA 5902 INDEPENDENT STUDY: GRAD THESIS

Please see Fine Arts Program for approval.

1 to 3 CR

PHOTOGRAPHY, MFA

FIRST YEAR

PGPH 5006 INDEPENDENT STUDIO 2

Building on work begun during the Fall term students will work with their advisor to define a self-directed project. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet weekly with their advisor to assess their progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

0 CR

Pre-requisite(s): PGPH 5003 Independent Studio 1

Open to: MPH majors only

PGPH 5008 PHOTO TOPICS:

The topic for this course rotates. Current offerings include:

PGPH 5008 PHOTO TOPICS: TERROR TECH

3 CR

Pre-requisite(s): none

Open to:

PGPH 5009 EXPLORING NARRATIVE VIDEO

This class is devoted to the exploration of non-linear narratives that emphasize the use of video as an art medium. Students will learn to develop a personal work methodology that suits the content of their artwork, in a process that goes from conceptualization to shooting, editing, and considering various options of presentation. The class will look at examples of contemporary artists that are pushing the conventions of narrative in their work, such as Doug Aitken, Jane and Louise Wilson, Candice Breitz, Eija Liisa Ahtila, Shirin Neshat, Omer Fast, Keren Cytter, Ryan Trecartin, and Johann Grimonprez. Students are expected to have basic knowledge of an editing software, preferably Final Cut Pro, but additional technical instruction will be provided, such as multi-channel editing, and organizing the work-flow between video editing, sound editing, and post-production effects.

3 CR

Pre-requisite(s): none

Open to:

SECOND YEAR

PGPH 5113 INDEPENDENT STUDIO 4

Building on work begun during summer residency, students will work with their advisor to define a self-directed project. Project proposals should define the topic, concept, direction, and potential outcome. By design, projects should be structured to expand both the students' technical expertise and aesthetic understanding. Students will meet weekly with their advisor to assess their

progress. Students also will be required to attend regular critiques with their peers. Twice per term (mid-term and final), students will participate in an intensive review and critique to evaluate progress.

0 CR

Pre-requisite(s): PGPB 5006 Independent Studio 2

Open to: MPH majors only

PGPB 5302 THESIS & EXHIBITION 2

Part 2 of this three-course sequence focuses on the development of the thesis proposal. The written thesis proposal will include the theoretical and the practical. The theoretical should incorporate critical thinking past and present. Further candidates will discuss technical and material problems and their resolution. Finally they will create a budget for the project. This comprehensive proposal for both the written and visual components of the thesis will be presented to the thesis committee.

2 CR

Pre-requisite(s): PGPB 5301 Thesis and Exhibition 1

Open to: MPH majors only

ELECTIVE COURSES

PGPB 5205 SPECIAL ELECTIVE

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

1 to 3 CR

Open to: Majors only, by permission.

PGPB 5900 INDEPENDENT STUDY

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

0.5 to 3 CR

Open to: Majors only, by permission.

PGPB 5901 PROFESSIONAL INTERNSHIP

Work in a commercial photo studio, an artist's studio, the photography program of a magazine or for the photography program of a museum under the supervision of established photographers and editors. Students are responsible for finding an internship using the resources of the Photography Program and Parsons Career Services Office. Students must obtain a Work/Learn Agreement contract and have the supervisor fill it out. Students must work for a minimum of 90 hours during the semester (which equals around 7 hours per week for 13 weeks) and they must also write a one-page report detailing what they have learned during the internship. At the end of

the internship, the employer must evaluate job performance by filling out the Employer Evaluation form. Please see Program for additional details.

0 to 3 CR

Open to: Majors only, by permission.

SCHOOL OF ART, MEDIA & TECHNOLOGY ELECTIVES

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

PSAM 1040 READING GRAPHIC NOVELS

The focus of this seminar course will be on close-reading of a select group of graphic novels, looking at the plot, formal quality, cultural and aesthetic contexts, and the history embedded in each work. The graphic novels will be chosen for their historical significance, thematic richness, and formal innovation, and complemented by secondary sources and criticism. There will also be a small group of discussions with the authors discussed in attendance.

Open to: All university undergraduates

3 CR

Pre-requisite(s): none

PSAM 1050 PHOTO 1

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

Open to: All university undergraduates

3 CR

Pre-requisite(s): none

PSAM 1051 PHOTO 2

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

Open to: All university undergraduates

3 CR

Pre-requisite(s): PSAM 1050 Photography 1 or by permission of the program. Please see a photography program advisor to schedule a class or portfolio review.

[NUMBER UPDATED 10/26/11] PSAM 1070 TYPOGRAPHY AND VISUAL DESIGN

This intensive course introduces non-majors to the fundamentals of communication design: the history, form, and use of typography and the materials and methods used throughout the communication design field. Through a variety of projects, students explore the relationship between ideas, language, form, and communication as aspects of design processes, from conceptualizing to execution, and design thinking. This course is the pre-requisite for other PUCD electives.

Open to: Majors and non-majors

3 CR

Pre-requisite(s): none

PSAM 1080 DIGITAL IMAGING

This course provides hands-on skills and processes for digital image production in both print and online environments. Students will learn design specific technologies for digital printing, including vector and bitmap imaging, desktop publishing, media integration and color management. In-class projects will be complimented by a final portfolio of work. This course is recommended for non-CMD or DTC majors.

Primary software used: Adobe Photoshop, Illustrator, InDesign.

Open to: All university undergraduates

3 CR

Pre-requisite(s): none

PSAM 1128 WEB DESIGN 1

This course is an introduction to web design and development. Projects will cover planning and implementation of websites that offer common functionality as well as adhere to good usability, accessibility, compatibility, and validation practices. HTML, XHTML, CSS, interactivity, information architecture and navigational structures will be explored, as well as usability and web design strategies. Students will create a web site of their choice by the end of the term. Not recommended for CDT students.

Primary software used: HTML, CSS.

Open to: All university undergraduates

3 CR

Pre-requisite(s): none

PSAM 1170 STILL/MOVING

This course explores the connections and distinctions between the still and moving image as a creative process, technical toolset, and visual representation. Students will acquire knowledge of photography and video-based production and post-production as well as audio uses and processing. Students will be instructed in the use of DSLRs, digital video cameras, audio recorders/microphones, lower-end cameras such as cell phones, flash memory camcorders and analog cameras, as well as editing software for images, video and audio. Relevant work and articles will be examined and discussed. Students will be expected to complete creative work individually and collaboratively.

Open to: 1st year students in AMT

3 CR

Pre-requisite(s): none

PSAM 1310 ANIMATION: FOUNDATION

This is a basic course in traditional cel animation and the importance of understanding animation as a frame-by-frame art. The class focuses on understanding the principles animation, character animation and the creation of believable motion. 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. This course is a pre-requisite for more advanced animation electives.

Open to: Majors and non-majors

3 CR

Pre-requisite(s): none

PSAM 1320 ANIMATION: DRAWING

This drawing studio focuses on the human form, movement and sequential thinking. Students draw from the model, study and analyze the effects of gravity and weight in motion. Drawing on location and from the model, working with animation, pacing, different graphics. Topics discussed include how to draw the figure in motion and from any angle; how to use expression, scale and theatrics to create exciting visuals for film and animation; designing with color, texture and type in motion; character design based on personality as expressed through drawing and design.

Recommended for Illustration majors and Animation focused students.

Open to: Majors and non-majors

3 CR

Pre-requisite(s): none

PSAM 2110 WEB MEDIA 1

This course introduces Flash as the primary web design tool. The class workshops will cover the mechanics of image preparation, the simple construction of a web page, the incorporation of bitmap and vector graphics and sounds, animation techniques, cinematic effects, and interactivity. Students design and implement a web site. Focus is on the creative and artistic use of this particular program.

Primary software used: Adobe Flash

Open to: Majors and non-majors

3 CR

Pre-requisite(s): PSAM 1128 Web Design 1

PSAM 2116 WEB MEDIA 2

Actionscript programming 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.

Primary software used: Adobe Flash

Open to:

3 CR

Pre-requisite(s): PSAM 2110 Web Media 1

PSAM 2150 WEB DESIGN 2

This course builds on basic web design skills to more fully examine the process, guidelines and technologies for sophisticated web design. Projects will cover planning and implementation of websites that offer data driven and more complex dynamic functionality as well as the mechanics of integration, prototyping and testing. Web frameworks, information architecture and navigational structures will be explored, as well as usability and web design strategies. Students will create a web site of their choice by the end of the term.

Platforms: HTML 5, CSS, Javascript and JQuery; Python and Django if specified.

Open to: AMT students

3 CR

Pre-requisite(s): PSAM 1128 Web Design 1 or equivalent

PSAM 2204 SOUND DESIGN 1

This course provides an overview of nonlinear audio production and sound culture with an emphasis on integration with other narrative formats. 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 improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound.

Primary software used: ProTools

Open to: Majors and non-majors

3 CR

Pre-requisite(s): none

PSAM 2220 AUDIO/VISUAL 1

This is a hands-on introduction to digital video and audio production and post-production. Students will produce, shoot and edit their own videos with emphasis on editing technique and their ability of images to convey meaning, story and information. In-class screenings are focused on helping students understand the dimensions of establishing a visual language across time. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings will reinforce the learning objectives of the studio. Primary software used: Final Cut Pro

Open to:

3 CR

Pre-requisite: proven knowledge of 3-Chip Mini-DV Cameras and basic Final Cut editing and/or AV 1 or its equivalent.

PSAM 2221 AUDIO/VISUAL 2

This course is an advanced project-based exploration of high definition digital video and audio technologies. Students will collaborate on each other's crews, learn more advanced lighting, audio, and camera techniques as well as HD editing workflow. Readings cover both the technical and historical aspects of digital film and video. Weekly in-class screenings will reinforce the learning objectives of the studio. Collaborative projects to learn each aspect of crewing will yield short exercises as well as a required final 5 to 15 minute narrative or documentary HD video short.

Open to:

3 CR

Pre-requisite(s): PSAM 2220 Digital Filmmaking 1 or equivalent

PSAM 2311 ANIMATION: CHARACTER

In this class we will cover basic storytelling techniques within stop motion animation and the development of a character. Students work up a back story and a full character bible one or more characters. Rigorous attention is placed on story research and concept development and writing;

character as it relates to body positioning and attitude; acting for animation; storyboarding effectively for camera and composition; studying animation drawing styles and rendering techniques. Students will work in groups and collaborate, making a series short films using a variety of puppet and set building techniques.

3 CR

Pre-requisite(s): PSAM 1310 Animation Basics

PSAM 2440 MOTION GRAPHICS 1

Description forthcoming.

PSAM 2500 IMAGING FOR DESIGNERS

This 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.

Open to:

3 CR

Pre-requisite(s): none

PSAM 2540 VISUAL NARRATIVE 1

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

Open to:

3 CR

Pre-requisite(s): none

PSAM 2541 VISUAL NARRATIVE 2

Building on the techniques and skills of Visual Narrative 1, students will produce and distribute a series of self-initiated text-image works. Emphasis will be placed on the clarity and economy of expression and the reproduction of autographic writing. The course will consider new systems and purposes for the publishing and distribution of such work.

Open to:

3 CR

Pre-requisite(s): PSAM 2540 Visual Narrative 1 or by portfolio

PSAM 2605 CG MODELING 1

Introduction computer graphics for 3D modeling and animation using Maya software. Emphasis is on understanding of the basic concepts underlying all 3D software, and how to apply these concepts to scenes. Several approaches to building models are covered, as well as shaders, basic 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.

Primary software used: Maya

Open to: All university undergraduates

3 CR

Pre-requisite(s): none

PSAM 3312 ANIMATION: METHODS

This is the culminating course of the Animation courses. The studio provides a review and exposure to professional studio methods for animation, motion graphics, compositing and rotoscoping. From narrative concept creation, to storyboarding, to production, post-production, and final delivery formats (Broadcast, Web) this studio provides a review of animation and commercial motion graphics. Students produce a team project as well as a short film in the motion medium of their choice (Video, Animation, Motion Graphics, CG).

Software: Video, Adobe Flash for Animation, Adobe Suite, Computer Graphics (Autodesk Maya)

3 CR

Pre-requisite(s): Animation Basics and Animation 2, Motion Graphics 1 or CG 1

[REMOVED] PSAM 3440 MOTION GRAPHICS 1

PSAM 3441 MOTION GRAPHICS 2

Designed for students who have completed Motion Graphics 1, this course expands the world of motion graphics and visual effects to help students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored.

Primary software used: Adobe After Effects

Open to: Undergraduate students only

3 CR

Pre-requisite(s): A grade of "C" or better in PSAM 3440 Motion Graphics 1

PSAM 3510 BEYOND THE PAGE

This class will explore the ever-expanding territory where illustration meets design. The hybrid designer-illustrator is head and shoulders above the pack. With drawing skills, a keen sense of color, typography, layout and an interest to do it all, today's new breed is poised for a long and varied career. Guest speakers who exemplify these virtues will present case studies, slide show lectures will provide inspiration and practical assignments will afford students opportunities to pull it all together. Assignments will be a range of packaging, objects, logos, animation boards and advertising, all using a multi-disciplinary approach. The result will be to inspire students that drawing skills have wide and varied applications.

Open to: AMT majors; non-majors with permission of the program

3 CR

Pre-requisite(s): none

PSAM 3606 CG MODELING 2

This course focuses on methods and techniques for modeling and rigging realistic human or anthropomorphic characters for use in gaming and entertainment. This is an advanced course for students interested in polygonal and sub-division modeling and optimization for specific applications. The premise of the course is that if you can model a human being, you will be able to model anything.

Open to:

3 CR

Pre-requisite(s): PSAM 2605 CG Modeling 1

PSAM 3610 CG CHARACTER 1

Description forthcoming.

PSAM 3700 XSTUDIO:

These courses are topical, experimental electives within a Fine Arts context. Varying each semester, each offers an innovative structure and pedagogical approach towards a specific line of inquiry while supporting interdisciplinary innovation and response to new directions in contemporary art.

Open to: Juniors and Seniors in AMT

PSAM 3700 XSTUDIO: FOOD AS ART

Much of the current cultural popularization of food focuses on agriculture, sustainability, nutrition, and marketing systems. Food is also a powerful medium in Art. Students in this seminar will engage with food visually and viscerally, exploring historical works (Renaissance banquets, Dutch genre painting, Futurist texts, etc.) and contemporary work including artists Mimi Oka and Doug Fitch, Tattfoo Tan, and Corwin Hewitt, alongside topical discussions on foodways. Readings will explore food in the light of “expressive culture,” including essays by Barbara Kirschenblatt-Gimblett, Luce Giard, C. Nadia Seremetakis, etc. Throughout the semester students are expected to produce new work (or continue ongoing projects) that incorporates food related themes, (using food, for example, as portraiture, in live or digital performance, as paint, as social practice, etc.) Class time will also include some amount of hands-on cooking and eating to foster discussions about the senses, cultural identity, concepts of nurture and health, nature, authenticity, etc. This is a new venture; bringing food as a medium into an art school studio and the class offers a unique opportunity at the confluence of food and art. The semester coincides with the April, 2012 Umami Food and Art Festival: a biennial festival that brings chefs and artists into dialogue. This year's theme focuses on the concept “Fertile Hybrids” and explores the resonances created when food and art professionals collaborate on vital social issues. Students enrolled in the seminar will be invited to participate in the festival, and to create works that address some of the festivals themes.

PSAM 3700 XSTUDIO: MONEY

"Capital dominates. It does not pervade. Possibilities are endless. One thing in the world that is surely not a scarce resource is smart people with creative ideas." -David Graeber
If you want to work on a project about money and the economy, this course is for you.

If you want to help design and build a grey/black market, this course is for you. This course is designed for self-directed students of any discipline who want to research and experiment with money, cultural capital, the economy, and alternative currencies.

Informed by site visits to Liberty Plaza (#occupywallstreet), the New York Stock Exchange, an auction house, a grey/black market, and readings from conceptual art, sociology, and economic anthropology, students will work on self-directed projects that engage existing systems of exchange. Students may choose to create alternative exchange systems, grey/black markets, or currencies- both symbolic and real. The semester will culminate

with an independent project produced for a particular site of exchange: Liberty Plaza, NYSE, New School, or another site. Students will be given opportunities to show projects produced in the course at the Vera List Center for Art and Politics and Night Market at the Massachusetts Museum of Contemporary Art (MassMoCA).

PSAM 3700 XSTUDIO: EXPERIMENTS IN PERFORMANCE

This course is a laboratory for engaging with performers approaching the field from vastly different perspectives. This course will house a series of instructors for short 2-5 week workshops in performance strategies from Theater of The Oppressed to the Rock Opera. This course is appropriate for any student who seeks to explore hands-on exercises for performance. This broad range of approaches will help you build your arsenal of performance tools. More information about the individual faculty will be available as the term nears.

3 CR

Pre-requisite(s): none

PSAM 3710 FINE ARTS COLLAB: NEW PUBLIC PRACTICE

Collaborative Research Studio is a practical, collaborative workshop that emphasizes research and production. It is shaped by faculty research and is designed to provide a context for students to engage with the themes and problems with which their teaching faculty are currently engaged. Unusual in a Fine Arts teaching context, it introduces collective problem solving and multi-disciplinary team-building that exposes students to the processes of research and development, fabrication, as well as working with institutional needs and agendas that are often a part of professional practice.

This course is a collaboration between three faculty at three different institutions: Marion Wilson (Syracuse University); Raul Miyar (Altos de Chavon); and Kianga Ford (Parsons). Each faculty brings a unique perspective to thinking about the rapidly expanding field that goes under varying monikers, including: social practice, public practice, new genre public art, community-engaged art, and social sculpture, to name a few. Representing different expertise as artists, Miyar, Wilson, and Ford bring practices from painting to architecture to sound and installation to interrogate this emerging field. In this course, they question the limits and methods of this domain of contemporary art by inviting students into their artistic working processes in sites where they live—Syracuse, NYC, and La Romana, Dominican Republic. Students will research and develop new works in each of those locales in teams led by the faculty.

PSAM 3800 PHOTO EDITORIAL

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

Open to:

3 CR

Pre-requisite(s): PSAM 2500 Imaging for Designers or equivalent

PSAM 4020 MAPPING STRATEGIES: GIS

Description forthcoming.

PSAM 4248 PHOTOGRAPHY AS EXPANDED MEDIA

In contemporary art, photographic processes are not mutually exclusive as a medium. This course seeks to push students to create works that expand from the notion of the photo on the wall based on conceptual problems. In this course, the technologies and ideas of photography can be mined as a starting/ending point for projects in expanded media, but you will be expected to reach beyond the established canon. The course will be a means to discuss various strategies and to view applicable work. Installations, conceptual projects, projections, performance, public-sited works, websites, video, slide shows, and artists' books are all potential explorations for this course. This is a studio-oriented class but we will also be researching via readings, artist lectures, slides, videos, field trips and other material.

3 CR

PSAM 5150 WEB DESIGN ADVANCED

This course builds on basic web design skills to more fully examine the process, guidelines and technologies for sophisticated web design. Projects will cover planning and implementation of websites that offer data driven and more complex dynamic functionality as well as the mechanics of integration, prototyping and testing. Web frameworks, information architecture and navigational structures will be explored, as well as usability and web design strategies. Students will create a web site of their choice by the end of the term.

Platforms: HTML 5, CSS, Javascript and JQuery; Python and Django if specified.

Open to: AMT students

3 CR

Pre-requisite(s): PSAM 1128 Web Design 1 or equivalent

PSAM 5152 MOBILE MEDIA

Description forthcoming.

PSAM 5155 DYNAMIC INTERFACES

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

Open to:

3 CR

Pre-requisite(s): PSAM Databases or equivalent

PSAM 5204 SOUND DESIGN 1

This course provides an overview of nonlinear audio production and sound culture with an emphasis on integration with other narrative formats. 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 improve listening skills, raise awareness of our aural experience and sonic environment, integrate sound with narrative visual media, and allow us to communicate and conceptualize with sound.

Open to: All university degree students

3 CR

Pre-requisite(s): none

PSAM 5205 SOUND DESIGN 2

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.

Open to:

3 CR

Pre-requisite(s): PSAM Sound Design 1 or equivalent

PSAM 5315 STOP MOTION

Description forthcoming.

Open to:

3 CR

Pre-requisite(s):

PSAM 5440 MOTION GRAPHICS 1

This introductory yet intensive course explores the fundamental of time-based graphic motion, 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. This course will be complemented with readings on animation and visual effects.

Primary software used: Adobe After Effects

Open to: AMT graduate students; non-majors with permission

3 CR

Pre-requisite(s): none

PSAM 5441 MOTION GRAPHICS 2

Designed for students who have completed Motion Graphics 1, this course expands the world of motion graphics and visual effects to help students build precision, control and fluency of expression within time based digital environments. Students will gain a solid foundation of motion graphics and effects techniques that will support their creativity and enhance their digital skill-set. Complementary relationships between commercial and fine arts work will also be explored.

Primary software used: Adobe After Effects

Open to: AMT graduate students; non-majors with permission

3 CR

Pre-requisite(s): A grade of "B or better in 5440 Motion Graphics 1

PSAM 5442 MOTION GRAPHICS 3

Description forthcoming.

PSAM 5451 MOTION GRAPHICS STUDIO

This studio guides students through an intensive design approach, from concept development to final production, to create ONE brilliantly conceived and executed animation for competition and festival submission by the end of the semester. Emphasis will be placed on developing a solid creative process and following disciplined industry procedures in order to produce the final piece. Relationships to noteworthy commercial design and motion graphic animations will be explored throughout the semester. A large part of class time will be devoted to peer critique and brainstorming sessions to strengthen individual pieces and foster collaborative working skills. Project specific animation techniques will be addressed as students enter into production.

Open to: AMT students

3 CR

Pre-requisite(s): PSAM Motion Graphics 2 or equivalent

PSAM 5550 COLLAB:

Collaboration Studios are a unique type of studio course, pairing teams of students with industry partners to undertake real-world projects. Many of the collaboration studios are dedicated to applied design research areas at The New School with cross-disciplinary teams formed from the various design disciplines at Parsons, which are listed under the Applied Research title and count towards the Collab distribution requirement.

Open to: Graduate or undergraduate students in AMT; others with permission

3 CR

Pre-requisite(s): none

[ADDED 11/11/11]

CODE PLAY

Code Play is an introductory course to interactive game programming taught with a collaborative method. Students will be exposed to a variety of entry-level topics including programming primer, motion, inputs, collision, particle system, artificial intelligence, crowd control, physics engine, cross-platform programming, and all the workarounds to make them happen. All topics will be divided into different game genres based on their difficulties and students will have to constantly create game prototype throughout the semester. The goal of this course is to give students a set of programming tools for prototyping their interactive applications or games.

INTERNET OF THINGS

The Internet of Things, the next evolution of the Internet, aims to connect up to 50B embedded, internet-connected devices by 2020. This is seen as a catalyst for major shifts in how cities and governments will operate, business will deliver products and services, and people will communicate. In this course, students will discover the origins of this trend, what technological innovations are making it possible, and how it is impacting the world. Students will also work on developing their own Internet of Things enabled projects. Guest speakers share various viewpoints relating to theory and impacts to industry/business sectors.

PSAM 5550 COLLAB: MOTION CAPTURE

Description forthcoming.

OPEN BOOK CULTURE

This course will investigate the shift in what we consider a book to be, and how the function of books and text based information have changed since the advent of networked communication. The exploration will center on The Shape of Change archive, a repository of writings concerning the nature of political change, democracy, freedom and utopia, compiled from across Iraq and the United States during 2008 – 2010. Students from Parsons will collaborate with students from the Design Department at Baghdad University to interpret the contents of the archive, in formats they feel relate the changing economy of the printed word to the descriptions of social change described in the archive. The collaborative project will be situated within a critical discussion of historical, cultural and technological shifts which have recently affected print culture, as well as networked and crowd sourced methods of collaborative, creative production. Special attention will be paid to new forms of interactive books and archives. Through readings, discussions, and projects based on material from the archive, we will investigate the changing nature of print and creative production, as they relate to larger political shifts in the United States and Iraq.

Students will be encouraged to work in a variety of media: print making, digital imaging, networks, code, sound, interactive books, artist's books, sculpture or time based work. The material in the archive is in two languages: writings from the US are in English, while the writings from Iraq are available in both English and Arabic. The affordances of different languages, type faces and social perspectives will create interesting opportunities for working with text, meaning and form. We will examine media formats, working methodologies and aesthetic approaches to analyze how they might create new opportunities for engaging with, interpreting and understanding the nature of the texts we are working with.

STREET MEAT

Cities are rapidly becoming equal parts physical and digital in terms of infrastructure, commerce, work, and social interaction. How has technology changed the way we interact in the physical world? How can collaborative urban output be augmented by the intersection of the physical and digital? And, what kind of picture might this paint? During this course, students will collectively conceive and execute a collaborative storytelling game here in New York City. Students will be challenged to consider the questions above and create a physical-digital game that weaves a narrative through both landscapes. The culmination of the collaboration will manifest in both a live event where the game will be played and displayed (projections of its output), and the maintenance of the game over several weeks to ensure adequate levels of participation.

SYSTEMS & GAMES

Can games help make the world a better place? Yes! No matter how you feel about games or whether you consider yourself a "gamer", this course is a great introduction to how games - more than any other form - are the cultural medium of systems. Designing

games is systems-design with the added aesthetic goal of "fun". In this course, we will take that goal a step further, and add the challenge of modeling real-world systems in games with the goal of finding new solutions to complex problems through play. We'll work with the Red Cross/Red Crescent Climate Centre and experts in environmental science to create non-digital (and possibly digital) games around the subject of disaster preparedness. This is a continuation on extended research around games and real-world issues via PETLab, a lab for games in the social interest. For a sampling of projects see: <http://petlab.parsons.edu/redCrossSite/>. The games we develop (if they're good!) will be used at climate conferences and in locations compromised by climate change worldwide.

URBAN LANDSCAPE

Students begin with an in-depth introduction to information design models such as Stage theory Model, Cleveland's Task Model, LATCH Model, AIDA, Gestalt Principle and more. They learn how to identify the application of these models in an Urban landscape. Students visit different locations in New York City and build a case study that demonstrates ways that information design is successful and/or not successful. They consider all forms of design such as media, architecture, landscape, interaction and more. Students create design solutions for one or more of the locations in the case study. Projects for this class can be in the form of exhibition, installation, graphic, print, game, video and/or web. All skill sets are welcome. No requirements are required to register for this class.

VISUAL MUSIC

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

PSAM 5570 APPLIED RESEARCH

A topically-driven, project driven studio elective that connects directly to ongoing full-time faculty research. Collaborative in nature, it may or may not involve an external partner, or sponsor. This course counts towards the collab distribution requirement. Consult the pre-registraton course guides for listings of specific topics.

Open to: Graduate or undergraduate students in AMT; others with permission

3 CR

[ADDED 11/11/11]

DESIGN & JOURNALISM

Journalism is undergoing a paradigm shift that requires a radical rethinking of the role of the designer within the space of mass communication. In this collaborative course, Parsons design students will team up with NYU graduate journalism students at Studio 20 to work on focused and public real-world projects. All projects have high-profile media partners: professional news sites that are trying to become more interactive. Designers and journalists will work on designing and creating new tools for distilling and communicating information from multiple sources and voices to a large audience. A love for user experience / user interface design, content strategy, content management systems, information design, programming, photography, identity, and/or video production required for this class.

SCRAPYARD CHALLENGE

Description forthcoming.

PSAM 5570 AR: SOFT CIRCUITS

This course serves as “an exploration of new materials in the context of tangible interface design”. The goal of the class is to explore the integration of new materials and electronics into paper and textile based interfaces. The class will expose students to a series of tools and methodologies utilized to handcraft a suite of sensors and paper-textile based circuits. Students will also experiment with electronic activated inks such as electroluminescent and thermo-chromic inks to generate displays that are both decorative and functional. The class will emphasize craftsmanship, usability, aesthetic value, and provide basic physical computing insight through material exploration. For the final project, students collaborate to create a group or individual project. *Counts towards MFA/DT Collaboration Studio requirement.*

WEARABLE/TELEPRESENT

Wearable | Telepresent | Sensory is an applied research collaboration course and project that brings together top US and Chinese design and engineering universities along with Nokia Research Center China to explore the present and future trends in tangible smart objects, wearables, networked sensors, devices and accessories that when linked together through a common protocol. In this research course we will explore the current state and future of smart objects, sensors, wearables and digitally connected ecosystems. We will research: the smart phone revolution; cloud based personal information, data aggregating and media services; wearable technologies and fashion; telepresence applications; networked sensors; digital lifestyle ecosystems; and open api frameworks. Using this research we will create our own digital lifestyle ecosystem of wearables, smart objects, sensory devices and smart phone applications that share information, media, telepresence and telematics through cloud based services and frameworks between the US and China.

PSAM 5600 CURRENTS

These courses are special topical electives, often taught in new or experimental subjects, and rotate frequently. Consult the pre-registraton course guides for listings of specific topics.

Open to: Graduate or undergraduate students in AMT; others with permission

3 CR

Pre-requisite(s): none

[ADDED 11/11/11]

BILINGUAL DESIGN

When any given piece of design is highly likely to be seen, experienced, and utilized by more than one language community, how do we as designers approach meanings, translations and identity through text and image? In this course, we scour the globe – and New York City – for instances of multilingualism and translation at all scales. From typefaces to posters to books to wayfinding, we will explore design and typography by means of various media, as well as engage international projects from other divisions at The New School. This studio course will be taught in English,

CONTEMPORARY GRAPHIC DESIGN

This course will consider a series of particularly symptomatic design practices which follow from the desktop publishing revolution of the 1980s, with an emphasis on the contemporary moment. We will think through the sense of these practices through their overlapping conjunctions with the following topics: technology, the market, content, and modernism. This is predominantly a reading and writing course. But we will at the same time be occupied with the technical experiment of how to publish a text online and how to connect it with our activities of research and discussion.

DESIGNING FOR TOUCH

This course will specifically address designing experiences for mobile and tablet devices. We'll delve into the nuances of designing for and with touch screens and diverse mobile platforms, and discover how context of use should influence the information architecture. Finally, we'll explore how sketching, storyboarding, and prototyping can be both processes for testing our ideas as well as tools communicate these ideas to others.

PSAM 5605 CG Modeling 1 [CR: 3]

Course description forthcoming.

PSAM 5843 DESIGNING FOR USABILITY

Have you noticed how often people lock their car doors when they are in fact trying to roll down their windows, that most folks can't program their cellular phone to speed dial their own voice mail, and that people in our program never seem to know in advance if an elevator is going up or down. Why is that? User error? Poor design? Hangovers? This course explores the potential disconnect between user experience and designer intent. It investigates various means of preventing regrettable mishaps with everyday design through analysis of potential users, possible testing methods, and various means of analyzing test results. Along the way, the class will explore some historically horrible designs, as well as learn to throw around expensive sounding words like "usability," and "heuristics."

Open to: Graduate students in AMT; others with permission

3 CR

Pre-requisite(s): none

[UPDATED 10/26/11] PSAM 5851 INTELLECTUAL PROPERTY IN THE DIGITAL AGE

This on-line class will introduce art, design, film and media students to the practical, legal and theoretical issues surrounding copyright and trademark law in the digital age. It will sensitize students to the many issues they will face in their efforts to sell, distribute, protect, use or defend their creative works and products. The course also will review contract law, specifically “work for hire” and “non-compete” clauses, and moral rights laws as they pertain to creative works. Students will learn about the scope and the limitations of the protections that current law provides; how to identify and anticipate the issues surrounding sharing of works in this digital age so that they will be prepared to engage in the debate: and how to protect their property rights in their works. Students will engage with legal and theoretical issues by reading books by legal scholars and technologists; assigned readings of annotated law cases and current essays and articles. The readings will be supplemented by “real-life” exercises and practice-based assignments.

3 CR

Pre-requisite(s): none

Open to:

PSAM 6700 TRANSDISCIPLINARY SEMINAR

The Transdisciplinary Seminar on Afrofuturism will consider how representations of science, technology and social engineering intersect with African diasporic cultural expressions. Science fiction will be the organizing trope that unites all the guest presentations and works under consideration. Visiting artists and cultural theorists will lecture on the role of futuristic projection in African diasporic art, literature, film and music. The expediency of science fiction as both a fractured mirror of historical experience and a heterotopic projection of the collective desires of a displaced people will be discussed throughout the semester. Guest lecturers will present lectures that relate to the fields that are central to their research: painting, electronic music, film, video installation, and literature.

Open to: All graduate students

3 CR

Pre-requisite(s): none

SPECIAL REGISTRATION

PSAM 5900 INDEPENDENT STUDY

See program for details.

0.5 CR TO 3 CR

PRINTMAKING, ELECTIVE

PUPR 2091 ILLUSTRATIVE PRINTMAKING

This course gives students a technical foundation in basic printmaking processes, and insight into the relationship between illustration and print media. It offers students problem-solving skills, and gives them insight into planning and integrating content and concepts into assignments working on a short timeframe. Students will conclude the semester with an understanding of the methodology involved in making prints, an introduction to histories of printmaking, an awareness of printmaking in the context of their major, and the realm of possibilities that can be discovered through the culture of printmaking, both on a large commercial scale, and a small self-published scale.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2200 INTRODUCTION TO PRINTMAKING

This course is designed to give students a first exposure to the studio and to the exploration of printmaking. Through personal instruction and demonstrations, students will learn a range of printmaking methods and approaches to making visual work through these methods. Students will make a range of original prints and will be prepared for entering into further study in printmaking. In Section A, students will learn how to use woodcut tools and the print by hand method, apply a hard ground to a zinc plate and etch it and draw and produce a lithograph. In Section B, students will learn how to produce a screenprint, make an etching, and work in lithography. Students will visit local museums and/or printmaking studios to learn more about the mediums in which they're working. The class is open to beginning and advanced students.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2201 PRINTMAKING STUDIO

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

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2210 ETCHING

In this class students will learn three basic techniques of etching a zinc plate: hard ground, soft ground, and aquatint as well as how to print with consistency and controlled variation. The objective for both beginning and advanced students is to provide a vocabulary of techniques to free students to explore the infinite possibilities of expression, from a three-dimensional textured surface to a flat minimal approach. There will be demonstrations in roll-up viscosity, Chine-collé and color printing. There will be a visit by either an artist or professional etcher. The class is open to beginning and advanced students.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2211 PHOTO ETCHING

In this course, students will learn to use photographic processes to make etched plates for printing. Photographic and photo mechanical reproduction technologies are constantly evolving and in this class students will work with a range of techniques, from “low tech” to digital high tech alternatives to plate-making practices. All of these enable the full expression of ideas and concepts which incorporate photographic images. This class is open to beginning and advanced students.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

Pre-requisite(s): None, though some experience in etching is helpful

PUPR 2220 SCREENPRINT

Screenprinting utilized a wide range of imaging techniques, from handmade and photographic images to abstract visual forms and can be printed on many different surfaces. In this course students learn to work with reduction printing, hand painted acetate stencils, cut stencils, and digitally generated images for screenprinting, as well as learning to mix inks and use a range of printing and registering techniques. The materials used are water soluble and non-toxic. Techniques learned in this class are applicable to projects in all major studio areas. The class is open to beginning and advanced students.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2221 SCREENPRINT: DIGITAL

This class is designed as an introductory and experimental print lab combining a hands-on approach to screenprint with digital image creation. Beginning projects will establish a foundation in the fundamentals of screenprint, then move on to the development of prints incorporating digital tools. Final projects will focus on the student's creative ideas rendered through their work across screenprint and digital technologies.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

[UPDATED 10/26/11] PUPR 2223 SCREENPRINT: SEQUENTIAL ART

Through providing the means to duplication, the printed multiple has created an unique visual language for the viewer and distinct material reality for the maker. This course will investigate how printed material naturally leads to visual discussions of narrative, series and other linear and non-linear groupings of images. The course will begin with an introduction to the screenprint process. Subsequent student projects will branch out from discussions and presentations of work done in series, book forms, and portfolios. There will be equal emphasis on the creation of images via direct, hand-drawn methods and indirect, mechanical computer-generation.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2224 SCREENPRINT: FASHION

This course opens up opportunities for students to research, design and screenprint fashion apparel, textiles, and to incorporate printing as a component in planning interdisciplinary projects. Students use digital printing techniques to print motifs on their fashion designs and embellish articles of clothing (T-shirts, scarves, canvas bags, etc.) and work in a group setting to expand the

options of color imagery on different materials with a water-based color system. This course is appropriate for all students who want to pursue the exciting art of screenprinting and learn an understanding of how it works as a medium for both art and adornment for functional items. Beginning screenprinters are welcome.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2230 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.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2240 MIXED MEDIA PRINTMAKING

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

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 2242 IMAGE AND TEXT

This course will explore two of the oldest forms of printmaking: letterpress and relief. Students will use hand set type, carve wood and linoleum blocks, and make photo-polymer plates to investigate the unique possibilities offered by combining text and image as visual language. Discussions of the topic of text and image and demonstrations on printing techniques are applied to group and individual assignments throughout the class.

Open to: All university undergraduate degree students. Graduate degree students may audit.

3 CR

PUPR 3000 JUST LOOKING

This co-taught critical studio aims to develop visual literacy and an engagement with visual cultures through close examination of a wide range of visual material. Photographs, printmaking, video, and visual books all will be central, but other mediums will also be explored. The principle objective of the course is to develop our capacities for looking and seeing, and thereby critically engaging the world we inhabit and make visually. Exercises will include creating and finding visual conversations, mapping visual fields and the dynamic changes within them, attending to and creating visual narratives and image journeys, and a careful analysis of a single image over time. Throughout the course, particular attention will be given to the ways in which visibility is a site of everyday identification, meaning making, and social change. Students will complete three assignments, one a written image response, the other two visual essays using images in visual

culture and of their own making. The class will run in a studio format and will include charettes, discussion, and crits throughout the semester.

Open to: Junior and senior Bachelors degree students. Graduate degree students interested in auditing and earning Independent Study credit should discuss this option with an advisor.

3 CR

Pre-requisite(s): any previous printmaking course

PUPR 3000 ARTISTS' BOOKS: NARRATIVE

This course will explore the use of the book form and printmaking processes to aid individual artistic expression with emphasis on narrative. Artists' books can be traditional, experimental, based on image and text or sculptural in nature. As a class we will look at the relationships between form, material and content in printmaking media and how these relationships can be used to create and inform meaning in book objects. Through demonstrations and practice students will learn four adaptable book structures that are suitable for presenting ideas: Pamphlet, Accordion, Perfect Binding and Flat Spine Case Binding. Having worked with traditional ways of making books, three main assignments will challenge students to utilize the structures learned, printmaking media and nontraditional materials to frame ideas within the book form. Class discussions will allow students to develop their work as we view their mock-ups emphasizing the importance of verbalizing their intentions and ideas while receiving constructive feedback from peers. **Open to:** Junior and senior Bachelors degree students. Graduate degree students interested in auditing and earning Independent Study credit should discuss this option with an advisor.

3 CR

Pre-requisite(s): any previous printmaking course

SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTERIOR DESIGN, AAS

PAID 1000 3D STUDIO MAX

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

Open to:

2 CR

Pre-requisite(s): none

PAID 1020 ID STUDIO 1

Interior Design Studio 1 introduces students to fundamental interior design issues _ spatial relationships, form, program, materials, textiles, decorative arts, lighting, and more – through a series of design and analytical projects that emphasize the inventive and conceptual dimension of interior design. Studio work is presented using a variety of techniques of representation that develop a student's ability to clearly communicated design ideas to a viewer or client.

4 CR

Pre- or Co-requisite(s): PAID 1030 Drawing for Interiors 1: 2D and PAID 1211 Drawing for Interiors 1: 3D.

Open to: All university degree students.

PAID 1021 ID STUDIO 2

ID Studio 2 focuses on the impact of interiors on civic life. Students will address the function, aesthetic, equipment, material, and lighting needs of these complex programs. Program research, space planning and building codes are discussed. ID Studio 2 provides an opportunity for students to appreciate the potential benefit of digital modeling tools on the development of design. The studio meets three times a week, one of these sessions with a 3ds max software instructor.

6 CR

Pre-requisite(s): PAID 1020 ID Studio 1, PAID 1030 Drawing for Interiors 1: 2D, and PAID 1211 Drawing for Interiors 1: 3D.

Open to: SCE students

PAID 1022 ID STUDIO 3

The goal of this studio is to reach beyond a rudimentary understanding of design by analyzing, evaluating and investigating the components of hospitality and/or workplace interiors. ID Studio 3 focuses on environments that include a sequence of spaces, organized around a variety of program requirements. The focus will be on thinking creatively and the need to articulate design ideas.

4 CR

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

Open to: SCE students

PAID 1028 ENVIRONMENTAL DESIGN

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

2 CR

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

Open to: All university degree students

PAID 1030 DRAWING INTERIORS 1: 2D

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

4 CR

Pre-requisite(s): none

Open to: All university degree students

PAID 1031 DRAWING INTERIORS 2

This course strengthens the students' understanding of illustration techniques, focusing on color rendering, using marker, colored pencils, watercolor/gouache. Students will represent materials and finishes and produce finished drawings that represent their individual design ideas and intent.

2 CR

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

Open to: All university degree students

PAID 1035 VISUAL REP: DECORATION

This course is an introduction to freehand perspective drawing. Through a combination of on-site drawing sessions and studio assignments, students will explore new paradigms of decoration. The focus of the class will be to develop a language of decoration that addresses the rapidly changing requirements of our interior environments. The term 'decoration', in this course refers to the COMPOSITION of volume, color, light, textures, materials, furnishings and accessories that create the atmosphere of our interior environments. This class fulfills the Drawing Requirement for AAS Interior Design students.

2 CR

Pre-requisite(s): none

Open to: All university degree students

PAID 1040 INTERIOR DESIGN HISTORY 1

This course will trace the history of interior design from the middle ages to the Victorian age in England. The objective will be to summarize the major trends and to include many different interiors ranging from the English country house style, and America's Greek revival rooms, to

public buildings. The course will also focus on the ways in which classical and medieval ideals, as well as the passion for oriental designs, have been constantly reinvigorated and reinterpreted.

3 CR

Pre-requisite(s): none

Open to: All university degree students.

PAID 1041 INTERIOR DESIGN HISTORY 2

This course investigates the history of interior design from the mid-nineteenth to the mid-twentieth centuries. Concepts of modernity, tradition, feminine taste and everyday life will be discussed. Some examples of spaces we will study include the Victorian parlor, the so-called Frankfurt Kitchen (1926-1929), and the California Case Study Houses (1945-1966). We will work towards developing a framework for addressing ideas of modern living that encompasses architecture, design and their social and cultural implications.

3 CR

Pre-requisite(s): none

Open to: All university degree students.

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. Course requirements include readings, discussion, analysis and studio design projects.

2 CR

Pre- or Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

Open to: All university degree students.

PAID 1060 MATERIALS AND FINISHES 1

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

2 CR

Pre- or Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D

Open to: All university degree students.

PAID 1070 CONSTRUCTION DOCUMENTS

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

2 CR

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

PAID 1095 CONTEMPORARY ID THEORY

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

3 CR

Pre-requisite(s): none

Open to: All university degree students.

PAID 1200 LIGHTING

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

2 CR

Pre- or Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D

Open to: All university degree students

PAID 1201 ID PORTFOLIO

The focus of the course will be the design and production of an interior design portfolio. The class is organized in three sections, starting with exercises intended to strengthen compositional and graphic skills, followed by a series of exercises related to generating business cards and letterhead, culminating in the careful collection, editing, reorganization and production of material specific to an interior design portfolio. Photoshop and InDesign are expected, although class tutorial will refine procedures specific to particular assignments.

2 CR

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D and PAID 1020 ID Studio 1. Pre or Co-requisite: PAID 1021 ID Studio 2.

Open to: AID majors only

PAID 1205 MATERIALS AND FINISHES 2

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

2 CR

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D and PAID 1211 Drawing Interiors 1: 3D.

Open to: All university degree students

PAID 1206 FURNITURE DESIGN

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

Open to: AID majors only

2 CR

Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

PAID 1210 ID PROFESSIONAL PRACTICE

Professional Practice is a multi-disciplinary design course that exposes students of Interior Design to a variety of “real world” experiences. The focus of the Professional Practice course is to develop awareness and understanding of the issues that face interior designers each day, and to help the student of interior design begin to develop skills that will provide a foundation for future professional development. The course format will be a series of lectures, readings, and assignments. Students will synthesize the knowledge gained through the lectures and readings, in a final project to develop a business plan for their own interior design firm.

2 CR

Pre-requisite(s): PAID 1030 Drawing Interiors 1: 2D, and PAID 1211 Drawing Interiors 1: 3D

Open to: All university degree students.

PAID 1211 DRAWING INTERIORS 1: 3D

Drawing Interiors 1:3D introduces fundamental skills necessary to present interiors in three dimensions. Hand perspective sketching, axonometric drawing and computer modeling is demonstrated. Students will learn the following computer modeling and presentation software: Sketch-Up, Photoshop, Illustrator and InDesign.

Open to: All university degree students

2 CR

Pre- or Co-requisite(s): PAID 1030 Drawing Interiors 1: 2D

PAID 3900 INDEPENDENT STUDY

Please see program for approval.

1 TO 4 CR

PAID 3901 INTERNSHIP

Please see program for approval.

0 to 2 CR

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

PAGS 1001 DRAWING, 2 CR

PAGS 1021 COLOR THEORY, 2 CR

ARCHITECTURE, BFA

SOPHOMORE YEAR

PUAD 2002 DESIGN STUDIO 2

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

5 CR

Pre-requisite(s): PUAD 2001 Design Studio 1 or PUID 2000 Design Studio 1

Open to: ARD or IND sophomores only

PUAD 2023 REPRESENTATION AND ANALYSIS 2

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

3 CR

Pre-requisite(s): PUAD 2021 Representation & Analysis 1 or PUID 2055 Representation & Analysis 1

Open to: ARD and IND sophomores only

PUAD 2400 MATERIALITY, MTHDS, INTENTIONS

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

3 CR

Pre-requisite(s): none

Open to: ARD and IND sophomores only

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

PLSD 2326 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 LEC, 0 CR

PLSD 2627 HISTORY OF WORLD ARCHITECTURE AND DESIGN 1 REC, 3 CR

JUNIOR YEAR

PUAD 3900 INDEPENDENT STUDY

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

1 to 3 CR

PUAD 3900 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 6 CR

SENIOR YEAR

PUAD 4002 DESIGN STUDIO 4

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

6 CR

Pre-requisite(s): PUAD 3001 Design Studio 3

Open to: ARD Juniors only

PUAD 4003 DESIGN STUDIO 6

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

6 CR

Pre-requisite(s): PUAD 4001 Design Studio 5

Open to: ARD Seniors only

INTERIOR DESIGN, BFA

SOPHOMORE YEAR

PUID 2001 DESIGN STUDIO 2

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

Open to: IND Sophomores only

5 CR

Pre-requisite(s): PUAD 2001 Design Studio 1 or PUID 2000 Design Studio 1

PUID 2016 MATERIALITY, MTHDS, INTENTIONS

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

Open to: ARD and IND Sophomores only

3 CR

Pre-requisite(s): none

PUID 2056 REPRESENTATION & ANALYSIS 2

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

Open to: IND Sophomores only

3 CR

Pre-requisite(s): PUAD Representation & Analysis 1 or PUID 2055 Representation & Analysis 1

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

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

JUNIOR YEAR

PUID 3001 DESIGN STUDIO 4

Studio 4 expands the project scope both in scale and complexity and ends the term by reverting back to a problem situated in motion/activities and resting as defined by the single and multiples. Focus on the global/political forces and how they relate directly to program are introduced to reinforce the integral and complex nature of these forces on human-centered design. In addition to responding to the abstract nature of these issues, students are required to carefully examine the most fundamental needs of humans within a given environment. As a result, projects which call into question conventions are produced, while students are still forced to examine the issues of safety and comfort at the most fundamental level. Students are expected to produce fully-conceived projects outlining the details which make up their designs by the end of the semester, enabling them to enter the senior year prepared to deal with real-world design briefs.

Open to: IND Juniors only

6 CR

Pre-requisite(s): PUID 3000 Studio 3

PUID 3200 CRITICAL STUDIES IN DESIGN 2

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

Open to: IND Juniors only

3 CR

Pre-requisite(s): PUID 3100 Critical Studies in Design 1

PUID 3900 INDEPENDENT STUDY

By special permission of Director of BFA program only.

1 to 3 CR

PUID 3901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

SENIOR YEAR

PUID 3800 DESIGN STUDIO 6

PUID 4001 DESIGN STUDIO 6

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

Open to: IND Seniors only

6 CR

Pre-requisite(s): PUID 4000 Design Studio 5

PRODUCT DESIGN, BFA

SOPHOMORE YEAR

PUPD 2001 DESIGN, RESEARCH & DEVELOP 2

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

Open to: IDC and PRD Sophomores only

3 CR

Pre-requisite(s): PUPD 2000 Design, Research & Development 1

PUPD 2021 PROTOTYPES 2

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

Open to: IDC and PRD Sophomores only

2 CR

Pre-requisite(s): PUPD 2020 Prototypes 1

Co-requisite(s): PUPD 2001 Design, Research & Development 1

PUPD 2031 MODELS 2

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

Open to: IDC and PRD Sophomores only

2 CR

Pre-requisite(s): PUPD 2030 Models 1

Co-requisite(s): PUPD 2001 Design, Research & Development 2

PUPD 2060 INTRODUCTION TO CAD

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

Open to: PRD sophomores only

2 CR

Pre-requisite(s): none

PUPD 2072 MATERIALS 1

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

Open to: PRD and ENS majors only; others by permission

2 CR

Pre-requisite(s): none

JUNIOR YEAR

PUPD 3001 DESIGN CONCEPTS

Students will design consumer products for mass production and become familiar with current design issues, themes and concepts. This class will strives to address all aspects of a project: what it means to our culture, is it a useful object, how safe is it, and is it fun? Utilizing new materials and state-of-the-art technologies, we examine the following aspects of design: Culture, Fashion, High Technology + Digital, Universal Design, Environmental, Sustainable, Ergonomic, and Functional to design for today's international market.

Open to: PRD Juniors only

3 CR

Pre-requisite(s): PUPD 3000 Design Concepts 1

PUPD 3031 PRODUCT ILLUSTRATION

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

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

Open to: PRD juniors and seniors; others by permission

2 CR

Pre-requisite(s): none

PUPD 3060 MODELS 4

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

Open to: PRD Juniors only

2 CR

Pre-requisite(s): PUPD 3052 Models 3

PUPD 3073 MATERIALS 3

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

Open to: PRD Juniors only

2 CR

Pre-requisite(s): PUPD 3072 Materials 2

PUPD 3104 RHINO 2

Course description forthcoming.

Open to: PRD Juniors only

2 CR

Pre-requisite(s): PUPD 3102 Rhino 1

PUPD 3221 PROTOTYPES 4

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

Open to: PRD Juniors only

2 CR

Pre-requisite(s): PUPD 3220 Prototypes 3

PUPD 3226 SOLID WORKS 2

Building upon skills acquired and practiced in Solid Works, students will tackle some of the more intricate details not previously covered. Advanced surfacing, configurations, and libraries are just a few of the topics that will be covered.

Open to: PRD Juniors only

2 CR

Pre-requisite(s): PUPD 3126 Solid Works 1

SENIOR YEAR

PUPD 4001 THESIS & ANALYSIS STUDIO 2

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

Open to: PRD Seniors only

4 CR

Pre-requisite(s): PUPD 4000 Thesis & Analysis Studio 1

PUPD 4020 THESIS PROTOTYPING

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

and project management, workflow efficiency, and an open-minded and rational approach to problem solving.

Open to: PRD Seniors only

2 CR

Co-requisite(s): PUPD 4001 Thesis & Analysis Studio 2

PUPD 4030 DYNAMIC MEDIA

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

Open to: PRD Seniors only

2 CR

Co-requisite(s): PUPD 4001 Thesis & Analysis Studio 2

ELECTIVES

PUPD 3037 HOW THINGS WORK

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

Open to: PRD juniors and seniors; others by permission

2 CR

Pre-requisite(s): none

PUPD 3200 SPEC PROJECT: TABLETOP DESIGN

Developed as a collaboration between Parsons and the furniture company West Elm, this special project provides an opportunity for students across Parsons' five schools to reimagine a design icon - The Parsons Table. Originally designed in the 1930's by Jean-Michel Frank, The Parsons Table was developed in collaboration with students from Parsons in Paris. Its defining characteristics included a simple geometric form, with square legs that are equal in thickness to the tabletop. West Elm would like Parsons students to breathe new life into this classic design by interpreting and communicating the different disciplines and cultures within the Parsons community. 3-5 students will be selected from each school at Parsons (Constructed Environments; Art, Media and Technology; Art and Design History and Theory; Design Strategies; Fashion) to work in interdisciplinary teams to create new design concepts based on The Parsons Table. This project offers Parsons' students a unique opportunity to learn about West Elm's design studio and production methods, product and material sourcing, marketing and merchandising. Representatives from West Elm will participate in critiques, and results will be

exhibited at the end of the semester, followed by a silent auction to raise funds for each of Parsons ? five schools.

Open to: All Parsons degree students; others by permission

0 CR

Pre-requisite(s): none

PUPD 3300 METAL FABRICATION

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

Open to: PRD juniors and seniors; others by permission only

2 CR

Pre-requisite(s): none

PUPD 3310 NON-FERROUS METALS

This course provides an introduction to designing with non-ferrous metals such as copper, brass, aluminum, nickel silver and sterling silver. The course includes three projects using any of the above metals. The focus will be both on design (form and function) as well as metal working techniques. A variety of techniques will be presented: sawing, filing, drilling, find riveting, cold metal forming, soldering using an oxy-acetylene torch, surface texturing, and metal finishing. Students will be taught how to express design concepts graphically. Students will be required to provide their own hand tools and materials; a complete list will be given during the first session.

Open to: PRD juniors and seniors; others by permission

2 CR

Pre-requisite(s): none

PUPD 3322 CERAMICS 1

This course will serve as a foundation in developing the necessary skills and knowledge for students who have never worked in this medium before. The first part of the semester will provide an intensive Plaster Seminar as a practical base for production of ceramic design. Tabletop Products is concerned with the most typical and basic ceramic design activities. In these studies, students will acquire knowledge of fundamental ceramic forms and their functions, and learn about the development of utilitarian ceramic products for home, restaurants and hotels. Students will learn how to communicate and present their ceramic concepts for the industry and design market.

Open to: PRD juniors and seniors; others by permission

2 CR

Pre-requisite(s): none

PUPD 3328 CERAMICS 2

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

Open to: PRD juniors and seniors; others by permission

0 CR

Pre-requisite(s): PUPD 3322 Ceramics 1

PUPD 3900 INDEPENDENT STUDY

Please see Program for more information.

1 to 6 CR

PUPD 3901 PROFESSIONAL INTERNSHIP

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

0 to 2 CR

ARCHITECTURE, M.ARCH

REQUIRED COURSES

FIRST YEAR

PGAR 5002 DESIGN STUDIO 2

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

9 CR

Pre-requisite(s): PGAR 5001 Design Studio 1

Open to: ARC and ALD majors only

PGAR 5015 REP & SPATIAL REASONING 2: LEC

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

3 CR

Pre-requisite(s): PGAR 5013 Representation and Spatial Reasoning 1

Co-requisite(s): PGAR 5116 Recitation

Open to: ARC and ALD majors only

PGAR 5023 CONSTRUCTION TECHNOLOGY 1: LEC

3 CR

PGAR 5116 REP & SPATIAL REASONING 2: REC

See course description for PGAR 5015.

0 CR

Co-requisite(s): PGAR 5015 Lecture Pre-requisites: Rep and Space 1, Rep and Space 2

Open to: ARC and ALD majors only

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

Pre-requisite(s): none

Open to: All university degree students with priority to ARC and ALD majors

PGAR 5202 DESIGN STUDIO 4

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

9 CR

Pre-requisite(s): M.Arch studios 1-3

Open to: ARC and ALD majors only

PGAR 5214 STRUCTURAL TECHNOLOGY 2: LEC

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

3 CR

Pre-requisite(s): PGAR 5123/5215 Structural Technology 1

Co-requisite(s): PGAR 5216 Recitation

Open to: ARC and ALD majors only

PGAR 5216 STRUCTURAL TECHNOLOGY 2: REC

See course description for PGAR 5214.

0 CR

Co-requisite(s): PGAR 5214 Recitation

Open to: ARC and ALD majors only

PGAR 5224 CONSTRUCTION TECHNOLOGY 2: LECTURE

PGAR 5225 CONSTRUCTION TECHNOLOGY 2: RECITATION

In this course, taught in conjunction with the Design Studio 4, students learn about the integration of building systems with architecture as they develop construction details that support and extend the conceptual ideas formulated in the design studio. In addition, students learn how to assemble Construction Documents and Specifications as they relate to the building systems they have studied.

3 CR

Pre-requisite(s): PGAR 5023/5024 Construction Technology 1

Open to: ARC and ALD majors only

THIRD YEAR

PGAR 5402 DESIGN STUDIO 6

Design Studio 6 offers students the opportunity to execute an independent thesis within the structure of a supervised studio devoted to the investigation of a specific program and a New York City site. The flexibility of this studio allows each student to pursue their individual interests while requiring them to resolve formal, programmatic, and technical requirements posed by a complex multi-functional urban building. Developing alternative proposals for a common site, students pursue their individual interests while working in the context of a structured studio environment where they interact and share ideas with peers.

9 CR

Pre-requisite(s): M.Arch studios 1-5

Open to: ARC and ALD majors only

PGAR 5523 PROFESSIONAL PRACTICE: LEC

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

3 CR

Co-requisite(s): PGAR 5214 Recitation

Open to: ARC and ALD majors only

PGAR 5524 PROFESSIONAL PRACTICE: REC

See course description for PGAR 5523.

0 CR

Co-requisite(s): PGAR 5523 Lecture

Open to: ARC and ALD majors only

ELECTIVES

Electives are open to students in the School of Constructed Environments. Students in outside programs are required to obtain permission from the program prior to registration.

PGAR 5900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

PGAR 5901 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

PGAR 5902 INDEPENDENT STUDY: DESIGN WORKSHOP

Please see program for more information.

3 CR

PGAR 5910 MAINTAINING STATUS

Please see program for more information.

0 CR

LIGHTING DESIGN, MFA

FIRST YEAR

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

PGAR 5040/5041 MODERN AND POSTMODERN ARCHITECTURE, 3 CR

PGAR 5113/5115 ISSUES & PRACTICES MODERN ARCHITECTURE 1, 3 CR

PGLT 5002 LIGHTING STUDIO 2

This course focuses on the massing and orientation of architectural form and fenestration to integrate daylight with interior space and programming. Electric lighting is addressed as a secondary complement to the primary focus of natural light. Particular attention is given to the relationship between diurnal patterns, qualitative aspects of habitation, energy conservation, solar heat gain, and illuminance requirements.

6 CR

Pre-requisite(s): successful completion of all courses in semester 1 study of MFA Lighting design

Open to: ARC, ALD, LTD, and MID majors only

SECOND YEAR

PGLT 5004 LIGHTING STUDIO 4: THESIS

This course completes the studio experience and is supported by a thesis seminar, in which students learn research methodologies, formulate a design argument, and work with a site in New York City in order to apply and defend their argument. Students work in a self-directed manner with faculty advisors, conducting research, writing papers, and developing their theoretical designs. Students may collaborate with Architecture or Interior Design students on a final project.

7 CR

Pre-requisite(s): successful completion of semesters 1, 2 and 3 of the MFA Lighting Design Program

Open to: ARC, ALD, LTD, and MID majors only

PGLT 5101 PRINCIPLES OF LIGHT 2

This course continues the technical examination of natural and electrical lighting factors but introduces human factors; human physiology and physiology responses to qualitative and quantitative aspects of light and space. The need to control the quality and quantity of light has profoundly affected the organization of architecture and public space. Students develop an understanding of how human beings react to and interact within light by exploring contemporary theories of perceptual, somatic, and aesthetic responses to light.

3 CR

Pre-requisite(s): PGLT 5111 Principles of Light 1

Open to: Open to: ARC, ALD, LTD, and MID majors only; others by permission

PGLT 5102 LIGHT, PERCEPTION & CULTURE

This course covers subjective and objective responses to light, the psychological aspects of lighting design, and the impact of energy ethics on lighting decisions. Architectural photography is used to develop students' ability to observe light. Study of light in performance (in its theatrical and postmodern expressions) helps students understand evolving cultural perspectives and contemporary representations of identity and social practice.

3 CR

Pre-requisite(s): none

Open to: ARC, ALD, LTD, and MID majors only; others by permission

PGLT 5125 PROFESSIONAL PRACTICE

This course the final lecture course of the curriculum, explores the business of lighting design, including ethics, project management, business structures for design offices, legal issues, contracts, fees, codes, specifications, and construction administration protocols.

3 CR

Pre-requisite(s): successful completion of semesters 1, 2 and 3 of MFA Lighting Design program

Open to: ARC, ALD, LTD, and MID majors only

ELECTIVES

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

PGLT 5143 DAYLIGHT & SUSTAINABILITY

This course, a companion lecture course to Studio II, trains designers to observe, analyze, describe, manipulate, and evaluate daylight and its effect on interior spaces. Topics include methods of calculating and predicting solar motion, the interaction of daylighting with building orientation, interior finishes, window configuration, control devices, and interior and exterior shading. Students are introduced to the impact of lighting strategies on energy consumption, which is central to sustainable architecture.

3 CR

Pre-requisite(s): successful completion of semester 1 of the MFA Lighting Design program

Open to: ARC, ALD, LTD and MID majors only

PGLT 5146 LIGHT: CRITICAL ISSUES

This course explores a range of approaches and methodologies that have driven architectural and design theory from the late 19th century through the 21st century. In particular, this seminar considers the role of light as a protagonist in many influential design theories and discourses.

3 CR

Pre-requisite(s): none

Open to: ALD, ARC, LTD, and MID majors only; other graduate students by permission

PGLT 5900 INDEPENDENT STUDY

Please see program for approval.

1 to 3 CR

PGLT 5910 PROFESSIONAL INTERNSHIP

Please see program for approval.

0 to 3 CR

INTERIOR DESIGN, MFA

REQUIRED COURSES

FIRST YEAR

PGID 5101 DESIGN STUDIO 2

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

6 CR

Pre-requisite(s): PGID 5001 Design Studio 1

Open to: MID majors only

PGID 5111 THEORY OF THE INTERIOR

This course surveys some key theoretical grounds for the study of Interiors and the practice of Interior Design. It uses the study of Interiors in order to address a range of issues that concern designers today. We begin by questioning whether there is a theory specific to Interior Design, and thus try to interrogate the very notion of theory and its relevance for Interior Design practice. The course then explores the kinds of discourses that might be considered useful when thinking about the ways in which Interior Design has been practiced at different times, and investigates how we might construct a body of theory in this field as opposed to the field of Architecture -- within which Interior Design is usually studied. Some of the themes we will study include taste, comfort, fashion, gender, lifestyle and the everyday. Our approach, as evidenced through the topics we will consider, addresses Interior Design as a socially relevant practice that is closely in step with daily life and popular culture. The course will be run as a research seminar and will be experimental in character. Students will be expected to contribute significant research and ideas to the course.

3 CR

Pre-requisite(s): none

Open to: All university degree students

PGID 5122 MATERIALS & PERFORMANCE

This course is an intensive research seminar into materials in design, from the structural to the decorative, as viewed through the critical lens of sustainability. Part lecture, part research lab, and part field work, this course gives an overview of the role of materials in the formation and execution of spatial concept. Throughout the semester, relationships between material, performance and use are established and evaluated within a practice of committed sustainability. Traditional, composite, and interactive materials are introduced and discussed. Accompanying

this course are field trips to product and material manufacturers and research laboratories. Use of the wood and metal shops and visits to the Donghia Materials Library and Material Connexion are incorporated into course assignments. The course will focus on issues of materials and sustainability with the goal of developing a sensibility about the way material decisions affect the environment and the performance of interior spaces.

3 CR

Pre-requisite(s): none

Open to: All university degree students

PGID 5133 FORMS OF PROGRAMMING

What makes a memorable place? What makes a meaningful experience? And how do you design for that? This course is about approaching a design project "from the inside out". The potential of a program is investigated with an emphasis placed on the importance of language, voice and values in creating meaningful experiences and shaping identity. Engagement in human-centered design activities, explorations of human behavior, research, and methods of communication are used to explore multiple levels and aspects of programming. To guide in the development of working collaboratively, a series of guest lectures include graphic designers, anthropologists, sociologists, educators, engineers and architects. The course will rely heavily on class participation, collaboration and communication.

3 CR

Pre-requisite(s): none

Open to: All university degree students

SECOND YEAR

PGID 5301 DESIGN STUDIO 4

This self-directed design studio is the culmination of the thesis year and the capstone studio course within the MFA Interior Design Program. The thesis design studio provides the opportunity to further investigate and evaluate theoretical ideas developed in the thesis prep seminar by demonstrating their significance in a self-selected design project. Students will work closely with a primary thesis advisor in weekly meetings. In addition, select professors and professionals inside and outside the Parsons faculty will serve as secondary thesis advisors and guest critics. With the consent of the thesis faculty committee, students may collaborate on a project with colleagues in architecture or lighting design.

9 CR

Pre-requisite(s): PGID 5001 Design Studio 1, PGID 5101 Design Studio 2, PGID 5201 Design Studio 3

Open to: MID majors only

PGID 5320 PROFESSIONAL PRACTICE

Provides an overview of the legal, ethical, and economic aspects of the practice of interior design. Students critique contemporary models of practice and study the role of economics, contracts, liability, licensure, and standards of practice in shaping the contemporary professions of interior design. Practice related issues are probed, such as local and world economic conditions, getting started, competitions, getting published, and social responsibility. The goal of the seminar is to broaden and deepen an understanding of the profession, its role in society, and the possibilities for a designer's place within it.

3 CR

Pre-requisite(s): none

Open to: All university degree students

PGID 5900 INDEPENDENT STUDY

See program for details.

0.5 CR to 3 CR

PGID 5901 PROFESSIONAL INTERNSHIP

See program for details.

0.5 CR to 3 CR

SCHOOL OF CONSTRUCTED ENVIRONMENTS, ELECTIVES

[UPDATED 10/26/11] PSCE 5003 DIGITAL DESIGN: MODELING FOR URBAN DESIGN

This highly topical course mixes analysis of urban design in New York City with the powerful techniques of digital modeling. 3D digital modeling software skills are a prerequisite for the course. The goal is to develop three dimensional communication techniques accessible to a wide audience of anyone involved in the complex decision-making processes involved in shaping the urban environment. This course brings together urban design theory and new digital technologies in urban information mapping, modeling, digital video and 3-d simulation, as a way of understanding and communicating how cities transform and differentiate over time. Students will do three digitally based analytical exercises – archaeology, genealogy and schizoanalysis – of a broad swath of the City. The exercises combine historical and abstract knowledge with empirical experience in order to frame a public discussion about the future of this area of the city.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

Credit: 3

[UPDATED 10/26/11] PSCE 5004 DIGITAL DESIGN: ADVANCED

This course will explore the systems, processes and techniques of computation in the context of design studio, research and practice. It will seek to introduce design students with no previous programming experience to the fundamentals of computer programming, with a specific focus on how programming can affect design thinking. The purpose is to build algorithms and scripts that will assist in the development and refinement of design concepts. Algorithms and scripts are step-by-step procedures that aim at solving a particular design problem. They can be both applied (automating repetitive/difficult manual tasks) and generative (automating the creation of form) in nature. Currently, a majority of computational design discourse focuses on the generative without adequately addressing the potential of the selective application of algorithms to extend the thinking hand of the designer. This course will engage in scripting as it relates to design thinking: what are algorithms and how can they help us create better design? What is the role of the designer versus the software designer? What is “design thinking” and how can we build logic into form? Strong 3D modeling skills are required. Rhino experience is highly recommended.

Pre-requisite(s): PGAR 5013 or PUAD 2021

Credit: 3

[UPDATED 10/26/11] PSCE 5035 TOPICS: WATER

The focus of this course is the tangled ecological and social conditions of the Hudson and Delaware Valley Watersheds within the dynamic systems of the Earth. Are we creating conditions that are transforming water into the “new oil?” Our goal is to establish a teaching/learning space for understanding the current status of water. We will use this understanding for the emergence and organization of new possibilities for our relation to water. The course investigates a range of water issues identified by nongovernment organizations, communities, and government agencies within the Hudson and Delaware Valley watersheds. Students will research the social subsystems that shape our relationships to water, such as art, economics, science, law, education, religion and politics. The first half of the semester we will explore current problems related to water. The second half of the semester we will research design and policy case studies that address the problems uncovered in the first half of the semester.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5037 TOPICS: ARCHITECTURAL PHOTOGRAPHY

The goal of this course is the practical application of still photography to the understanding and presentation of the built environment, from scale models to built work to urban context. Assignments will emphasize the student's creative abilities to solve problems and complete tasks on their own and in collaboration with classmates. There will be no written assignments unless a student wishes to present a special project, but there will be reading, discussion, and presentation and defense of completed assignments. Discussion will emphasize the fundamentals of the photographic medium, from "what is light?" and "what is a stop?" to "how can I talk my way onto that rooftop?" Initially, little distinction will be made between film and digital, but the course will build toward a discussion of the exciting and extremely fluid nature of the current digital environment. Demonstrations will proceed from model photography to the view camera to digital camera/laptop technique and workflow. Students will be expected to own or share a Nikon or Canon 35mm full-frame SLR, either film or digital, and a tripod.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5038 TOPICS: IDENTITY AND ADORNMENT

This course will investigate the ways in which ornament and site-specific artworks have been integrated into interiors as representations of the cultural aspirations, histories and beliefs, of the occupants for whom it was designed. To what extent are those aspects or components of the environment decorative additions or are they somehow instructive, integral articulations of the space's purpose? From the casita to the mosque, from the shotgun shack to the discotheque, from the gay bar to the Quaker meeting house, how does the perception of difference, deviance or "otherness" engage in dialogs with the dominant culture within those environments? How do these spaces incorporate ornamentation and works of art? How do those spaces change over time? What aspects of those spaces are transformed, abandoned or destroyed over time and/or in response to social change or turmoil, political change or economic shifts? The final product of this course will be environments designed by multi-disciplinary teams of three or four students that integrate site specific works of art into interior environments.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5039 TOPICS: LIGHTING/DEVELOPING COUNTRIES

This course explores the impact of light and lighting initiatives in developing countries, looking at social and economic issues as well as lighting technologies that might be useful to consider in these applications. In particular, it will explore humanitarian organizations providing lighting to poor people in remote areas who currently rely on kerosene lamps or even wood fires as their source of lighting. The course explores the social and economic conditions in countries where lighting systems are being distributed, the technologies currently being implemented, potential improvements in the technologies, and the impact that the use of such systems has on a sustainable world. Representatives from various organizations will be invited to present their

lighting systems and approaches to distributing them in the respective developing countries they have targeted. Hands-on work with the technologies and the exploration of opportunities for improvement will also be components of the course.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

PSCE 5040 TOPICS: LUMINAIRE DESIGN

This course will explore and consider the nature of “lighting” and the role lighting plays in the built environment, starting from a purely utilitarian technical building component to an identifiable design element. The focus of this seminar-based course will be on topics of geometry and layout patterns, proportional systems, task relative general, color and color rendering, form and function within a built environment. We will consider the various sources of light such as sunlight and traditional and solid state light sources relative to lighting effects and lighting fixture and lamping concepts. This course is open to all design students regardless of their technical knowledge of lighting.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5041 TOPICS: INTERIOR DESIGN

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

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 11/11/11] PSCE 5042 TOPICS: MATERIAL TECHNOLOGY

We can no longer separate the material choices that we make from the impact of those choices on the environment, the economy, and the preservation of culture. Industry is moving away from petrol-based materials toward a dynamic condition of hybridization between natural materials and new technology able to perform on multiple levels. Materiality lies at the heart of contemporary design, yet ancient materials and their technologies are frequently overlooked as high performance materials, with varied structural capabilities. In this course, the quantifiable properties of sustainable materials, textiles, and new technology will be explored in the context of the history and culture of materials. Clean, green and sustainable technologies, require an integrated and effective hybridization which capitalizes the potential of the natural and indigenous material with the innovation of new materials. Here, opportunities will be developed, which could allow for the development of a rich diversity of new materials systems. Students will work with both industrially engineered textiles and readily available materials. Both macro and micro scales will be explored as surfaces that can be formed and structured. The class structure emphasizes that

innovation arises through the art of making (technology) and the acquisition of knowledge. It includes lectures, seminars, individual and team research, and review sessions.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5043 TOPICS: COLOR LAB

Color is an inextricable part of everyday experience in natural and constructed environments. This course will engage a series of playful investigations to explore the relationship of human perception and color on surfaces and objects within architectural space. Investigations include: planar relationships, color variations in shadow, daylight and artificial light, analysis of sheen and degrees of reflectivity, reflection of one color on another (objects and surfaces), human emotion and perception in relationship to color. Explorations will involve wet media and dry materials, physical models, testing in the light and energy laboratory, and full-scale installations. From this course students will gain deep comprehension of color terminology (hue, value, saturation, complementary, warm vs. cool); learn to create and present dynamic palettes; explore white as the dominant color for interior spaces; strengthen understanding about the how the use of color in architectural spaces effects the experience of the inhabitant.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5044 TOPICS: TEMPORARY ENVIRONMENTS

This course uses the temporary environment as a vehicle to study the space between body and architecture, working with materials at full scale. This workshop aims to examine and challenge the preconceptions of what interior design, exhibition design, and furniture is, offering an approach to design and making through a series of short projects working with actual materials and at full scale. The immediacy of making at the 1:1 scale opens up possibilities beyond the problem of representation and necessitates a direct engagement with matter. The final project will be a site-specific construction.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

PSCE 5052 HISTORY: ARCHITECTURE AND FILM

In architectural discourse today the concept of performance extends throughout the discipline: with the move away from autonomous design toward projective practice and new performative modes of parametric design. Adaptable iterative systems that enable performances of tectonic and programmatic variation have been in use from the beginnings of architecture, with explicit parametric play by known architects such as Giulio Romano and Andrea Palladio already evident in the Renaissance, suggesting new evolutions for the 21st century. The question arises as to how design will show itself to be in the midst of this performance, in the act of its act. In this seminar we will explore the ways design elements and assembly systems, program and spatial types, may be developed as characters, as actors within the spatial drama of interiors and exteriors. We will explore design as a serial development of scenes — spatial, social, psychological scenes — enacted throughout the built environment at all the range of scales: from its urban siting to the

relations between its spaces to a given interior space to the gestural details of its design elements.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

[UPDATED 10/26/11] PSCE 5053 HISTORY: ARCHITECTURE CRITICISM

This seminar course looks at both the history and the practice of architecture criticism since the end of the nineteenth century: how did it get started, and why? What impact does criticism have on the architecture that gets built, and on the broader cultural dialogue? What standards should a critic—or anyone, for that matter—apply to the evaluation of a building? What defines good architecture criticism? And does it ever make a difference? Students will read architecture criticism by historical figures such as John Ruskin, Montgomery Schuyler and Lewis Mumford, as well as contemporary critics like Ada Louise Huxtable, Herbert Muschamp, Blair Kamin, and Nicolai Ouroussoff, and we will also look at how the blogosphere has added to the critical dialogue today.

Open to: All university graduate degree students; upper-level undergraduate students with permission.

3 CR

SCHOOL OF DESIGN STRATEGIES

DESIGN & MANAGEMENT, BBA

REQUIRED COURSES

FIRST YEAR

PUDM 1101 DESIGN IN EVERYDAY EXPERIENCE

In this class reading, discussion and exercises focus on analyzing how design shapes – and is shaped by – everyday experience. These courses are writing- and reading-intensive, encouraging students to develop strength in close reading and analysis, critical thinking and academic writing. Open to: DMT majors only

3 CR

Pre-requisite(s): PUDM 1100 Department Seminar 1

SOPHOMORE YEAR

PSDS 2107 MARKETING 1

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

3 CR

Pre-requisite(s): none

Open to: All SDS students; others with permission of Design and Management program

PUDM 2003 DESIGN 4

This course is a continuation of PUDM 2002 Design 3, and applies students' knowledge and vocabulary of visual organization to a sophisticated understanding of information design, culminating in a user research project. The class involves a studio and will draw upon technological skills acquired in previous design studios.

2 CR

Pre-requisite(s): PUDM 2002 Design 3

Open to: DMT majors only

PUDM 2454 BUSINESS ETHICS

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

3 CR

Pre-requisite(s): none

Open to: All SDS students; non-SDS students subject to Design and Management program approval

JUNIOR YEAR

PSDS 3106 BUSINESS MODELS & 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

Pre-requisite(s): PUDM 3409 Financial Management

Open to: All upper-level SDS students; others with permission of Design and Management program

[UPDATED 10/26/11] PUDM 3311 RESEARCH & DEVELOPMENT: ADVANCED METHODS

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

3 CR

Pre-requisite(s): PUDM 3301 Research and Development Methods

Open to: All upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

SENIOR YEAR

PSDS 4100 SENIOR SEMINAR

In the Senior Seminar, SDS seniors prepare themselves to assume challenging roles in which design strategy and tactics can be used as tools for strategic change. As design-savvy managers they will soon be setting agendas for growth and change in professional settings. As is consistent with a culminating experience, this course will draw upon and test competencies developed in previous courses and internships. Students will be required to demonstrate an awareness of prominent issues in their chosen fields. On their paths toward the completion of a senior seminar project, students will employ and refine their evolving skills of research, analysis, explanation, persuasion, and presentation—in multiple media.

3 CR

Pre-requisite(s): none

Open to: SDS seniors only

PSDS 4110 PORTFOLIO STRATEGIES: LECTURE

In this lecture/workshop course, students will learn about “knowledge assets” and become skilled at identifying, highlighting and articulating the value of their competencies. The lecture portion of this course will introduce fundamental concepts and definitions of knowledge assets, human capital, and intellectual development. Workshop sessions are dedicated to the articulation of individual expertise and interest through the production of a portfolio, a portfolio management system, and an essay. By the end of this course, students will be expected to map their qualifications and interests, develop the discipline of managing their knowledge through a portfolio, and strategically articulate the value of their expertise.

3 CR

Co-requisite(s): In their senior year, students also need to complete three additional credits in order to fulfill the six-credit requirement for senior thesis.

Pre-requisite(s): None.

Open to: Seniors in the School of Design Strategies

Note: PUDM 4110 and 4111 must be taken together in order to qualify for credit.

PSDS 4111 PORTFOLIO STRATEGIES: WORKSHOP

See course description for PSDS 4110 Lecture.

3 CR

Pre-requisite(s): none

Co-requisite(s): PSDS 4110 Lecture

Open to: SDS seniors only

PSDS 4701 ADVANCED TOPICS IN DESIGN + MANAGEMENT: LECTURE

The intention of this course is to present an overview of the emerging model of social entrepreneurship as well as to review the concurrent theoretical foundations and applications with relevant examples from the literature in the field. As the global marketplace continues to evolve and integrate models of entrepreneurship applied to social causes, such interventions are rapidly gaining both notice and respect as an approach for creating meaningful social change. Students who are versed in the essential skills of management, especially those who have a background in applying these skills creatively, will find this field rich with opportunities. This course is designed to develop students' awareness of the field of social entrepreneurship and to provide a basis for pursuing further study or work in this direction. Lecture/Discussion Section.

0 CR

Pre-requisite(s): none

Co-requisite(s): PSDS 4702 Recitation

Open to: All upper-level SDS students; others with permission of Design and Management program

PSDS 4702 ADVANCED TOPICS IN D + M: DIS

See course description for PSDS 4701 Lecture.

Open to: All SDS seniors; others with permission of Design and Management program

3 CR

Co-requisite(s): PSDS 4701 Lecture

PUDM 4050 INTERNATIONAL BUSINESS

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

3 CR

Pre-requisite(s): ULEC 2020/2021 Introduction to Macroeconomics and ULEC 2030/2031 Introduction to Microeconomics.

Open to: Design and Management majors only.

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

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

LMTH 2020 STATISTICS (3 CR)

LMTH 1950 QUANTITATIVE REASONING (3 CR)

FOUNDATION, BFA

REQUIRED COURSES

PUFN 1000 3D STUDIO 1

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

3 CR

Open to: Foundation majors; others by permission.

PUFN 1010 3D STUDIO 2:

Students select one of the following course options:

BODY AS FORM

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

3 CR

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

BODY & PLACE

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

3 CR

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

BODY IN TIME

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

object making, installations and video.

3 CR

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

PUFN 1040 DRAWING STUDIO 1

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

3 CR

Pre-requisite(s): none

Open to: Foundation majors; others by permission.

PUFN 1050 DRAWING STUDIO 2:

Students select one of the following course options:

ANALYSIS

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

3 CR

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

IDEATION

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

3 CR

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

PERCEPTION

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

3 CR

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

PUFN 1440 2D INTEGRATED STUDIO 1

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

3 CR

Pre-requisite(s): none

Open to: Foundation majors; others by permission.

PUFN 1450 2D INTEGRATED STUDIO 2:

Students select one of the following course options:

COMMUNICATION TAKES MANY FORMS

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

3 CR

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

NARRATIVE AND STORY FORMS

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

3 CR

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

SYMMETRY, PATTERN AND COLOR

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

3 CR

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

PUFN 1505 LABORATORY 1

Laboratory is a studio /seminar that immerses students in a study of contemporary art and design culture through readings, discussions, experience-based research and studio practice. Students

intergrate 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 emphasizes research and group work as skills integral to a successful art & design practice. LAB offers 5 Spring options: Get Involved, City Cultures, Art Meets Science, Sustainable City and Words and Works

3 CR

Pre-requisite(s): none

Open to: Foundation majors; others by permission.

PUFN 1510 LABORATORY 2:

Students select from the following options:

CITY CULTURES

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

3 CR

Pre-requisite(s): PUFN 1505 Laboratory 1

GET INVOLVED!

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

3 CR

Pre-requisite(s): PUFN 1505 Laboratory 1

INNOVATE: ART & SCIENCE

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

3 CR

Pre-requisite(s): PUFN 1505 Laboratory 1

SUSTAINABLE CITY

With a focus on issues of ecological sustainability, one of a number of environmental problems in New York City will be explored through art and design, such as waste, resource consumption, or pollution. Students will investigate an environmental issue either at a specific site, potentially partnering with a community organization, or through a study of production and consumption. Using collaborative problem-setting, students

identify ways design can make a difference in complex systems, like those that comprise a city or that go into the fabrication of a product.

3 CR

Pre-requisite(s): PUFN 1505 Laboratory 1

PUFN 1512 LAB 2: WORDS AND WORKS

Students explore the multiple connections between texts and objects, the writing process and design process, and between critical thinking and informed making. This option merges Lab with Critical Reading and Writing 2 by employing two themes: 1. Ethics and 2. Production and Consumption. These themes act as lenses through which students examine social issues in New York City. Group studio projects may take a variety of forms such as products, performances, publications, services or videos.

3 CR

Pre-requisite(s): PUFN 1505 Laboratory 1

Open to:

PUFN 1800 DESIGN 1: DESIGN ELEMENTS & DIGITAL TOOLS

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

3 CR

Open to: Design & Management majors; others by permission.

PUFN 1810 DESIGN 2: IMAG FOR DESIGNERS

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

3 CR

Pre-requisite(s): PUFN 1800 Design 1

Open to: Design & Management majors; others by permission.

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

PLAH 1000/1001 PERSPECTIVES IN WORLD ART & DESIGN 1 & 2, 3 CR

PLAH 1008/1009 PERSPECTIVES IN WORLD ART & DESIGN 1 & 2, 3 CR

PLEN 1020/1021 CRITICAL READING & WRITING 1 & 2, 3 CR

INTEGRATED DESIGN, BFA

INTEGRATED DESIGN CORE STUDIO COURSES

PUIC 2500 IDC ECOLOGIES: [UN] FASHION

Embedded in an understanding of culture, history and place, students in IDC Ecologies: (Un)Fashion will design with the body and their own identity as their principal site of exploration. Questioning their assumptions of fashion, students will expand their definitions of dress, garment, accessory, costume, fashion photography and fashion publications through critical exercises and projects for the body. The exercises and projects will include experimentation and exploration with construction, materials, forms, color, and issues of representation; and will be developed through a process of research and making of approximately fifteen (15) garments in fifteen (15) weeks.

4 CR

Pre-requisite(s): none

Co-requisite(s): PUIC 2100 IDC Lab: Media for IDC majors only.

Open to: BFA Majors, all other university degree students with program approval.

PUIC 2600 IDC SYSTEMS: BEING SINGULAR PLURAL

This studio core is for sophomore students who have developed their work within the Integrated Design program's Fashion Area of Study. Students continue their studies of body, garments and identity developed in [Un]Fashion, and will transform the ideas, propositions and designs that were conceived during that class into wearable clothing, accessories, and/or magazines to be sold or exchanged (a homework assignment that usually occurs twice, an evening or weekend collaborative event, during the middle and end of the semester. Each student contributes using their own skills and competencies working in small teams, engaging with the other students to develop one prototype and one actual sales event. Each group is encouraged to invite lecturers, to propose site visits, and readings that will support the progress of the class projects. We will invite small businesses owners in class to give background to the challenges and the successes that shaped their businesses. We invite students to question existing modes of exchange and propose alternatives. The main focus of this class is working in teams effectively; we will use different feed back systems to evaluate team and individual performance to help create more insight in each student's specific set of competencies and skills and in the nature of collaborative work.

4 CR

Pre-requisite(s): IDC Ecologies: [Un]Fashion (a Co-requisite for transfer students)and IDC Lab: Media.

Co-requisite(s) for Integrated Design students: PUIC 2100 IDC Lab: Design Thinking

Open to: PS BFA degree students; all other university degree students with program approval.

PUIC 2610 IDC SYSTEMS: SERVICE & SELF

Services have a significant impact in our everyday lives and in great measure determine the quality of our wellbeing. This course looks at the new challenges facing services that determine personal wellbeing, focusing but not restricted to health care, reintegration, food, ageing. In this course students will be involved with a real life situations and design innovative scenarios for the future of services affecting the individual. The focus of the course will be on the user experience and the quality of the interaction among stakeholders as well as the design of tangible

components that define the service experience (space, products, communication elements, events, etc).

4 CR

Pre-requisite(s): IDC Ecologies and IDC Lab: Media (for IDC majors only)

Open to: all university degree students.

PUIC 3600 IDC NETWORKS: THE GIFT

This studio core is for junior students who develop their work within the Integrated Design program's Fashion Area of Study. In IDC Networks: The Gift, students will, as a class, work collaboratively on a larger project. The parameters will be set by the faculty teaching the section, the specific outcomes, development and process of the project will be created by the students participating in the project. They will work with setting and creating common goals, shared objectives, work plans, rules, different roles and responsibilities. The project will be student led, and facilitated by the faculty. The focus of this class is on taking leadership and understanding successful projects as effective team play, which lifts the competencies and skills of the individual students onto a higher place. It will focus on community building through an active exchange of knowledge, skills and competencies.

4 CR

Pre-requisite(s): IDC Ecologies, IDC Systems, IDC Interfaces within the Fashion Area of Study (for IDC majors only)

Co-requisite(s): PUIC 3620 IDC Lab for Integrated Design students: Cooperative (for IDC majors only)

Open to: BFA majors, and all other university majors, with program approval.

PUIC 3610 IDC NETWORKS: SERVICE CITY

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

4 CR

Pre-requisite(s): IDC Lab Media, IDC Design Thinking and IDC Lab Performance (for Integrated Design students) IDC Systems: Services and the Self and IDC Interfaces: Home Services for Integrated Design students from the Service Design Area of Study.

Open to: All university degree students.

INTEGRATED DESIGN CORE (IDC) LABS

PUIC 2100 IDC LAB: MEDIA

Students work with various digital applications, including, but not limited to digital imaging, presentation, video and audio tools and Internet as platforms to investigate the concepts and processes of making, creating, imaging and representing society's media landscape. The course

is both a hands-on introduction to various software applications as well as an exercise in bridging theory and practice. A special emphasis will be placed on digital media for purposes of representation, dissemination and critique.

2 CR

Pre-requisite(s): none

Open to: IDC majors only

PUIC 2101 IDC LAB: DESIGN THINKING

This course explores the use of design processes to respond to complex problems. The task for designers is to research and map the interrelations between social groups, everyday practices and their material contexts. These maps then suggest sites where interventions can be made that will flow through the system, changing both built environments and the behaviors and attitudes of those who interact with them. Designers can prototype those interventions, honing their agency and value. Students will examine accounts of how expert designers think and work, and analyze these accounts against their own emerging practices. Students will explore how these concepts and how they can be integrated into of the basic design process, which includes those aspects related to business innovation and modeling. Students will produce a document of their process as the main component of course work along with a design proposal(s).

2 CR

Pre-requisite(s): IDC Lab: Media; Co-requisite for students transferring into the Integrated Design program.

Open to: IDC majors only

PUIC 3101 IDC LAB: COOPERATIVE

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

2 CR

Pre-requisite(s): PUIC 2100 IDC Lab: Media, PUIC 2101 IDC Lab: Design Thinking, PUIC 3100 IDC Lab: Performance (for IDC majors only)

Co-requisite(s): PUIC IDC Networks (for IDC majors only)

URBAN DESIGN STUDIES, BS

[TITLE UPDATED 11/11/11] PUUD 2800 DRAWING: DIGITAL MODELING

Digital Modeling will introduce students to an ecological approach using analogous drawing exercises and a reading and discussion sequence. Important in this class is introspective exploratory design and research through drawing and the development of a final project. As humans, we continuously create images in our heads that explain our bodies to us. Similarly we continuously create images of our cities as we distractedly walk down the street. In this way our bodies are images amongst other images. As designers we can engage these circuits of images toward new assemblies and environments. Students will explore this relational system for working, thinking and being in the city toward a goal of recognizing their own ecological point of view as well as those of others, and finally as a way of focusing the everyday image-making on pressing issues and challenges of today. In addition to the common goals for all studio electives at the successful completion of the Drawing: Perceptual Methods course students are expected to be able to make connections between concept and media and expected to have the capacity to explain and defend views effectively and rationally.

Open to: All Bachelors degree students at TNS.

3 CR

PUUD 2820 DESIGN 2: TEMP WORKS

Temporary Works investigates the continual rebuilding of cities as an important environmental process where design can have a greater role. In particular this class will explore how the process of reconstruction can become a participatory space. Often the future promise of construction keeps neighborhoods in a holding pattern while they wait for future buildings, parks and infrastructure to be completed. In this class we will ask, how can these very dynamic but dead construction sites become truly imaginative? We will aim to overlay or rethread the requirements of safety and security with that of attraction, curiosity and anticipation. Traffic detours, scaffoldings, sidewalk closures, orange cones, jersey barriers, loud drilling, and trash dumpsters challenge workers, residents and visitors daily. To engage this, we will consider ideas such as repurposing materials, flexible programming, digital interaction and physical urban interventions. In this course students will be expected to explain and defend their views effectively and rationally through visualization and written work. Students are expected to draw from the technical skills learned in other design courses and address projects in one or more media. In order to be successful in this class, students must be able to make connections between concept and media and complete visual and written projects using these connections.

Open to: All university bachelors degree students

3 CR

PUUD 3801 URBAN DESIGN STUDIO 2

In this course, students will engage co-habitation strategies within a neighborhood of the large urban landscape explored in Design Studio 1. The techniques and methods introduced in this course reclaim design in the urban context as a collective and contested enterprise. This course advocates for a more complex, interactive, reiterative and collaborative urban informational feedback system for design practice in the urban context through the use of digital technologies and participatory partnership engagement. Starting with a neighborhood where several institutions and groups are engaging conflicting and overlapping goals, students will learn

to act as translators, offering designs for change. This course will promote modes of representation that offer opportunities for a wide array of actors to engage in the challenges and benefits of globalization and urbanization. In this course students will be expected to explain and defend their views effectively and rationally through visualization and written work. Students are expected to draw from the technical skills learned in other design courses and address projects in one or more media. In order to be successful in this class, students must be able to make connections between concept and media and complete visual and written projects using these connections.

Open to: Studio 2: Two Lagoon is for Urban Design students only. This course should be completed in the students Junior Year of study. Students must have completed Design 1: Street Life, Design 2: Temp Works before this course and Studio 1: Two Lagoon before this course.

6 CR

TRANSDISCIPLINARY DESIGN, MFA

REQUIRED COURSES

PGTD 5010 TRANSDISCIPLINARY SEMINAR 2

This advanced seminar explores contemporary topics in transdisciplinary design with an emphasis on how transdisciplinary designers identify and define their own practices in relation to traditional design fields. Is transdisciplinary design simply an alternative, broader methodology or does it pose key, critical questions that challenge the narrow specialisms of more traditional design practices? How does transdisciplinary design fit within professional practice and how might it evolve as the design profession itself changes? This course will work in tandem with Thesis course to encourage reflection upon the core competencies and capacities of a transdisciplinary practice. Students will be present their ongoing thesis work for discussion, analysis, and feedback. They are expected to be able to not only present their work, but to be able to frame their projects in terms of larger cultural, political, and technological shifts. They must also be able to articulate how their own design practices are situated in relation to traditional design disciplines as well as emerging contexts for practice. To do so will require the students to develop the habits of exposing their design processes to deep, regular and externalized critical self-reflection.

3 CR

Pre-requisite(s): PGTD 5000: Transdisciplinary Seminar 1, PGTD 5220: Thesis Prep

Open to: TDD majors; non-majors with permission

PGTD 5101 PROJECTS STUDIO 2

With the proliferation of communication technologies that link people more directly, a growing number of social forms are emerging from open networks. In some cases, these are challenging the hegemony of centralized networks in power and scope. In this course, students investigate ways of triggering small-scale social change. While they may not necessarily utilize communication technologies, students are required to prototype networks, nodes, and rule-sets that activate and build community. Whether these schemes are local or global, analog or digital, their emphasis is on harnessing the power of swarms. Students further explore the working methodologies that the design curriculum emphasizes. The level of complexity is increased; working in groups, students address broader, more socially challenging situations. Students are expected to research and analyze social networks and the emergent practices that help to form them, as well as develop strategies for fostering new kinds of communities and networks. Emphasis is placed on the ability to frame a design brief on an achievable scale and to create final proposals that provide criteria for self-assessment.

6 CR

Open to: TDD majors; non-majors with permission

PGTD 5130 DESIGN-LED RESEARCH

This course runs in tandem with the Thesis Project and introduces students to the idea of practice-led research in a studio context. Students learn how designing is fundamental to research by developing a design-led approach to research that emerges from their work. The course focuses on project-specific research and on the designer researchers who advance the field. Students become familiar with design-led methods that improve research and inform design projects. They contextualize their practice as one that poses questions and responses while delivering design

outcomes. Together these two objectives allow students to define a critical framework for their thesis project and acquire the tools to conduct relevant research. Students also explore strategies to understand social and technological practices and systems. Social practices are diffuse and invisible. The opportunistic and exploratory nature of design presents a solution-oriented strategy for researching and understanding complex conditions and behaviors. This strategy serves as alternative to those used in the humanities and sciences. The course requires a level of explicit understanding about how designers “think through making.” Students also must understand how one weds these practices with criteria for research, so that their work is purposeful, inquisitive, informed, methodical, and communicable. In training students to reflect critically on their own ways of working, the course presents a discursive, solution-oriented, performative, and multi-modal approach to practice.

3 CR

Pre-requisite(s): none

Co-requisite(s): PGTD 5101: Projects Studio 2

Open to: TDD majors; non-majors with permission

PGTD 5201 THESIS PROJECT

Thesis Studio is the culmination of the student’s experience in the Transdisciplinary Design program. The Thesis Studio provides an opportunity for focused design research on an emerging aspect of the design field. Thesis projects are expected to advance the theoretical, technical, material, and/or formal state of knowledge in the field. Thesis projects must demonstrate rigorous analytic thinking as well as coherent project development and design resolution; projects must be fully documented and compellingly presented using appropriate two- and three-dimensional representations and/or models. While the majority of the course time will be comprised of independent work, students will all meet at regular intervals to share and review each other’s progress as well. Because of the strong emphasis on collaboration in the MFA/TD, we encourage students to work on joint or team thesis projects. Even working independently, however, a student must be able to identify external stakeholders, partners, and communities who are integral to the success of the thesis project. Students are expected to meet two principal objectives: to give a thorough and well-crafted Thesis Presentation to the Thesis Committee and students and invited guests and critics; and to provide comprehensive documentation of their thesis project that organizes the process into a coherent and compelling account of the process. In both cases, students must situate their design work as research, reflect critically on the outcomes, and communicate the meaning and impact of the findings.

12 CR

Pre-requisite(s): PGTD 5220: Thesis Preparation; PGTD 5230: Professional Communication

Open to: TDD majors only

PGTD 5211 INTENSIVE 4: CHARRETTE

As in Year 1, the MFA in Transdisciplinary Design holds a three- to five-day charrette that brings together students to work with external partners. The topic of the charrette varies from year to year and is broad enough to allow for multiple types of projects. Students need to delve deeply into the process and work collaboratively and quickly to finish their projects. In order to accommodate this, all other graduate classes are suspended so that students can maintain focus. Guests from outside communities and industries work with the faculty to develop a topic that is forward-looking, speculative, and open to multiple outcomes.

1.5 CR

Pre-requisite(s): none

Open to:

SCHOOL OF DESIGN STRATEGIES ELECTIVES, 2000 LEVEL

PSDS 2101 BUSINESS & PROFESSIONAL COMMUNICATION

A practical course to provide students with basic communication and presentation skills specifically targeted to the business environment, including on-line and traditional research techniques, professional writing, marketing, and presentations. Students will learn the essentials of accurate, clear, and effective communication to a variety of audiences and the reasons why such communication is essential to a successful professional career. Students with minimum training in basic grammar, students who are hesitant speakers, and students for whom English is not their native language will particularly benefit from this course.

3 CR

Open to: All School of Design Strategies students; others with permission of Design and Management program.

[Formerly offered as PUDM 2004 Professional Communication and Writing.]

PSDS 2103 INTELLECTUAL PROPERTY

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

3 CR

Pre-requisite(s): none

Open to: All SDS students; others with permission of Design and Management program

PSDS 2104 ACCOUNTING FUNDAMENTALS

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

3 CR

Open to: All School of Design Strategies students; others with permission of Design and Management program.

PSDS 2105 BASIC BRAND STRATEGY

Understanding the fundamentals of branding and its key disciplines, and how to use design as part of a branding program that extends past a marketing initiative, will be the focus of this course. Each student will be developing a new (potentially global) brand of choice evolving around products, services, or endorsements, which addresses an identified problem in contemporary life (emphasis will be placed on sustainability concerns). The goal is to establish a brand that is appealing to a broad (but precisely defined) target audience, that stands out from

its competitive “brandscape,” and that gets businesses and decision makers on board to support a cause.

3 CR

Open to: All School of Design Strategies students; others with permission of Design and Management program.

PSDS 2111 SMALL BUSINESS ENTERPRISE

This course explores the strategies, skills and process necessary to establish a successful small business enterprise in the fashion industry. Topics will include forecasting fashion trends, sampling fabric, putting a line together, contacting buyers, domestic production vs. importing, shipping and inventory control. In addition, topics related to opening and managing a small business will also be covered. Topics include organization and financing, accounting records, cost and financial analysis, managing financial and human resources, taxes, operations, and types of business. For Fall 2011, this course will involve an import business development project focused on a developing country.

3 CR

Open to: All School of Design Strategies students; others with permission of Design and Management program.

[UPDATED 10/26/11] PSDS 2360 COLLOQ: SERVICE EXPERIENCE

This course will explore emerging issues around the business of service provision and the service experience in our service-based city. Students will be exposed to a range of new approaches to commercial service delivery. Some examples of such approaches are: third places servicescapes, where local commercial services such as cafes, bars, hair salons and others work as social buffering zones between work and home nourishing sociability in the city; the ‘McDonaldisation/Disneyfication’ of the service experience where services are understood as scenographic environments questioning value and authenticity and the consumption experience as a whole. The course will make use of critical readings, media interpretation, field observation so to generate knowledge and competence of students to judge and understand the intricacies of service-based experiences in the urban environment.

3 CR

Pre-requisite(s): none

Open to: all university degree students. Strongly recommended for Integrated Design students from the Service Design Area of Study

PSDS 2401 SCIENCE OF SHOPPING

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

3 CR

Pre-requisite(s): none

Open to: All SDS students; non-SDS students subject to Design and Management program approval

PSDS 2532 COLLAB: URBAN INTERVENTIONS

In this studio, students will investigate possibilities of using the means and methods of public art, street art, urban play and civic activism in order to reframe and critique contemporary notion of urban revitalization and urban beautification. The site for student work will be chosen by the class in conjunction with our studio partner. Students will address issues of community participation, communication, economies of scale, the impact and meaning of messages in the public sphere, particularly in the context of multiple and often alienated audiences. Through both research and art/design responses, student will develop a critical understanding of the visual landscape and roles that social imaginary plays in the complex processes of urban transformation. Students will develop their proposals to a final stage, ready for implementation.

3 CR

Open to: All university undergraduate degree students.

[UPDATED 10/26/11] PSDS 2533 COLLAB: URBAN PRACTICES

Play, entertainment and recreation have historically produced some of the most basic dimensions of urban experience in New York City. The idea of urban recreation today, even though in many ways still related to its 20th century beginnings, is much more complex than ever before. Contemporary urbanites' demand for recreation, particularly in relation to urban parks, is on the rise. Today, New York City has over 500 parks, 900 playing fields, over 870 playgrounds, thousands of courts, over 50 municipal swimming pools, numerous skating rinks, and over 12,000 miles of sidewalks. The class will explore the nature of urban play and recreation, particularly in relation to the needs of older teenagers and adults. What will urban recreation look like in the 21st century? What would it mean to rethink urban recreation through play? How can play strategies be used to rethink and (re)choreograph our relationship to public spaces, urban parks and playfields, to foster social relations, to encourage the construction of communities vis-a-vis urban recreation? What role do parks and other green spaces have in supporting urban recreation? Course content will be delivered in both online and physical environments, and will include lectures, reading, discussions and project-based interventions. In working with the New York City Department of Parks and Recreation, as well as with other external partners in real-life situations, students will design a comprehensive vision for the future of urban recreation in NYC, and probe their ideas by designing and prototyping a variety of possible outcomes, from games and installations, to buildings and playgrounds, to portable physical devices, to public policy design, recreation scenarios, forms of economic exchange and entertainment, and to public art.

3 CR

Pre-requisite(s): none

Open to: all university degree students.

[UPDATED 10/26/11] PSDS 2534 WATERLOGGED

This class explores the process of mark-making in the landscape from glacial to hydrologic to human. We will examine the existence of remnant waterways and their relationship to the city's organizational patterns and forms. The goal is to introduce students to printmaking, restoration ecology, public space design and the ecological impact of the intersection of historic waterways and urban infrastructure. Printmaking, like the evolution of a landscape, is a process of applying constraints and building layers. In this class we will use it to explore the affect of processes on a given condition. Moving from copper plates to urban landscapes, students will apply their investigations to develop projects that engage remnant waterways with a new set of marks. We

will use historic maps to help direct and locate projects that employ water, ecological principles and installations in public space to re-think the relationship between water and urban landscapes.

3 CR

Pre-requisite(s): none

Open to: all university undergraduate degree students.

[UPDATED 10/26/11] PSDS 2535 COLLAB: URBAN DYEING

Urban Dyeing introduces students to an ongoing project that emerged from a desire that a group of IDC students expressed. It engages multiple partners to grow plants in the New School neighborhood with a sense of purpose. The class aims to educate about plants, gardening, garden design, public space and participatory models of engagement. In this student driven initiative students are encouraged to collaborate and feed off each other's ideas and initiatives to develop, multiply, diversify or bifurcate from the ongoing project. The class has a very practical and hands on approach; we will be planting plants, harvesting plants, composting, assembling containers for plants. We will also be designing with water, heat and cool as well as dyeing, sewing, selling, sharing and trading.

3 CR

Pre-requisite(s): none

Open to: all university undergraduate degree students

[ADDED 11/11/11] PSDS 2610 SUSTAINABLE DESIGN THINKING: LAB

In this course, you will learn about “design thinking” (the collaborative creative research and the processes used by designers), and you will learn how to apply “design thinking” to personal environmental behavior change in the context of city living. In the studio, you will learn a range of co-design research and ideation methods (such as, problem reframing, unobtrusive and participant observation, long qualitative interviewing, visual analysis, cultural probes, creation idea generation, scenario-based designing, low-fi prototyping, bodystorming) and apply them to understanding and then responding to unsustainable aspects of contemporary urban living. Using previously learned visual communication design skills, you will create rich and insightful information visualizations of the ecological impacting aspects of your own lifestyle. Then, in the light of what you learn from the lectures about the design-based causes of unsustainable aspects of your own life, you will use co-design research and ideation methods to innovate ways of making changes to your lifestyle that enhance its sustainability.

3 CR

Open to: Environmental Studies students only

ELECTIVES, 3000 LEVEL

PSDS 3103 ADVANCED BRAND STRATEGY

An extension and development of themes introduced in PSDS 2105 Basic Brand Strategy.

3 CR

Pre-requisite(s): none

Open to: All upper-level SDS students; others with permission of Design and Management program

PSDS 3121 ANALYZING TRENDS

This course will provide students with a deeper understanding of the structures and patterns of trend development, the tools available to identify emerging trends and provide a framework for researching, presenting and forecasting broader trend themes. This course gives aspiring design leaders the framework to understand how to analyze cultural data and incorporate this into patterns and projections for new products and branding.

3 CR

Pre-requisite(s): none

Open to: All upper-level SDS students; others with permission of Design and Management program

PSDS 3122 NEW PRODUCT DEVELOPMENT

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

3 CR

Pre-requisite(s):

Open to:

[ADDED 11/11/11] PSDS 3124 SENSORY DESIGN

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

Pre-requisite(s): none

Open to: All upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

[ADDED 11/11/11] PSDS 3154 SDS PROJECTS: COLOR MATTERS

Color Matters is a seminar course that focuses on both the material and immaterial manifestations of color. Students will work with digital media, traditional art materials and with forming and casting equipment in the SDS shop to create work in both two and three dimensions. Through project based work, students explore color across a range of mediums as a way of understanding the three modes of appearance (film color, surface color and volume color) as first articulated by David Katz in his seminal book *The World of Colour*. Additional readings include *Paul Signac and Color in Neo-Impressionism* by Floyd Ratliff, *Color in Art* by John Gage and *Chromophobia* by David Batchelor. Field trips to locations throughout New York City, including James Turrell's *Meeting* at PS1, will expose students to recent practice and implementation of the modes of appearance within the urban environment. Students will become knowledgeable of theories of additive and subtractive color mixture and will have the opportunity to gain experience in their practical application across disciplines and dimensions in several media—lighting, digital

photography, printing and color management, transparent and opaque paint media, relief printmaking and construction and casting with translucent materials. This course is an opportunity for students to engage in experimental color projects in an open-ended forum. The study of color is a critical element of the education of all artists and designers. Color matters.

Pre-requisite(s):

Open to: All upper-level SDS students; others with permission of Design and Management program

PSDS 3131 CONSUMER BEHAVIOR

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

3 CR

Pre-requisite(s): PSDS 2107 Marketing 1

Open to: All upper-level SDS students; others with permission of Design and Management program

[REMOVED 11/11/11] PSDS 3460 COLLOQ: CRAFTING TRADITION

Crafting Tradition: Textiles in a Changing World, will investigate the negotiations made to bring traditional textile objects and techniques from varying cultures to the contemporary market. Each class session will consist of two components. First, a traditional, indigenous textile object and technique will be examined in terms of production, formal qualities, and cultural context. The second component of the class session will investigate the work of a contemporary organization or company working to preserve, and in some cases, revive, that particular object or technique. Using this case-study approach, different strategies for promoting indigenous textile crafts will be examined, including artisan-run cooperatives, micro-lending situations, fair trade businesses, and other sustainable business models. Each strategy will be analyzed in regards to its “success” in promoting prosperity for the artisans, as well as for its impact on the techniques, skills, and/or visual traditions it seeks to preserve. Students will not only gain a deeper knowledge of world textile history, but they will simultaneously be encouraged to delve into issues surrounding cultural preservation, global politics, social entrepreneurship, and sustainable design. We will attempt to uncover some of the many complexities that arise alongside the shift to consumption of artisan-produced goods in a globalized society.

3 CR

Pre-requisite(s): none

Open to: all university undergraduate degree students

[ADDED 11/11/11] PSDS 3503 SCANNING

Using Times Square as a research site, students will propose a new Scanning-Time Square, at a location of their choice anywhere within our Hudson-Raritan Watershed. This course aims to address the gap between critical spatial practices for engaging the ecology of cities such as

parks, streets, squares and gardens and official measurements of urban ecosystem dynamics. This class asks how individual everyday sensorial urban ecosystem attention can be formalized and then how a dialogue can be created between this crowd-sourced data and official data. These discrete layers currently have no ability of interacting, offering neighborhoods little ability to critically intervene and effectively negotiate for new decision-making processes. By embracing the current trend of visualizing what is not normally visible through innovative mapping and sensing techniques this class will scan various aggregates of information toward the development of new hybrid digital and material spatial practices.

Pre-requisite(s): none

Co-requisite(s) for Integrated Design students: PUIC 2100 IDC Lab: Design Thinking

Open to: all university undergraduate degree students

3 CR

[ADDED 11/11/11] PSDS 3602 SUSTAINABLE EVERYDAY PRACTICES

In this course, you will learn techniques and strategies for fostering more sustainable everyday ways of living amongst communities. Developing sustainability involves sophisticated understandings of the motivations and habits of humans, and clever and comprehensive ways of shifting people's behaviors and expectations. This course comprises a seminar and a studio. The seminar will explore the social science theories behind a range of techniques for fostering social change in relation to sustainability, such as, social marketing, behavioral economics, socio-technical regime change, innovation diffusion, group dynamics, community organizing and social innovation. The studio will test those techniques by undertaking careful yet creative social research into design modifications to a targeted group of people's everyday practices such as dining, cleaning, bathing, transport, etc.

Pre-requisite(s): none

Open to: All juniors and seniors

Credit: 6

ELECTIVES, 4000 LEVEL

[UPDATED 10/26/11] PSDS 4101 ADV TOPICS: SCENARIO PLANNING

The future is always uncertain and often intimidating. Yet it represents both opportunity and our undeniable destiny. Scenario Planning is a systematic technique to develop alternative models of the future, and thus to more accurately plan and adapt, today. The process of scenario planning is equally important, offering a non-judgmental but powerful tool to bring groups and communities together with a shared vision. The class will be taught with a mixture of lectures and seminar discussions, and we will take on an actual scenario planning project. An inquisitive mind, comfort with numbers and excellent narrative skills are pre-requisites. Learn to expect the unexpected.

3 CR

Pre-requisite(s): none

Open to: All upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval.

PSDS 4112 ENTREPRENEURSHIP

Entrepreneurship is the ability to assess the dynamics of modern economic activity, access the marketplace, seek out opportunities, and turn them into profitable business ventures. This course

provides an understanding of the special skill-sets of entrepreneurs, and insight into the phenomenon of entrepreneurship. Students receive guidance in the method and discipline required to achieve business objectives.

3 CR

Pre-requisite(s): none

Open to: All upper-level SDS students; others with permission of Design and Management program

[REMOVED 11/11/11] PSDS 4113 LEADERSHIP

PSDS 4501 SENIOR SEMINAR & STUDIO

This course is a rigorous, research driven Senior studio meant to demonstrate students' ability to recognize and isolate significant social challenges, issues, and problems in relation to student's area of study, and develop innovative approaches to it and projects. Projects are expected to integrate students' areas of study literacies, skills and knowledge, as well as the insights gained during their previous three years of study. Senior projects should demonstrate advanced design problem setting and solving, robust research skills, collaboration, cooperation and teamwork skills, and clear articulation of visual and written arguments. This course culminates in either a written thesis, or a project that includes cycles of iterations and user-testing.

4 CR

Pre-requisite(s): Freshman to Junior level required course work; PSDS Portfolio Strategies is highly recommended as a pre-requisite (or co-requisite).

PUDM 4050 INTERNATIONAL BUSINESS

This course examines the legal aspects in international business agreements. It gives the students an understanding of trademark, copyright and licensing laws in relation to the global fashion business.

3 CR

Pre-requisite(s): none

Open to: All upper-level SDS students; upper-level non-SDS students subject to Design and Management program approval

ELECTIVES, 5000 LEVEL

[REMOVED 11/11/11] PGUD 5010 URBAN DESIGN THEORY LAB

[UPDATED 10/26/11] PGUD 5120 URBAN DESIGN COLLOQUIUM 2

This course critically engages with practitioners in the public realms of urban design, planning and policy, both locally and globally. Colloquium two is based in a series of lectures around the theme of the transformation of notions of "public" as it relates to citizenship and space. Guests include artists, designers, and representatives from city planning, parks and recreation, transportation, real estate, global organizations as well as international nongovernmental and non-profit organizations. The course compares the ways different city regions globally have managed natural resources in relation to urbanization, based on the cultural practices and discourses employed by the different actors in the public and private realms, and the forms of political organization that shape these practices and discourses. Students will explore the larger regional discussions of the trade offs between economic development, social inclusion and natural resource exploitation.

3 CR

Open to: All university graduate degree students; undergraduates with permission.

[UPDATED 11/11/11] PSDS 5202 DESIGNING DEVELOPMENT

This unique, interdisciplinary course will offer students the opportunity to gain an understanding of key concepts and skills essential to become global consultants for small business enterprises focusing on women's empowerment and community development through design. The course will prepare students to support artisan or other community groups by developing sustainable business models through needs-based capacity building, product and project design and development, and by establishing networks of collaboration. During the first half of the course students will examine and practice skills in the areas of rural economic development, microcredit and microfinance, business, marketing, media communication and documentation, design of products as well as community development models, and workshop facilitation in informal settings. We will also look at case studies of artisan groups exploring the possibilities of using design as a tool for development. In the second half of the semester students will prototype a model in which they put into practice everything they have learned – testing and enacting the thoughts, assumptions, and ideas that have been generated in the first half of the semester. In summer, students may travel to Guatemala (or another project location) for the month of June/July to work directly with groups of artisan women.

Pre-requisite(s): none

Open to: All University graduate students; undergraduate seniors with permission

Credit: 3

[UPDATED 10/26/11] PSDS 5201 ENTERPRISING DESIGN KNOWLEDGE

This course teaches how to strategically enterprise design abilities in open innovation systems. Enterprising design knowledge, the capacity to effectively innovate by integrating skills, techniques, sensibilities, practices, processes, and strategies that are institutionally and geographically dispersed has become the biggest challenge for any organization or initiative dependent on innovation to be successful. This course is for senior and graduate students who are interested in leading collaborative projects using design as know-how to innovate. Students will learn advanced concepts about design as competencies, and how to audit and model design-driven enterprises.

3 CR

Open to: University graduate students; upper-level undergraduates with permission.

[UPDATED 10/26/11] PSDS 5302 PUBLIC & COLLABORATIVE SERVICES

What could public services become if, instead of delivering service solutions to individual, passive end-users, they could be designed as platforms to trigger, enable and support citizens' active and collaborative behaviors? Driven by social, economic and environmental motivations, governments around the world are already making use of innovative strategies to improve their public services by empowering citizens. This course is for senior and graduate students who are interested in learning how to integrate end-user involvement into the design of public services and explore how these services can be innovated by incorporating greater citizen collaboration. The course will invite international design experts and public-sector leaders as guest lecturers and work in partnership with New York City agencies to carry out user research and propose solutions and prototypes. Students will learn advanced concepts and practical methods and tools related to

Design for Social Innovation, Community-Centered and Participatory Design and Service Design applied to the public sector.

3 CR

Open to: University graduate students; upper-level undergraduates with permission.

[UPDATED 10/26/11] PSDS 5501 DESIGNING URBAN TRANSFORMATION

This interdisciplinary senior / graduate level seminar explores a conceptual and practical shift in the field of urbanism to better fulfill its potential as a mode of practice, and to make deeper and longer-lasting impacts on the form, functioning, and processes of city-building. This new shift is crafted by drawing from Pragmatist philosophy, innovative practice, and experimental pedagogies, and consists of three elements: city as flux, consequences of city design, and design practice as a creative political act. Students will learn about strategies for designing urban transformation through a series of presentations, readings, discussions, and case studies from around the world.

In addition, students will learn about the original research as well as the inventive projects in urbanism that the instructor has carried out.

3 CR

Open to: University graduate students; upper-level undergraduates with permission.

[UPDATED 10/26/11] PSDS 5502 THE PRODUCTION OF SPACE

This course is based on a critical reading of two seminal urban theory texts, *The Production of Space* by Henri Lefebvre and *Social Justice & the City* by David Harvey. The reading and discussion of both texts will be framed around the conditions of the contemporary urban crisis and its relationship to the capitalist/neoliberal mode of production. The topics of discussion include uneven urban development, gentrification, spatial polarization, citizen displacement, capital accumulation, social and spatial justice, daily life and possible alternative systems of urbanization.

3 CR

Open to: University graduate students; upper-level undergraduates with permission.

[ADDED 11/2/11] PSDS 5602 INNOVATION SEMINAR

The terms "innovation" and "innovative" are often used to give validation to something new to suggest inherent positive qualities. Novelty, however, has relatively little to do with the success or failure of an innovation. Everett Rogers, author of *The Diffusion of Innovations*, describes the adoption of an innovation as an overt behavioral change. Rogers uses this characterization to identify how an innovation functions as a social artifact and how to distinguish successful and unsuccessful innovations. In this seminar we will examine some prevailing frameworks of innovation such as reverse, inside, open, and disruptive innovation to identify and categorize contemporary innovations. We will compare the ways that innovators describe their own innovations and processes to compare these definitions and test their validity and applicability. We will then use Rogers' "diffusion of innovation theory" as a framework to study the success or failure of these innovations based on key metrics of adoption, diffusion, and innovation in semester long team projects.

3 CR

Open to: University graduate students; upper-level undergraduates with permission.

[ADDED 11/11/11] PSDS 5701 POST-PLANETARY DESIGN

This course will run as a design research seminar exploring all the aspects of design at a post-planetary scale. Throughout the semester we will screen sci-fi films, read bright and dark futurologies, scan, debate, and re-scan critical histories and theories, and ultimately produce a set of 'black papers', short videos and/or interactive projects that speculate on the next 50 to 1000 [yes, one thousand!] years of cross disciplinary design. Post-Planetary will bring invited guests and collaborators [including Lynn Rothschild, NASA astrobiologist; Geoff Manaugh, BLDGBLOG; Ben Bratton, UCSD Center for Design and Geopolitics; and many others] to participate in the course via guest lectures, workshops, panels, and to join in the creation of a set of content modules outlining the full spectrum of risks and benefits of going off-world, of taking ecology beyond the human, and beyond the planet.

3 CR

Open to: University graduate students; upper-level undergraduates with permission.

SPECIAL REGISTRATION

[UPDATED 10/26/11] PSDS 1900 IDC CORE INTENSIVES

The Intensives are events that rest outside of the traditional framework of the Integrated Design Core (IDC) studio courses (Ecologies, Systems, Interfaces, and Networks). Integrated Design Students do not need to register separately for this course; it is integrated within the IDC Lab course and sequence.

0 CR

Pre-requisite(s): none

Open to: majors only

[UPDATED 10/26/11] PSDS 1901 IDC LAB INTENSIVES

The Intensives are events that rest outside of the traditional framework of the Integrated Design Core (IDC) Lab courses. Integrated Design Students do not need to register separately for this course; it is integrated within the IDC Lab course and sequence.

0 CR

Pre-requisite(s): none

Open to: majors only

PSDS 3900 INDEPENDENT STUDY

See program for details.

1 CR to 3 CR

PSDS 3901 PROFESSIONAL INTERNSHIP

See program for Details.

0 CR to 1 CR

PSDS 3902 IDP PROFESSIONAL INTERNSHIP

See program for Details.

1 CR to 6 CR

PSDS 3903 INDEPENDENT STUDY: IDP

See program for details.

1 CR to 6 CR

PSDS 5901 PROFESSIONAL INTERNSHIP

See program for Details.

0 CR to 3 CR

SCHOOL OF FASHION

FASHION MARKETING, AAS

PAFM 1000 FASHION TEXTILE SURVEY

This course provides a comprehensive survey of woven and knitted fabrics used in apparel design. Students learn to identify fabric structures and evaluate their performance. This course will examine fiber types, yarns, constructions and finishes, as well as the technology used to create them.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission

PAFM 1020 IMPORT & EXPORT

Students study the process of importing and exporting apparel and textiles. They learn basic vocabulary used in the import/export process, methods of payment, and U.S. Customs and Border Protection, Department of Homeland Security. They study why import and export markets develop, as well as discuss the advantages and disadvantages of trade agreements. Students learn the necessary skills to source apparel and textiles. Students explore a wide-range of countries from a social, economic, cultural and political point of view to determine the venture's potential for success.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission

PAFM 1040 MERCHANDISING MATH

This course provides students with a strong understanding of merchandising math skills. Students analyze the profit-loss statement of fashion companies. Weekly exercises enable students to effectively solve mathematical problems in the fashion industry. Students learn about planning, inventory control, terms of sale, and both the wholesaler and the retailers' pricing policies.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission.

PAFM 1051 MARKETING 1: FASHION MARKETING

This course examines fundamental marketing concepts in the fashion marketing environment. Students explore consumer insights, positioning, competitive advantage and channel decisions from both a theoretical and practical approach. Students analyze and identify target markets and

become aware of key marketing decisions as they develop a global marketing plan for a fashion company.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission.

PAFM 1061 MARKETING 2: BRANDING

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

2 CR

Co-requisite(s): PAFM 1051 Marketing 1: Fashion Marketing

Open to: Majors, and non-major with permission.

PAFM 1070 MERCHANDISING WORKSHOP

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

2 CR

Pre-requisite(s): PAFM 1080 Merchandising.

Co-requisite(s): PAFS Fashion CAD

Open to: AFM majors only

PAFM 1080 MERCHANDISING

This course is an overview of the merchandising principles and techniques necessary to operate a successful fashion apparel company. The course enables students to examine the role of a merchandiser within a fashion company. The students learn about the merchandiser's planning, editing, and pricing strategies. They learn 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

Co- requisite(s): None

Pre-requisite(s): None

Open to: All university degree students.

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 explore new technologies used in successful retail organizations.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: Majors and non-majors.

PAFM 1100 PRODUCT DEVELOPMENT

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

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: Majors and non-major with permission.

PAFM 1109 SOCIAL COMMERCE

Online retailing and social media marketing are fundamental topics in the fashion industry. Students in this course will explore key strategies retailers and designers take in selling online, from merchandising, distribution and supporting technology to social communication strategies and tools. New media has created space for web-based publications, new business models and an immediate global reach for brands. The course explores how the changing face of retail is meeting the instant demand and evolving culture of communication technology.

2 CR

Pre-requisite(s): none

Open to: Majors only.

[REMOVED 11/11/11] PAFM 1110 E-MARKETING

PAFM 1120 ACCESSORY INDUSTRY

Beginning with an overview of the fashion accessory marketplace, this class follows the steps necessary to develop a product: market research, trend analysis, price structure, color palette and sourcing (foreign and domestic). Field trips to buying offices, accessory showrooms, and trade shows enhance students' understanding of the development cycle.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: Majors and non-major with permission.

PAFM 1121 FASHION PUBLISHING

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

2 CR

Pre-requisite(s): Strong language and writing skills and familiarity with fashion journalism in both traditional and online content.

Open to: All university degree students.

PAFM 1161 MARKETING 3: MARKETING MGMT

Marketing Management extends beyond the principles of fashion marketing to focus on managing the marketing function. This course challenges students to analyze and make strategic decisions through case studies, assignments and rigorous discussion. The application of marketing theory is investigated among both small and large companies in a domestic and global context.

2 CR

Pre-requisite(s): PAFM 1051 Marketing 1 and PAFM 1061 Marketing 2.

Open to: AFM majors only.

PAFM 1180 PUBLIC RELATIONS

PR is an integral part of the fashion industry. Media exposure can help businesses small or large succeed in today's fast paced environment. This studio class will teach students how to communicate effectively. Learn how to generate media attention by using press kits, events, stunts, media alerts and releases. Students will also learn how to create a newsworthy angle and to "pitch" a fashion company. Students will leave class with a complete press kit for the fashion company of their choice, including a PR plan and budget.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission.

PAFM 1181 SUSTAINABLE FASHION

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 learn about outsourcing and the impact on manufacturing in developing countries. Students will also examine the economic infrastructure of these countries.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: All university degree students.

PAFM 1182 NEW YORK TREND SPOTTING

This course focuses on fashion and trend forecasting in NYC and beyond. Through lectures, blogging, and weekly field assignments students will explore methodologies of trend spotting; means of locating & noticing trends; gathering trend data & ways to sift through multitudes of trend data & identify prevalent trends; fashion neighborhoods; color forecasting; direction of fashion change; consumer segmenting based on trend acceptance and how to give sound trend presentations and the skills required to do so.

Open to: AFM majors; non-majors with permission

2 CR

Pre-requisite(s): none

PAFM 1183 GLOBAL POLICIES: FASHION

This course will enable students to examine international trade rules, and global trade strategies of apparel and textile manufacturers. Students will examine the power of politics on world trade.

Weekly on-line course discussions will allow the students to examine globalization's impact on the fashion industry.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission

PAFM 1190 FASHION INDUSTRY PROFILE

This course is an essential introduction to the business of fashion. It provides students with an overview of the industry structure across primary, secondary and auxiliary markets and explores the interrelationships between design, production and marketing. Fashion is examined from a modern and historic perspective, identifying new careers in apparel and textile companies.

[FORMERLY OFFERED AS FASHION INDUSTRY: MARKETING]

Open to: AFM majors and non-majors

2 CR

Pre-requisite(s): none

Co-requisite(s): 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

Co- requisite(s): None

Pre-requisite(s): None

Open to: AFM majors; non-majors with permission.

PAFM 1193 SPECIALTY MARKETS

This course is an overview of specialized markets within the fashion industry. Students will develop the necessary skills required to promote fashion products to these markets. Students will be able to implement generation analysis to create an understanding of the buying power of these untapped target markets i.e. plus size, mature market, teens, echo baby boomers, bridal, active-wear, etc.

2 CR

Co- requisite(s): None

Pre-requisite(s): None

Open to: All university degree students.

PAFM 1194 PRODUCTION METHODS

This course introduces the students to the production and manufacturing processes as they relate to line development. Students learn the importance of manufacturing in relation to establishing quality and fit standards. Students 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 learn the necessary terminology used during the manufacturing process of the product line.

2 CR**Co- requisite(s):** None**Pre-requisite(s):** None**Open to:** AFM majors; non-majors with permission.**PAFM 1195 INTERNATIONAL BUSINESS AGREEMENTS**

This course examines the legal aspects in 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**Co- requisite(s):** None**Pre-requisite(s):** None**Open to:** All university degree students.**PAFM 1196 DESIGN HISTORY: CONNECTION**

This course offers a history of the styles in furniture, fashion, interiors, the decorative arts, and painting, and examines the fascinating links to be made between the various design movements. Beginning with the 18th century and ending with the present, each slide-illustrated session focuses on a specific period and explores revival and innovation, as well as design connections.

3 CR**Co- requisite(s):** None**Pre-requisite(s):** None**Open to:** All university degree students.**PAFM 1197 FASHION SHOW PRODUCTION & PUBLICITY**

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.

2 CR**Co- requisite(s):** None**Pre-requisite(s):** None**Open to:** All university degree students.**PAFM 3900 INDEPENDENT STUDY**

Please see the program for approval.

1 to 2 CR**PAFM 3901 INTERNSHIP**

Please see program for approval.

0 to 2 CR

See the AAS Fashion Design section of this booklet for the following descriptions:

PAFS 1425 FASHION INDUSTRY: DESIGN, 2 CR

PAFS 1428 FASHION CAD: U4IA, 2 CR

PAFS 1431 FASHION HISTORY: COUTURE, 3 CR

PAFS 1432 FASHION HISTORY: SURVEY, 3 CR

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE, 2 CR

FASHION DESIGN, AAS

PAFS 1000 FASHION DRAWING 1

This course serves as the foundation of fashion design representation. Students draw from live models to develop an awareness of the proportions and movement of the elongated fashion figure while maintaining correct anatomical structure. It moves from gestures, shapes and poses to drawing the fashion figure.

2 CR

Open to: Non-AFS majors.

PAFS 1020 CONSTRUCTION 1 PATTERNMAKING

This course provides an introduction to one of the three key components of apparel construction. The course will focus on the development of basic slopers and will lay down the basis for the design room patternmaking. Note: Students who cannot take each of the Construction 1 courses at the same time are expected to complete PAFS 1090 Construction 1: Sewing first.

Open to: AFS majors; non-majors with permission

2 CR

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

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. Note: Students who cannot take each of the Construction 1 courses at the same time are expected to complete PAFS 1090 Construction 1: Sewing first.

Open to: AFS majors; non-majors with permission

2 CR

Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1090 Construction 1: Sewing

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.

Note: Students who cannot take each of the Construction 1 courses at the same time are expected to complete PAFS 1090 Construction 1: Sewing first.

Open to: AFS majors and non-majors

2 CR

Co-requisite(s): PAFS 1020 Construction 1: Patternmaking and PAFS 1080 Construction 1: Draping

PAFS 1010 CONSTRUCTION 2

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

4 CR

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

Open to: All university degree students.

PAFS 1011 CONSTRUCTION 3

This course provides an advanced level of garment construction that will be directed to haute couture sewing and draping techniques. Students will develop their own designs.

2 CR

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

Open to: All university degree students.

PAFS 1040 TAILORING

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

2 CR

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

Open to: All university degree students.

PAFS 1050 FASHION TECHNICAL DRAWING

Students will develop flat sketches for use in presentation and story board spec sheets. They will continue the development of the croquis book. Students will produce technical drawings by hand and digitally.

2 CR

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

Open to: All university degree students.

PAFS 1051 ADVANCED FASHION TECHNICAL DRAWING

Students with a basic level of fashion technical drawing will extend their flat sketching/drawing skills for advanced fashion representation and specification [spec sheets], using Adobe Illustrator in conjunction with Photoshop. The course will cover fashion items not covered in the pre-requisite course Fashion Technical Drawing, such as: outerwear, accessories and prints. The skills and methods practiced will demonstrate the design process of creating a cohesive body of work for presentation to prospective employers, clients, production mills, and/or within ones own design firm.

2 CR

Pre-requisite(s): PAFS 1050 Fashion Technical Drawing and an evaluation of work.

PAFS 1110 ECOFASH: SUSTAINABLE SOLUTIONS

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

3 CR

Pre-requisite(s): none.

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

PAFS 1130 FASHION PORTFOLIO

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

2 CR

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

Open to: AFS majors; non-majors by permission.

PAFS 1140 FASHION TECHNIQUES

This is an advanced fashion course where students will produce their own original designs. They will go through the whole process: from the original concept, to garment development, to the finished garment(s). Students will be able to choose from a number of Fashion Design areas, such as: Accessories, Avant-Garde, Contemporary, Couture, Experimental, Knits, Line Development. Note: not all variations of the course will be offered every semester.

ACCESSORIES

Students get an overview of the creation of a contemporary Fashion Accessory Collection. The collection begins with inspiration and ends with the creation of the finished collection. This class is a synthesis of the subjects covered in the AAS Fashion Design program.

AVANT GARDE

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

CONTEMPORARY

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

COUTURE

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

EXPERIMENTAL

Students will use unorthodox methods and materials to design and produce their garments.

KNITS

Students will produce their garments using knits as the main fabrication for their projects.

LINE DEVELOPMENT

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

MEN'S WEAR

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

***[cancelled 10/26/11]* SUSTAINABLE**

Students will research and experiment with eco friendly fabrication and processing as basis for their projects.

2 CR

Pre-requisite(s): PAFS 1020 Construction 1: Patternmaking, PAFS 1080 Construction 1: Draping, and PAFS 1090 Construction 1: Sewing and PAFS 1010 Construction 2.

Open to: All university degree students.

Note: not all variations of the course will be offered every semester.

PAFS 1180 FASHION DRAWING 2

This course concentrates on developing the fashion silhouette and fabric rendering techniques using a variety of materials. Students will study the interconnectivity between fabric weight/texture and garment representation based on rendered croquis.

2 CR

Pre-requisite(s): PAFS 1000 Fashion Drawing 1.

Open to: non majors.

PAFS 1181 FASHION DRAWING 3

Description forthcoming.

2 CR

Pre-requisite(s):

Open to:

PAFS 1200 TEXTILE DESIGN EXPLORATION

This course will expose students to culture, principles and materials that encompass fabric creation. This knowledge will cover the explicate differences involved in protein fibers (silks/wools/mohair), cellulose fibers (cotton/linen/hemp), synthetic fibers and how they interact with dyes, pigments, muds, and ochre, in addition to the impact they have in the environment. Student projects will involve screenprinting, fabric painting, fabric dyeing, digital fabric printing, and felting.

3 CR

Pre-requisite(s): PAFS 1441 Fashion CAD: Photoshop or PAFS 1428 Fashion CAD: U4ia

PAFS 1422 PROCESS AND SKILLS: FASHION DESIGN

The objective of this course is to introduce students to design principles and creative standards common to all design fields. Projects will deal with pragmatic and creative issues. Assignments are progressive so that students will have the opportunity to establish their professional identity.

2 CR

Open to: All university degree students.

PAFS 1423 ACCESSORY CONCEPTS

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

2 CR

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

Open to: All university degree students.

PAFS 1425 FASHION INDUSTRY: DESIGN

This is an overview of fashion design, complementing the marketing component of the industry. Students will learn how to develop design concepts, draw the basic fashion figure and the design sketch, compile a croquis book, and make flats.

2 CR

Co-requisite(s): PAFM 1190 Fashion Industry: Marketing.

Open to: All university degree students.

PAFS 1426 SHOE DESIGN

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

2 CR

Pre-requisite(s): PAFS 1000 Fashion Drawing 1.

Open to: All university degree students.

PAFS 1427 HAND KNITTING

This is an introduction to hand knitting and crocheting techniques that are complementing couture fashion trends. Investigate the process of creating garments through hand knitting and learn the basic methods as well as how to develop new ones.

2 CR

Open to: All university degree students.

PAFS 1428 FASHION CAD: U4IA

This course teaches the fundamentals of computer-aided design through the use of Computer Design Incorporated's U4ia software, used by leading apparel and textile companies. U4ia menus and functions are taught, including knits, watercolor prints and drawing techniques.

2 CR

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

Open to: All university degree students.

PAFS 1431 FASHION HISTORY: COUTURE

This course is an immersive close reading of contemporary couture and designer fashion and the influences they draw from. History is in a constant play, continuously being rewritten by present contexts. You will discover just what is happening in fashion now, at the threshold of the 21c and what it means to you. The semester focuses on defining, analyzing and interpreting fashion through a diversity of mediums including popular culture, cinematic images, literature, contemporary art, new media and critical theory.

3 CR

Open to: Non-AFS or AFM majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1432 FASHION HISTORY: SURVEY

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

3 CR

Open to: Non-AFM or AFS majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1434 BUSINESS & ENTREPRENEURSHIP

This course introduces students to developing a business plan and writing it, getting financing, working with contractors and manufacturers, wholesale and retail pricing, legal issues and copyrights, licensing, permits, and everything else they need to know about starting their own business.

2 CR

Open to: All university degree students.

PAFS 1437 FASHION HISTORY: FUSION! ART AND FASHION

This highly interactive, slide-empowered course will introduce all the artists of the 20th century that had a major influence on and intense interaction with the creators of fashion - up to the moment when the fashion designer declares: I Am The Artist! An accompanying project will ask of the students to develop a four-piece collection (mood board). The sketches will be based on the work of an artist of their choice.

3 CR

Open to: Non-AFM or AFS majors in fulfillment of program (not Art & Design History & Theory) requirements.

PAFS 1439 CAD: PHOTOSHOP/ILLUSTRATOR INTENSIVE

This is an intensive course of CAD (Computer Aided Design) that covers the basics of Adobe Photoshop and Illustrator. These are two of the most versatile programs used by leading apparel and textile companies. Students will learn how to utilize them and customize them for fashion design industry needs.

2 CR

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

Open to: All university degree students.

PAFS 1441 FASHION CAD: PHOTOSHOP

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

2 CR

Pre-requisite(s): PAFM 1190 Fashion Ind: Marketing and PAFS 1425 Fashion Ind: Design.

Open to: All university degree students.

[CANCELLED 10/26/11] PAFS 1450 FASHION LAW

Fashion designers face unique legal challenges specific to their profession. The primary goal of this course is to educate fashion students as to the legal issues they will encounter during their careers and to prepare them as to the best way to address such concerns, whether it is on their

own or with the assistance of an attorney. The course includes reading, lecture, discussion, individual and joint student projects, and a final exam.

2 CR

Open to: All university degree students.

PAFS WORKSHOPS

Fashion Design workshops enable students to develop and improve their skills in various aspects of the design process. Weekly sessions are an open forum guided by faculty members and are meant to supplement primary course study.

PAFS 1400 FASHION DRAWING WORKSHOP

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

0 CR

Open to: AFS majors; non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 1900 FASHION TECHNIQUES WORKSHOP

This workshop will assist students hone their skills in fashion techniques, construction, sewing, draping, and patternmaking. This class supplements fashion techniques and construction classes and all AAS students may attend.

0 CR

Open to: all Fashion majors or non majors enrolled in the PAFS Construction 1 sequence only.

PAFS 3900 INDEPENDENT STUDY

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

1 to 2 CR

PAFS 3901 INTERNSHIP

Please see program for approval.

0 to 2 CR

See the AAS Fashion Marketing section for the following descriptions:

PAFM 1000 FASHION TEXTILE SURVEY, 2 CR

PAFM 1190 FASHION INDUSTRY: MARKETING, 2 CR

PAFM 1196 DESIGN HISTORY: CONNECTION, 3 CR

See the AAS Graphic Design section for the following descriptions:

PAGS 1001 DRAWING, 2 CR

PAGS 1021 COLOR THEORY, 2 CR

FASHION DESIGN, BFA

REQUIRED COURSES: SOPHOMORE YEAR

PUFD 2003 INTEGRATED STUDIO 2

The aim of Integrated studio 2 as a learning experience, allows the students to further develop 2D and 3D skills and practices within the context of the discipline and will build on the Integrated studio 1 2D/3D Introduction: Practice & Process. As the second in a six-course core sequence, students will be moving towards a competency in the application of technical processes as appropriate to 3D tasks, whilst seeking appropriate technical solutions. Students will the continue refine their approaches in regard to primary research and balancing the technical with the aesthetic.

Open to:

6 CR

Pre-requisite(s): PUF 2002 Integrated Studio 1 **PUFD 2036 VISUAL COMMUNICATION 2**

Visual Communication 2 aims to give the student the opportunity to build on Visual communication 1 2D representational methods as a further development to in regard to establishing a personal approach and fluency in 2D vocabularies:, via digital and traditional drawing methods. As the second in a four-course core sequence, students will expand on their ability to manipulate and apply appropriate solutions in the development of their individual style and design identity.

3 CR

Pre-requisite(s): PUF 2035 Visual Communication 1

Open to:

JUNIOR YEAR

PUFD 3003 INTEGRATED STUDIO 4

Integrated studio 4 provides the student with an opportunity to develop a personal design philosophy. Students will be encouraged to define themselves within a market category. As the forth in a six-course core sequence, students will begin to theorize and contextualize their own work in readiness for senior capstone experience/final major project.

Open to:

6 CR

Pre-requisite(s): PUF 3002 Integrated Studio 3

PUFD 3036 VISUAL COMMUNICATION 4

Visual Communication 4 aims to give the student the opportunity to build on skills and techniques within 2D representation via digital and traditional drawing methods. As the forth in a four-course core sequence, students will have the opportunity to continue this pathway and further articulate their vision through 2D processes with emphasis on innovation and personalization of technique.

3 CR

Pre-requisite(s): PUF 3035 Visual Communication 3

Open to:

SENIOR YEAR

[REMOVED 11/11/11] PUF 4000 FASHION DESIGN CORE 5: THESIS

PUFD 4001 FASHION DESIGN CORE 6: THESIS

The thesis is the culmination of the students' educational experience. Synthesizing the accumulative knowledge of critical thinking, analysis, design, research and construction, this course builds on design core 5 with completion of the thesis collection and the professional portfolio. Students finalize their ideas and concepts within 2D and 3D design processes through peer critiques and open discussion, editing their work and refining their collection. The development of the portfolio projects and construction of the garments within the collection continue to develop in parallel. Students work with fit models to develop their six looks in final fabric, finalizing the collection in readiness for presentation to an industry and academic panel in May

8 CR

Pre-requisite(s): PUF 4000 Fashion Design Core 5 or PUF XXXX Integrated Studio 5

Open to: FSH seniors only

PUFD 4060 BUSINESS SEMINAR

This course focuses on the business entity within the fashion industry that operates for the purpose of profit in a free enterprise system. Forms of business ownership, consumer behavior, business enterprise functions and management principles are examined along with the impact of the U.S. and global environment on the fashion industry. Students are required to interview a business icon and as a final project .

2 CR

Pre-requisite(s): PUF XXXX Fashion Industry Survey or equivalent

Open to: SOF students only

ELECTIVES

PUFD 2020 ZERO WASTE GARMENT

Description forthcoming.

3 CR

PUFD 2051 HISTORY, CULTURE, SOCIETY 2

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

2 CR

Pre-requisite(s): PUF 2050 History, Culture, Society 1

Open to: SOF degree students only

PUFD 2110 COUTURE DESIGN TECHNIQUES

This course examines designer/couture construction and design details such as hand and specialty machine stitching, fine fabric finishes, beading, lace, leather, fur, corsetry and foundations for strapless garments. Students will study designer garments from the Parsons The New School for Design Fashion Archive for technical reference during each class. This practice-based class will be supplemented by guest speakers and field were relevant. Students will be required to produce a sample notebook of learned techniques, a corset and final personal design project reflecting acquired skills . [PREVIOUSLY LISTED AS COUTURE DESIGN STUDIO]

3 CR

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

Open to: SOF degree students; others by permission

PUFD 2350 DIGITAL: SURFACE EXPLORATION 1

This course explores techniques for utilizing Adobe Photoshop software as a design tool for creating surface designs, as part of a playful creative process; Examines methods for manipulating images to create unique patterns that can be applied to any surface. Students will print on paper, fabric swatches (possibly), and explore surface manipulation following printing, through sewing techniques, embellishment, treatments, laser cutting, etc. (depends upon what is available for a given semester).

2 CR

Pre-requisite(s): PUFN 1440 2D Integrated 1 and PUFN 1450 2D Integrated 2 or equivalent

Open to: BFA Fashion Sophomores, or by permission of SOF

PUFD 3061 FASHION INDUSTRY SURVEY

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

2 CR

Pre-requisite(s): none

Open to: All university degree students

PUFD 3111 SHOE DESIGN

This elective course focuses on the art and science of shoe making. Students will recognize, develop, and enhance their point of view as a designer within the area of shoe design. Students have the option to bench make (hand make) a shoe and establish a portfolio of designs. This course provides a hands-on experience with intense knowledge of construction and technique. On completion of the course, students will gain a deeper understanding of the art of shoemaking, shoe patternmaking and how to bench make a shoe, in addition to preparing a marketable portfolio of shoe designs.

2 CR

Pre-requisite(s): Integrated Studio 2 or equivalent

Open to: FSH majors only; others by permission

PUFD 3121 HANDKNITTING

This course introduces students to hand knitting design, techniques and skills. Students learn basic stitches including: Knit, Purl, Moss, Ribbing, Cables, Bobbles and Lace work. In addition, students learn various techniques of casting on/ binding off, increasing/decreasing, how to regulate tensions, fully fashion shapes at armholes and necklines, seam sewing, buttonholes and

pockets. Focused on materiality, students create a series of swatches applying learned techniques along with embellishment, beads, duplicate stitches and embroidery. Students are required to use multiple color fairisle and intarsia techniques within their array of swatches. The goal of this course is to stimulate student understanding of the technicality of knitwear, leading them to explore and creatively apply learned techniques within their own designs. The final project requires students' to design and execute their own sweater using techniques learned and all applicable calculations on material usage.

2 CR

Pre-requisite(s): none

Open to: SOF degree students only

PUFD 3122 TEXTILES

This course focuses on the study of fiber and fabric properties, identifications, fabric weaving, yarn systems and knitting construction, finishes, dyeing and printing, as related to fabric aesthetics quality, performance and product end-use. The course combines the study of textile science, creative use of fiber and fabric as inspiration in fashion design, as well as applications and practices in the fashion industry. By the successful completion of this course, students will be able to demonstrate a fundamental understanding of textile and yarn terminology, communicate fabric knowledge in relation to design, understand the development of textiles within a historic, ethnic, geographic and cultural context and showcase ability to manipulate fabric in innovative ways that impact design silhouette and details.

2 CR

Pre-requisite(s): none

Open to: SOF degree students only

PUFD 3141 MENSWEAR TAILORING

This elective course emphasizes the process of applying hand and machine skills in the complete execution of a men's tailored notch jacket along with preparing the different components of its structure. This course gives students the ability to understand and execute finishing approaches. Working from an existing men's pattern, students will make fabric selections, create their own pattern and fabric layout, understand the make, cutting and assembly procedures.

2 CR

Pre-requisite(s): Integrated Studio 2; or equivalent

Open to: BFA FSH majors only

PUFD 3172 ACCESSORY DESIGN

This is an introductory elective course for students interested in pursuing Accessory Design as a career or supplement to Senior year thesis work. This course presents a resourceful and artistic overview of the fundamentals of Accessory design, focusing on key methods, materials and processes both historical and contemporary. The course builds on students personal design philosophies and their applications to various design research methods and tools used in realizing the studio projects. Students will discuss and analyze the market and items that are typically anything but clothing as well as the key players, taking into consideration the global impact on the fashion industry.

2 CR

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

Open to: SOF students

[updated 10/26/11] PUFD 3181 MACHINE KNITTING

Machine knitting workshops are offered as an intensive introduction to the basics of knitwear design. Over two full weekends this course aims to introduce students to the creative and technical possibilities of knitted fabrics as a tactile and moldable form. Students will be encouraged to experiment with different yarn qualities in fabric and garment construction, resulting in concept pieces and design boards to be added to their final portfolio. This course provides a “hands on” approach to materiality and the opportunity to experiment and practice new skills. Equipment and space is limited to 10 students total. This allows for a focused and flexible learning environment with individual attention to design.

2 CR

Pre-requisite(s):

Open to:

PUFD 3200 DESIGN COMMUNICATION

This is an elective that explores a plethora of spaces that encompass the multiple forms of expression within the contemporary fashion environment. Students will be encouraged to find an individual sense of expression, through negotiated platforms of interest, this might be in relation to fashion styling and photo methods, fashion trends development and, future-scaping. Outcomes might be as varied as Developing a practical styling concept as magazine/blog/zine, as well as a variety of 3D fashion outcomes or fashion art installation resolutions. Digital media, drawing, creative or technical garment developments are methods that are open for exploration during the course of the elective.

3 CR

Pre-requisite(s): PUFD 2035 Visual Communication 1 or equivalent

Open to: BFA Juniors and AS degree students

PUFD 3210 FASHION AND THE NARRATIVE

Description forthcoming.

PUFD 3230 FASHION MATERIALITY

This course offers students an opportunity to explore a variety of media or processes applicable to be utilized within fashion design contexts. Technical explorations and material manipulations will be encouraged and could range from traditional solutions around contemporary concepts such as design endurance, the creation of new fabrication solutions, or the use of blended technology. Students will be encouraged to explore a range of design and technical processes in order to come up with creative material solutions that could be resolved as 3D fashion products or 2D original and innovative fabrications.

3 CR

Pre-requisite(s): Integrated Studio 1 or equivalent

Open to: BFA Juniors and AAS Fashion majors

PUFD 3280 MILLINERY DESIGN

In this course students begin working with paper and wire to create experimental structures and forms and explore the aesthetics and engineering issues of placement. Through further explorations students will work with found materials, developing critical awareness in creating original sources for inspiration. Students will engage in problem solving regarding construction

issues with a variety of materials, various glues, wiring and sewing techniques. Finally, students will learn how to drape, pattern and block by steaming and stretching felt and fabric to create the forms they design. Using photography and sketches of the experiments in a reflective journal, students will develop their original designs and document methods, techniques and the process of building their designs.

2 CR

Pre-requisite(s): PUFD 2002 Integrated Studio 1 or equivalent

Open to: BFA Fashion majors only

PUFD 3350 DIGITAL: FLATS & SPECS

This course will explore techniques for utilizing Adobe software as a design tool, to develop flat sketches, specification drawings, presentations and storyboards.

Upon successful completion of the course students will: acquire the technical skills necessary to produce detailed flat drawings of garments and the accompanying technical information as is compulsory in the Industry for spec sheets, design sketches, and line plans; display an understanding of page layout basics including composition, type, multiple color ways and various presentation formats for the creation of organized and professional quality portfolio content; apply the use of software tools, effects and features in an experimental manner to cultivate a unique, process based, personal digital style for effective visual communication of design concepts.

2 CR

Pre-requisite(s): none

Open to:

[REMOVED 11/11/11] PUFD 3351 DIGITAL: ILLUSTRATION

PUFD 3901 PROFESSIONAL INTERNSHIP

Internships are required to be in fashion design or related industries. Internship responsibilities can be broad and diverse, but it is expected that the majority of the work provide a challenging enhancement to the student's academic work. Internships must require a minimum of 90 hours of on-site work (or six hours per week) for the 15 week semester.

0 TO 2 CR

PUFD 3902 INDEPENDENT STUDY: STUDIO

For students interested in augmenting their core coursework with a special project related to Fashion Design. The student will design a project and work independently throughout the semester under the guidance of a faculty member. This option is available by permission only.

1 TO 6 CR

PUFD 3903 INDEPENDENT STUDY: DIGITAL

This opportunity is for students interested in furthering their comprehension of previous digital coursework using Photoshop, Illustrator or U4ia. The student will propose a special project using previously learned digital software and work independently throughout the semester under the guidance of the Digital Design Director.

2 CR

FASHION DESIGN & SOCIETY, MFA

REQUIRED COURSES

PGFD 5120 DESIGN STUDIO 2

Design Studio 2 links students with industry partners, who are chosen for their emphasis on new technologies in fashion such as fabrication, garment construction, yarn use, or fabric manipulation. It allows students to gain industry expertise and use innovation in order to experiment in clothing design.

6 CR

Pre-requisite(s): PGFD 5110 Design Studio 1: Personal Identity

Open to: FDS majors only.

PGFD 5140 ADVANCED VISUAL PRACTICUM

This workshop equips students with basic knowledge and skills in photography. The course will be an intense workshop where it will cover digital and SLR cameras, exposure, processing, lighting, and color management as well as studio workflow and team management.. Workshops run parallel to their projects and provide material they can use in design.

Open to: FDS majors only.

3 CR

Pre-requisite(s): none

Open to: FDS majors only.

PGFD 5150 FASHION PRESENTATION

An international visiting professor leads the course, which explores creative means of presenting fashion. Placing fashion production within the metropolitan environment, the course examines the relationship between fashion and the city and articulates creativity as a practice that is situated in a specific place. Designers are urged to recognize the cultural context that they work in and consider how that context affects the way they communicate creative and commercial concepts.

1.5 CR

Pre-requisite(s): none

Open to: FDS majors only.

PGFD 5220 DESIGN THESIS STUDIO

In this capstone course, taken after Thesis Review, students develop their own proposal for a final project. Students are to use all their research and focus on one significant project. By the end of the course, students should demonstrate improved capabilities as designers and innovative uses of technical cutting and materials.

9 CR

Open to: FDS majors only.

PGFD 5250 THESIS REVIEWS

This one-week course, which draws on Parsons' graduate culture, is taken by all graduate thesis students at the beginning of their final semester. It includes critical feedback sessions with practicing professionals, designers, and artists from inside and outside the fashion industry.

1.5 CR

Open to: FDS majors only.

PGFD 5260 THESIS PRESENTATION & PORTFOLIO

Thesis Presentation and Portfolio is held in tandem with the Design Thesis Studio. Students use their research from the thesis studio to determine how to present their final collection and further develop their portfolio. The course is self-directed; students receive feedback and technical support from design lecturers as needed.

3 CR

Open to: FDS majors only.

PGFD 5270 PROFESSIONAL PRACTICE

The course provides an overview of the fashion industry. Visiting professionals discuss topics such as copyright, contracts, PR, branding, fashion-show production, and journalism. Speakers include stylists, historians, curators, designers, international sales agents, business management, buyers, and retailers.

3 CR

Open to: FDS majors only.

SPECIAL REGISTRATION

PGFD 5915 WORKSHOP: STUDIO 2

See program for details.

0 CR

PGFD 5915 WORKSHOP: THESIS

See program for details.

0 CR

SPECIAL TOPICS

ART & DESIGN EDUCATION

PNNY 4010 WEB 2.0 TEACHING TOOLS (online)

Web 2.0 Teaching Tools is an online course that is designed to provide a theoretical foundation for creative professionals, who teach or are moving into teaching in higher education. The course begins with understanding the historical, cultural and theoretical underpinnings for innovative pedagogy that places learning in contexts facilitated by digital / social media. These contexts can be situated within conventional online shells, social networking sites and experiences, modalities such as podcasts and streaming video, and can even be positioned within the most current phenomena such as ChatRoulette. Students in the course will learn to use a variety of these software tools and digital experiences; so that they may consider how they may be used in the service of delivering education at the university level. The final course deliverable will include a project brief or lesson plan as well as the design of digital and social media components.

3 CR

Open to: MA and MFA students

Faculty: Cynthia Lawson

PNNY 4020 SPECIAL TOPICS: ART & DESIGN EDUCATION (online)

This course will explore the fundamental foundation for teaching art and design courses in higher education. Develop and implement lessons, create inquiry-based dialogues about art and design, and find the most effective ways to interact with students during class critiques and discussions. The course will examine what is distinct about teaching art and design, such as studio assignments, site visits, facilitating critics, and examining cultural history and theory by isolating what is most unique to art and design-based thinking and learning for a curriculum (e.g. collaboration, iteration, reflective practice, systems thinking, etc.). Students will consider those attributes as they apply to teaching itself, and to examine the specific components of teaching art and design at the university level, in order to develop the best ways to successfully engage students.

3CR

Open to: MA and MFA students

Faculty: TBA

THE NEW SCHOOL FOR PUBLIC ENGAGEMENT

[ADDED 11/11/11]

Here are some additional courses available to advanced undergraduates at Parsons from The New School for Public Engagement's Art History, Humanities and Philosophy programs.

NARH 2003 SURVEY OF WESTERN ART 2

This course examines the history of Western art between the 14th and 20th centuries, providing a broad understanding of visual expression through the ages and a solid foundation for more specialized study. Beginning with the Italian Renaissance, we explore a progression of major movements, including the baroque, neo-classicism, romanticism, impressionism, cubism, and surrealism. Students gain essential skills for analyzing fine art, as well as insights into the social and political climates of each period. Slide lectures are enhanced by weekly reading assignments. Written projects analyze relevant works of art in the Metropolitan Museum of Art.

Wednesdays, 8:00-9:50 PM

Matthew Nichols

CRN: 2350

NARH 3750 HISTORY OF PHOTOGRAPHY

Photographs have become so pervasive that it is sometimes hard to see them. In this course, we look at them afresh. We concentrate on developing a critical understanding rather than on memorization. This class explores the history of the medium as a new discursive system from its invention in 1839 to the present day. Questions about the changing functions of European and American photographs, their reception, and their visuality are discussed chronologically in relation to selected themes, rather than comprehensively or from a technical perspective. We examine the relationship of photography to science, portraiture, travel, war, historical documentation, painting and art movements, advertising, and visual culture at different moments in its history.

Wednesdays, 6:00-7:50 PM

Valerie Mendelson

CRN: 6824

NARH 3733 CONTEMPORARY ART

Contemporary art is an ever-changing entity that ranges from the awe-inspiring spectacle to the stationary pleasures of painting. We navigate this field by looking back at the last 40 years allowing us to develop a framework and then looking forward as we travel through the wild web of present-day practices. Installation, video, film, feminism, photography, performance, and issues of identity are just some of the subjects we cover. New York's thriving contemporary art scene and The New School's own art collection serve as resources along with selected readings. The final assignment is a proposed curatorial project of the student's own design.

Thursdays, 6:00-7:50 PM

Paula Stuttmann

CRN: 2889

NHUM 3153 LATINO POPULAR CULTURE

This course examines the terms of Latino visibility and belonging in the United States through the work of contemporary cultural producers. Critical of the so-called boom in U.S. Latino media, this

course explores the complicated operations of such publicity and resists simplified ways of understanding mainstream inclusion. Throughout U.S. history, the Latino body has served as a "shape shifter" within popular culture that has been mobilized to advance a variety of nationalist projects. It is precisely the inability to define Latinos as a unified entity that fuels representations of Latinos as both a threat to the nation and ideal-citizen-consumers. We use theoretical texts of identity and the social and cultural production of race to discuss the interventions of Latino cultural producers engaged with the politics of national visibility. Film, video, visual art, popular media, and performances are situated within historical trends in Latino representation. Multiple venues of representation are discussed, including advertising, popular press, and film. Students are asked to consider the specific operations of Latino representation in relation to means of production, modes of consumption, and the accessibility of different cultural forms.

Wednesdays, 4:00-5:50 PM

Ricardo Montez

CRN: 6839

NHUM 3062 QUEER NEW YORK

This course traverses the geography of New York City, exploring queer life worlds from the 1960s to the present. Through engagement with literature, performance, and film, students look at various experiments in the production of queer art and culture. From Jack Smith's trash aesthetics to Dynasty Handbag's schizoid abjection, queer art practice has continuously transformed the landscape of New York City and fueled the development of vibrant underground communities. In addition to examining queer historical landmarks such as the Chelsea Hotel, CBGBs, and the Pyramid Club, students consider the ephemeral nature of queer subcultures and investigate multiple aesthetic models for queerness, including camp and realness.

Thursdays, 4:00-5:50 PM

Ricardo Montez

CRN: 6838

NHUM 3101 GLOBAL IMAGES OF METROPOLITAN FUTURES

This course explores the way the urban future is envisaged by different disciplines in different geographies: Buenos Aires, Mumbai (Bombay), New York, and Shanghai. The course looks at these cities from the perspectives of visual culture, architecture, urban planning, art history, geography, and other social sciences. It analyzes the patterns and complexity of the international flow of visual culture related to images of the future, their agency, conditions of dissemination, and interaction with local contexts. Studying cities on different continents, the course examines how globalization affects local images and visions and is in turn affected by them. Students compare images and ideas from different cities, evaluating the content and power of these diverse images of the future and the way they influence aspects of urban life, including the built environment, culture, society, and the economy.

Mondays, 6:00-7:50 PM

Margarita Gutman

CRN: 6825

NPHI 3831 AESTHETICS: PERCEPTION, SUBJECTIVITY, AND EMBODIMENT

This course examines modern and contemporary theories of artistic value and aesthetic experience. We start with the question of taste. Are there standards we can use to determine that a work of art, literature, or music is good, or is quality simply a matter of personal preference? We

examine in detail Immanuel Kant's revolutionary attempt to show that aesthetic judgments are both subjective and universal. Then, we look at two later developments: Maurice Merleau-Ponty's emphasis on bodily engagement with art, and Martin Heidegger's ontological approach to art. We conclude with recent attempts to show how these insights apply to a culturally diverse set of works. This course is for serious students of philosophy, literature, visual and media studies, music, and art criticism.

Mondays, 6:00-7:50 PM

Timothy Quigley

CRN: 6837

NHUM 2030 INTRODUCTION TO CULTURAL STUDIES: TOWARD A GLOBAL "AMERICA"

This course is an introduction to interdisciplinary thought, the field of cultural studies, and tensions within the field of culture (e.g. high versus low culture, dominant culture versus subcultures). The focus is on what Raymond Williams called "keywords" (1976). The primary goal for students is to learn to read cultural theory and use it to develop aesthetic, media, technological, and political literacy. The class also examines the conditions under which cultural fields are revolutionized by new technologies such as print, sound, film, and analog and digital media. How do such developments transform producer, consumer, and critic? The class uses "American" culture, understood as both a hemispheric and a transnational phenomenon, as a case study for answering this question and for gaining an understanding of everyday life as a political phenomenon.

Tuesdays, 4:00-5:50 PM

Claire Potter

CRN: 7797