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1.1 HISTORY AND DESCRIPTION OF THE INSTITUTION

HISTORY OF PARSONS SCHOOL OF DESIGN, 1896 TO 2003

In 1896, William Merrit Chase, one of America’s leading painters and art teachers of the time, founded the Chase School, dedicated to training painters and sculptors. Eight years later, Frank Alvaah Parsons of Columbia Teacher’s College joined the faculty and began a 26-year career that would transform the institution. In 1910 he became president, and under his leadership the New York School of Fine and Applied Arts, as he renamed it, expanded its curriculum to incorporate the study of interior architecture and decoration, fashion design, and advertising art.

Anticipating Bauhaus educational philosophy by nearly a decade, Parsons recognized that design, as much as industry and technology, was necessary to the success of the nation’s burgeoning consumer economy: “Industry is this nation’s life, art is the quality of beauty in expression, and industrial art is the cornerstone of our national art.”

In 1940 the school was renamed Parsons School of Design in honor of his legacy and remains a leading innovator in art and design education. Today, Parsons consists of five schools and twenty-four programs offering BFA, BBA, MA, MFA, and M.Arch. degrees to over 2,400 students.

Parsons’ main campus is located in the center of Greenwich Village, a vital historic, artistic, and intellectual community in New York City. The New School’s facilities are located between 11th and 13th Streets and Sixth Avenue and University Place, with Parsons’ three main academic buildings located near the corner of Fifth Avenue and 13th Street. Parsons augments its own academic facilities by utilizing the resources of the surrounding community and the neighborhood’s many galleries, restaurants, and businesses.

Parsons became a division of The New School for Social Research in 1970. The New School was founded in 1919—at the very time of Parsons’ most rapid growth—to serve the educational needs of men and women interested in the social and behavioral sciences and philosophy. In the 1930s The New School operated as a “university in exile,” becoming a refuge for hundreds of European intellectuals escaping from the rise of Nazism.

In the 1970s and ‘80s, The New School dramatically expanded its academic interests by merging with some institutions and founding others (several in the arts) with distinct missions and commitments to innovative education. In 1997 The New School for Social Research was chartered as a university and renamed The New School. The New School is a rich intellectual community serving over 30,000 students annually in The New School Adult Division, The New School of Social Research, The Milano Graduate School of Management and Urban Policy, Eugene Lang College, Mannes College of Music, The Actors Studio Drama School, and Parsons School of Design.


The New School may well be the only university to be born out of the educational needs of a geographical area or of a faith or profession, not out of the civic commitment or generosity of an affluent family. Instead, it is the institutional expression of a democratic idea passionately embraced by our founders—one that cuts across the boundaries of regions, religions, class, or academic disciplines—which is that only through the unfettered study of human thought and behavior, and only through the creation of an informed public, can democracy realize its great potential for political freedom and betterment of its citizens. Seventy-five years ago, a small, bold group of American scholars made that the idea of the founding premise of a new kind of educational institution in New York City. Concerned about the curtailment of free
inquiry at their own universities, they decided to create a school in which unrestricted inquiry in research and the arts would contribute to the development of an informed public.

Visionaries all, they nevertheless did not anticipate that their “new school,” serving adult students in a modest row of brownstones on West 23rd Street, would take root and thrive for the rest of the century, much less grow into a large, diversified urban university that would continue to embrace their mission. That this occurred testifies not only to the prescience of their original idea, but also to the dedication of many hundreds of innovative teachers and generous patrons who have sustained it and built upon it for eighty-four years.

Here is a brief description of the important milestones reached during the first three-quarters of a century of New School history.

1919

The New School is founded by a group of distinguished, independent-minded scholars who believe that their academic freedom had been curtailed at other universities, and decided to form a “free school” for adults in which they can discuss economic and political issues. The founders—among them historian Charles Beard, economists Thorstein Veblen and James Harvey Robinson, and philosopher John Dewey—gain the support of a small group of community leaders, including Mrs. Thomas W. Lamont, Mrs. George W. Bacon, and Mrs. Learned Hand. Located in rented brownstones at 465 West 23rd Street, the school opens with 200 students attending the first lectures and seminars. In addition to the founders, the faculty includes Harold J. Laski and Ordway Tead. Soon Lewis Mumford, Franz Boas, Harry Elmer Barnes, John Maynard Keynes, Bertrand Russel, and W.E.B. DuBois are among notables giving courses or lectures at the school.

1921

Alvin Johnson is named Director of The New School. An economist, New Republic Assistant Editor, and Associate of the Encyclopedia of Social Sciences, he provides the vision and leadership that over the next quarter of a century will bring The New School distinction as a pioneering center of adult education, and extend its programmatic interests from social sciences and public policy into the humanities and the arts.

1940

Erwin Piscator launches the Dramatic Workshop. The exiled German stage director, a leader with Berthold Brecht of the Weimar era theater in Berlin, develops an unprecedented acting school in which serious American and foreign theatrical productions and acting instruction are informed by social and political concerns. His productions, staged at The New School and several Broadway theaters, feature students who become the core of an American theatrical renaissance, including Tennessee Williams, Marlon Brando, Walter Matthau, Rod Steiger, Shelly Winters, Harry Belafonte, Elaine Stritch, Ben Gazarra, and Tony Curtis. Its acting programs count among its faculty members Lee Strasberg and Stella Adler, both to become legendary teachers of acting in the 20th century. (The Dramatic Workshop ceased operations at The New School in 1949.)

1941

The Board of Regents of the State of New York votes to replace The New School’s Provisional Charter with an Absolute Charter.
1942


1943

The Senior College is organized to meet the special higher educational needs of returning World War II veterans and other working adults. It offers a two-year program (the third and fourth years of college study. With this program, the first of its kind, The New School takes another major step in its evolution as a university.

1945

Byrn Hoovde is named the second President of The New School for Social Research. Director of the Division of Cultural Cooperation at the U.S. State Department, former Technical Secretary of UNESCO, and Professor of History and Political Science at the University of Pittsburg, he succeeds Alvin Johnson, who served as founding director and president for 24 years.

Launching a decade of dramatic growth during which student enrollment will exceed the 100,000 mark, The New School becomes the primary intellectual magnet for New Yorkers in the post-war era. Among those who lecture here in the 1950s are Hannah Arendt on politics (she will later accept a full-time appointment to the Graduate Faculty), Margret Mead on anthropology, Karen Horney on psychology, and Sidney Hook on philosophy.

1947

Arts programs continue to expand. The end of World War II generates a new renaissance of the arts, and creative young men and women pour into Greenwich Village from all parts of the country to pursue careers in art, the theater, and writing. Many take courses at The New School: They study art history with Meyer Schapiro, music with John Cage, photography with Berenice Abbott and Joseph Breitenbach, literature with Alfred Kazin and Anatole Broyard, printmaking with Stanley Hayter, musicology with Charles Seeger, poetry with W. H. Auden, writing with Kay Boyle, art with Chaim Gross and José deCreeft, and—of course—theater in the Dramatic Workshop.

1950

Hans Simons, Professor of Political Science and former Dean of the Graduate Faculty of Political and Social Science, is named the third President of The New School for Social Research. Son of the former Chief Justice of the Weimar Republic, he first came to The New School as a member of the University in Exile. His tenure as president continues for a full decade, during which the university completes its first building program.

1951

The Human Relations Center, the nation's first daytime program of studies aimed exclusively at meeting the educational needs of adult women, is created within the Adult Division. In 1987 it was renamed the Vera List Center in recognition of the many contributions to the university of Life Trustee Vera List, a former student in the Center.
1956–1959

An ambitious building program is completed. To accommodate a growing adult student body, the university builds the nine-story Jacob M. Kaplan Building adjacent to the original 12th Street edifice, named for its principal donor who also is serving as Trustee Chairman. The building program ends in 1959 with the completion of the Albert A. List Building, a five-story classroom and office building at 65 West 11th Street that is connected by a courtyard and bridge to the 12th Street buildings, bearing the name of the other great New School benefactor of this period.

1959

The New School for Social Research and all of its degree programs are granted full accreditation by the Middle States Association of Colleges and Secondary Schools.

1960

Henry David, labor historian, becomes the fourth President of The New School. A former Dean of the Graduate Faculty, he also is Director of the National Manpower Council, where he supervises an eight-volume study of human resources.

1962

The Institute for Retired Professionals opens with an initial enrollment of 200 men and women. Aimed at meeting the growing national need for educational programs serving older citizens, it quickly grows to more than twice that size, and becomes the prototype for more than a hundred similar programs established by colleges and universities in the U.S. and abroad.

John R. Everett, formerly Chancellor of the City University of New York and President of Hollins College, is named the fifth President of The New School for Social Research. During 18 years as president, he leads the university through a long period of educational and physical expansion, highlighted by the establishment of the Graduate School of Management and Urban Policy and the Seminar Collage, and the acquisition of Parsons School of Design.

1964

The J.M. Kaplan Center for New York City Affairs (named in honor of its principle benefactor and later the nucleus of the Graduate School of Management and Urban Policy) is founded as the first teaching and research center in the U.S. that is exclusively devoted to the study of a single metropolitan area. It opens with an initial enrollment of 200 in continuing education courses taught by leading government, business, and community leaders (that number rose to 2,000 students in less than 5 years). Among many city and state officials teaching in the program are N.Y.C. Mayors Robert F. Wagner and David Dinkins, and State Attorney General Louis Lefkowitz.

1968

A permanent home is acquired for the Graduate Faculty. Needed to house increasing numbers of graduate students, a four-story former department store building at 65 Fifth Avenue, between 13th and 14th Streets is purchased and renovated into a comprehensive teaching and research facility including The New School Library. The building is named the Albert List Academic Center in tribute to industrialist Albert List, husband of New School Trustee Vera List and a major financial supporter and advisor of the university. Stella
Fogelman, a long-time student and supporter of The New School, makes a dedicatory gift to name the Raymond Fogelman Library in honor of her late husband.

1970

Parsons School of Design, one of the nation’s leading art and design schools, is merged into the university and becomes its third major academic division. Founded in 1896 by William Merritt Chase, a noted painter and art educator, Parsons offers Bachelor of Fine Arts degree programs in fine arts, environmental design, fashion design, communication design, and illustration in rented quarters on East 54th Street, Manhattan. In 1972 it is moved to 66 Fifth Avenue, where it becomes part of The New School’s Greenwich Village campus. Over the next 15 years, Parsons expands its B.F.A. degree programs to include interior design, photography, and product design. It also adds a Bachelor of Business Administration in design marketing; Master of Fine Arts programs in lighting design, painting and sculpture; Master of Arts programs in the history of decorative arts, architecture and design criticism, as well as a wide range of two-year Associate in Applied Science degree programs.

1975

The Graduate School of Management and Urban Policy takes its place as the fourth major division of The New School, encompassing a series of master’s degree programs originally designed in the Kaplan Center for New York City Affairs, which now is located in the Graduate School. Aimed at training sophisticated managers of governmental services, nonprofit organizations and business, the Graduate School curriculum today includes Master of Sciences programs in urban policy analysis and management, human resources management, health services management and policy, and nonprofit management.

1978

The Seminar College (renamed Eugene Lang College in 1985 in honor of its principal benefactor) is established. The New School’s first full-time, four-year undergraduate liberal arts college, it becomes the fifth major division of the university. It offers an experimental interdisciplinary program in the humanities and social sciences leading to the Bachelor of Arts degree and featuring small seminars that encourage a vibrant give-and-take among students and faculty.

1980

Parsons in Paris is established. It is a major branch of Parsons offering full-time undergraduate programs leading to the B.F.A. in communication design, fine arts, fashion design, illustration, environmental design, and photography, and the B.B.A. degree in design marketing. It restores to Parsons the presence it had as an American art and design school in Paris prior to World War II. In the same year, the two-year Design School at Altos de Chavon in the Dominican Republic affiliates with Parsons. Further international affiliations take place in 1991, with the Kanazawa International Design Institute in Japan, and in 1994 with the Samsung Art and Design Institute in Seoul, Korea.

1982

Jonathan F. Fanton, a Yale-trained historian and Vice President of the University of Chicago, is appointed sixth President of The New School for Social Research. Serving in his third five-year term, his achievements include a major faculty recruitment program to assure excellence in teaching across the university, a renewed commitment to the discussion of major public policy issues, the focusing of public attention on the opportunities for expanding freedom through the university’s East and Central Europe and South Africa
programs, rejuvenation of the university’s long-standing dedication to arts education through the merger with Mannes College of Music and affiliation with Actors Studio, and elevation of The New School’s endowment and financial management programs to a standard that assures the institution’s future health and vitality.

1983–1984

The Graduate Faculty, celebrating its 50th anniversary, initiates a period of rebuilding that restores the vitality of the social sciences in the university. Ira Katznelson, Aristide Zolberg, Charles Lily, Louise Tilly, and Eric Hobsbawm are among those recruited to lead in this effort. The Andrew W. Mellon Foundation plays an important role both in awarding underwriting grants and encouraging other donors to provide resources necessary for the addition of senior faculty members. The celebration of the 50th anniversary culminates in December, 1984, with a convocation in Berlin at which Richard von Weizsäcker, President of the Federal Republic of Germany, is awarded an honorary degree by The New School.

1984

The Democracy Seminars are established by the Graduate Faculty. (They operate clandestinely in Warsaw, Prague, and Budapest until 1989. Adam Michnik, Gyorgy Bence, Jan Urban, and Alice Klimova are among the initial organizers of these collaborative seminars, which remain today important parts of the East and Central Europe program. After 1989, the East and Central Europe program coordinates and expands The New School’s efforts to aid universities and intellectual communities seeking to adopt democratic institutions in newly independent republics emerging out of the collapse of communism. The program has become an important catalyst for building strong ties between American higher education and European scholars long isolated from Western thought and practices.

The Committee on Historical Studies is formed within the Graduate Faculty. Its purpose is to provide students with the opportunity to combine their social science training with historical studies that lead to an understanding of how the past contributes to current analysis of economic, political, and social structures and problems. The Committee offers joint degree programs combining a social science field with historical studies, leading either to a Master of Arts or Doctor of Philosophy degree. The Center for Studies of Social Change is launched to support the interdisciplinary seminars and research of the Committee on Historical Studies. The faculty members and doctoral students with the Center conduct research on such topics as popular action, the emergence of capitalism, the development of the national state, and the transitions in modern political systems.

1985

Eugene Lang College, The New School’s four-year undergraduate liberal arts program established as the Seminar College in 1977, is dedicated in the name of its principal benefactor, Trustee Eugene Lang. Deeply committed to quality liberal arts education at The New School, Mr. Lang pledges $5 million toward the development of the college, the largest single gift in the university’s history.

The Theresa Lang Student Center of Eugene Lang College, locate directly across 11th Street from the College, is opened in 1990. Among its amenities are a student lounge, offices for student activities and publications, and space for the writing center and the drama program. The center includes the sky-lighted Sidonia Milano Atrium.
1986–1991

Parsons School of Design grows rapidly through the 1980s, with enrollments in its B.F.A., B.B.A., M.F.A. and M.A. degree programs, as well as in continuing education. In 1986, to accommodate increased numbers of students, additional classrooms and studios are created in leased space at 26 East 14th Street. In 1991 the 4th floor at 66-70 Fifth Avenue is renovated to create a Parsons Student Center with improved food service facilities, a lounge, a student gallery, and a multi-purpose space for meetings and lectures.

1986

A $1 million gift from Rose Wolfson, long-time supporter and wife of the late Erwin Wolfson—who was once Vice Chairman of The New School’s Board of Trustees—makes possible the establishment of the Adult Division’s Rose and Erwin Wolfson Center for National Affairs. Committed to addressing public policy and cultural issues, the university offers New Yorkers the opportunity to learn from a wide range of national and international figures. Jesse Jackson, Yitzhak Rabin, Abba Eban, Mario Cuomo, David Dinkins, Robert F. Wagner, Jr., and Rudolph Giuliani are among the many speakers on issues in national and international affairs. David Gergen, Robert McNeil, Lesley Stahl, Charles Osgood, Barbara Walters, Charlie Rose, Harrison Salisbury, and Anna Quindlen are among the journalists that contribute to this outreach. Among the prominent writers are John Updike, Edward Albee, John Guare, Tom Wolfe, Lanford Wilson, Issac Asimov, Arthur Schlesinger, Garrison Keillor, and Barbara Ehrenreich. And from the world of the performing arts come Paul Newman, Julie Harris, William Hurt, Victor Borge, Jason Robards, Kurt Masur, Jean-Paul Rampal and Wynton Marsalis.

Drawing on New York’s incomparable pool of musical talent for its faculty, The New School initiates a Bachelor of Fine Arts degree program in Jazz and Contemporary Music. One of the largest and fastest-growing collegiate jazz programs in the nation, it is now integrated into the Mannes College of Music.

1987

The Community Development Research Center is created by the Graduate School of Management and Urban Policy to conduct an ongoing detailed assessment of community-based economic development in distressed urban and rural communities throughout the U.S. With principal financial support from the Ford Foundation, it examines such issues such as low-income housing, enterprise zones, and neighborhood-based development strategies.

1989

The Mannes College of Music, founded in 1916 by David and Clara Mannes, becomes The New School’s sixth academic division. Located in Manhattan’s Upper West Side, Mannes offers undergraduate and graduate programs in all orchestral instruments, voice, conducting, composition, music theory, and historical performance. Mannes has a long tradition as an international leader in the training of professional musicians, counting among its alumni such celebrated performers as mezzo-soprano Frederic von Stade, pianist Richard Goode, pianist Murray Perahia, Pulitzer Prize-winning composer Shulamit Ran, and eminent conductors Yves Abel, Semyon Bychkov, Myung Whun Chung, Yakov Kreizberg, Julius Rudel, and Lawrence Leighton Smith. In addition, the Mannes Preparatory Division offers children ages five to 18 the opportunity to study performance and fundamental techniques of musicianship. The Mannes Extension Division provides continuing-education opportunities for adults interested in performance classes, music theory, musicianship, music history, and literature, as well as private lessons in all instruments and composition.
Construction of the Henry and Louise Loeb Residence Hall is completed, which is the first student dormitory built by The New School. The 15-story building honors the many contributions to the university of financier Henry Loeb, former Chair of the board of Trustees, and his wife, Louise. Loeb Hall today houses 275 students from Parsons School of Design, Eugene Lang College, and the Mannes College of Music.

Parsons begins the transition of computer-based instruction in art and design. The Computer Design Center opens in 1989 to teach students skills using the latest technological advances. Parsons Computer Design Center grows steadily each year thereafter. By 1994, the Center includes four dedicated classrooms and an open lab for B.F.A. students, a dedicated classroom for Foundation year students, and a separate facility for Parsons continuing education programs.

A Master of Architecture degree program is launched by Parsons’ expanded Department of Architecture and Environmental Design. Approved by the National Architectural Accrediting Board, one of its outstanding features is its intensive utilization of New York City’s treasure trove of international architectural design resources.

1992

The Program of Gender Studies and Feminist Theory is initiated. Leading to the Master of Arts degree in the Graduate Faculty, it enables students to pursue training in the interdisciplinary study of gender across the boundaries of the social sciences and humanities. Courses examine the interrelations of gender and society, and bring to bear the perspective of such diverse disciplines as anthropology, literature, economics, history, sociology, and psychology on the study of sexual difference.

1993

Responding to the abiding failure of public education in New York and other American cities, the university makes a commitment to new directions in teacher education. It initiates a graduate program for mid-career adults leading to a Master of Science in Teaching degree (MST), and prepares secondary school teachers with the flexibility needed to rapidly adapt to new educational and social needs.

Building on its historic contributions to the analysis of political economy problems with the full range of social sciences, The Graduate Faculty establishes a Master of Arts in Political Economy degree program to serve the growing numbers of students who wish to develop a more integrated and synthetic understanding of such issues and problems than are available within any single discipline.

In the traditions of internationalism and diversity that have been its hallmark, The New School establishes with a consortium of New York–area universities the International Center for Ethnicity, Migration and Citizenship as a resource for scholars who wish to investigate the causes of large international migrations, the patterns of demographic change in receiving countries, and the issues these raise for the understanding of citizenship.

The University Diversity Initiative is begun and continues to the present. The Initiative is a coordinated and centralized set of resources and programs to increase representation of minority groups in every facet of university life and to demonstrate intellectual and cultural diversity in every aspect of the education offered to students.
1994

The university acquires the “Bon Marché” building at 55 West 13th Street, a 9-story structure that adds 100,000 square feet to The New School’s institutional space. The commercial tenants on five of the floors will depart as their leases expire. The building will offer flexibility for a number of uses to meet current and future space needs of the university.

The Morris and Barbara Levinson Graduate Faculty Center, a two-story facility located within the ground floor and mezzanine of the List Academic Center at 65 Fifth Avenue, is opened. With an enlarged reading room, cafeteria, offices, and meeting rooms for student organizations, it dramatically alters the appearance of the List Academic Center.

Remaining at the cutting edge of new pedagogical methods, the Adult Division institutes an interactive Distance Learning Program, allowing student anywhere in the world to take New School courses in everything from humanities and social sciences to foreign languages by using a computer and a modem.

The Actors Studio joins The New School to create a three-year M.F.A. program in acting, directing, and playwriting. Known for the rigorous training offered to its members, including such outstanding actors as Paul Newman, Robert DeNiro, Ellyn Burstyn, and Al Pacino, the Studio, through this collaboration, will for the first time apply its resources to the preparation of young men and women seeking entry into the American theater. For The New School, the program signals a return to the leadership role it enjoyed when sponsoring Erwin Piscator’s Dramatic Workshop a half a century ago.

1997

In order to acknowledge the reality of an organization far more complex that its founders ever imagined, the university is chartered. The New School University offers programs of study, credit and non-credit, at all degree levels through the doctorate. The collegiate system is organized in eight schools and colleges, each with its own history, academic culture and curricula. These include The New School (1919), The Graduate Faculty (1933), Parsons School of Design (1896/1970), Milano Graduate School of Management and Urban Policy (1975), Eugene Lang College (1985), The Jazz and Contemporary Music Program (1986), Mannes College of Music (1916/1989), and the Actors Studio Drama School (1995).

In addition the, the university supports 14 policy institutes; numerous academic conferences, musical and theatrical performances, and art shows every year; and two renowned journals, Social Research and World Policy Journal, among other scholarly publications. Academic programs are accredited by the National Association for Schools of Art and Design (NASAD), The American Psychological Association (APA), the National Association of Schools of Public Affairs and Administration (NASPAA), and the National Architectural Accrediting Board (NAAB). New School University degrees and certificates are registered in the state of New York and the District of Columbia.

2001

President Bob Kerrey is appointed. He introduces an open style of management, organized around principles of budgetary transparency and delegation of authority. Decentralization had begun to fade in the Fanton years as the university took over more and more responsibilities. The management plan under Kerrey is a mixed model: the eight schools and colleges are responsible for academic programs and advising, while the university is responsible for strategic planning, enrollment management, housing, student services, libraries, as well as information technology, human resources, and most finance and business functions.
Improved university finances led to a decision by Moody’s in spring of this year to raise the university’s bond rating to A3 from Baa1. Funds from all sources make it possible to invest annually in the University’s people and programs.

2002–2003

The University’s operating budget is $164 million, the endowment is over $100 million, and the university employs 2,600 people. Fifty-five percent of students seeking degrees are undergraduates, with the rest enrolled in masters or doctoral programs. In fall 2002, the University enrolled 7,547 degree candidates, seventy-seven percent studying full-time, and more than 9,890 continuing education students. Degree enrollment has been growing steadily even as continuing education enrollment has declined sharply with some improvement in Fall 2002. The largest degree enrollment is found at Parsons School of Design (2,958 degree students) and The New School (1,292), and the smallest is for M.F.A. students at the Actors Studio Drama School (210). Parsons, The New School, and Lang College (637) are the fastest growing schools, and the university projects these trends to continue. Jazz, Graduate Faculty, Mannes, Actors Studio, and Milano are not projected to grow.

2004–2006

The former New School University becomes The New School by action of the Board of Regents of the University of the State of New York in June of 2005. This change is part of a broader effort by the university to more clearly communicate its mission. The initiative also includes officially changing the names of its eight schools to underscore their connection to the university, and the introduction of a new graphic identity.

During the summer of 2006, Benjamin Lee was appointed provost of The New School. He replaced Arjun Appadurai, the highly respected Yale cultural anthropologist, who held the post of Provost and Senior Vice President for Academic Affairs since 2003. Lee has also been a professor of anthropology and philosophy with broad expertise in contemporary China, the cultural dimensions of globalization, and modern theories of language.

In 2006 The New School adopts the newly revised Full-Time Faculty Handbook. The revised handbook lays out broad policy goals relating to full-time faculty regardless of their divisional affiliation, and its provisions are implicitly incorporated into the contract of each full-time faculty member.

In adopting this revised handbook, the board of trustees of The New School approves the extension of tenure throughout the entire university, including Parsons. Previously, tenure was only available at one of the university’s seven divisions: The New School for Social Research. Simultaneously with tenure, a new category of continuous employment, “Extended Employment,” is adopted which awards long-term contracts with a presumption of renewal to full-time faculty who excel in teaching. Tenure and Extended Employment are awarded subsequent to a year-long, in-depth process that incorporates review by a Parsons faculty committee, the Parsons dean, a university faculty committee, and the provost.

Paul Goldberger becomes Dean of Parsons in 2004. One of the nation’s most eminent critics and writers on architecture and design, Goldberger has helped shape public understanding of the social and political implications of design for nearly three decades. His appointment as dean is a key step in bringing together design, critical social thought and public policy at Parsons.
Parsons starts construction of the Sheila C. Johnson Design Center, made possible through the support of philanthropist and New School Trustee Sheila C. Johnson. The center, designed by Lyn Rice Architects, will provide a vibrant street-front presence for the school at Fifth Avenue and 13th Street, featuring an innovative urban quad, state-of-the-art galleries, lecture and meeting spaces, and a new home for the Anna-Maria and Stephen Kellen Archives Center, which documents 20th-century design.

Tim Marshall is named Dean of Parsons The New School for Design in July 2006. Previously, Marshall served as Parsons’ Associate Dean of Academic Affairs since 2004. In this position, he was central to the development of an ambitious ten-year academic plan for the school that emphasizes a more cohesive undergraduate education, a stronger faculty culture, and the creation of more integrated and comprehensive design degrees, including new bachelor’s, master’s and doctorate programs.

Under Marshall, the Parsons Academic Planning Initiative (PAPI) is launched. In aligning the academic agenda with an organizational restructure, the faculty is encouraged to collectively own the academic goals and ambitions they declare. The curricular structure and program connections are reviewed in a collaborative process between the faculty and the Dean’s Office, and retreats with senior administrative staff consider alternative organizational structures and positions of responsibility. This results in a major organizational restructuring, to be implemented in 2008. Parsons articulates its commitment to building a body of full-time faculty who can engage with curriculum development, scholarship and undertake leadership roles within the institution. It seeks to redress the 1:69 faculty to student ration that existed in 2004, to ultimately achieve a target ratio of 1:30 to 1:35 faculty and then to maintain this ratio in line with the expected enrollment growth.

Fiscal year 2006–2007 sees a forty-six percent increase in gifts and pledges over the university’s previous high, set in the preceding fiscal year.

2007–2008

In 2007, the university graduates its largest class in history, approximately 2,650 students. Just six years ago it graduated 1676. Degree enrollment stands at more than 9,300, compared to 7,100 degree students six years ago. The full-time faculty has more than doubled in size in the past eight years, to 351. Parsons reviews its first senior faculty for tenure in the 2007–2008 academic year.

The endowment totals $232 million at the end of June 2007, up from $94 million six years ago. The award-winning Sheila C. Johnson Design Center opens at Parsons, providing a space for The New School community and the public to come together and expand their knowledge of art and design. The university launches a set of Green Campus initiatives to further reduce the school’s environmental impact. The university’s priority is to expand undergraduate programs by integrating the primary themes of The New School: design, liberal arts, social sciences, urban studies, and performing arts.

Parsons is reorganized from 12 departments into five schools, promoting excellence within various professional domains while fostering more cross-disciplinary practices and pedagogical collaborations across the university. This restructuring advances a vigorous creative, intellectual, and pedagogical exchange, as it enables students and faculty to participate both within and between their schools—especially to fuel their own professional research, and creative and critical practices. An ongoing review of the undergraduate curriculum is formalized in 2008–2009, together with a concerted initiative to propose a comprehensive suite of new graduate programs. Parsons articulates its commitment to the thematics of the urban, sustainability, diversity, social sciences, and design as a form of civic engagement.
Dean Tim Marshall becomes Interim Provost of the university, replacing outgoing Provost Joe Westphal. Dean of the School of Design Strategies, Joel Towers, replaces Marshall as Interim Dean for Parsons. Bob Kerrey announces his decision not to seek another term as university president after his current term ends in 2011.
1.2 INSTITUTIONAL MISSION

THE NEW SCHOOL HISTORY OF PARSONS SCHOOL OF DESIGN

Intellectual freedom, artistic and academic excellence, and social responsibility are the guiding values of the The New School, a progressive New York institution. Its schools and colleges for design, liberal arts, social sciences, and public policy challenge students to develop the capacity, passion, and will to strengthen the communities and world in which they live.

Parsons The New School for Design: Statement Adopted in Fall 2008

Parsons prepares students to be independent thinkers who creatively and critically address the complex human conditions of 21st century culture. We are creating a diverse learning environment for developing intelligent and reflective practices through studio-based research and critical scholarship in order to make meaningful and sustainable contributions to contemporary global societies. Situated within The New School, Parsons builds on the University’s legacy of progressive ideals, scholarship, and educational methods. Our faculty challenges convention through a setting and philosophy that encourages formal experimentation, nurtures alternative world-views, and cultivates forward-thinking leaders and creative professionals across multiple fields in a world increasingly influenced by art and design.

At Parsons, we believe that designers and artists perform essential and complementary roles in our society: designers create the spaces, systems, and objects that shape and potentially transform our daily lives, while artists critically expose logical assumptions and habits to propose new models of seeing, understanding, and responding to our increasingly designed experiences. Our student-centered curriculum continually engages these distinct yet interrelated practices and allow for both specialist and hybrid paths. We encourage collaborative and individual approaches that cut across a wide array of disciplines. By synthesizing cutting-edge theory with rigorous craft, and by infusing art and design studies with education in liberal arts and business practices, Parsons students and faculty lead successful design-based businesses, shape scholarship in the field, and make art and design that matters.

Students at Parsons actively engage in an integrated and immersive learning environment. The campus’ location in the heart of Manhattan—one of the world’s most frenetic, innovative and influential capitals of culture, media, finance, fashion and intellectual debate—allows students to take advantage of the city’s vibrant local resources while learning to think and act responsibly on a global scale. Extraordinary internship opportunities and partnerships with the biggest names in industry afford a vast international network of possibilities for entrepreneurship and professional success. Dynamically situated in every respect, Parsons students excel at the center of it all.

In the 2003 APR it was stated that “Parsons School of Design is in the midst of an extraordinary period of self-examination, re-evaluation and dynamic planning for the future.” The last six years are characterized as a period of reflection and change that has resulted in a transformed institution.

Parsons’ Annual Academic Plans in recent years have built on the ambitions established in the 2001 Strategic Plan while at the same time becoming increasingly focused on the project of “Designing the Design School” lead-out by Tim Marshall, Dean of Parsons from 2006-2009. Parsons’ objectives for the goals established in the 2001 Plan (expand and strengthen academic programs; improve facilities; and strengthen development, fundraising, and the school’s image) were designed to help Parsons play a leadership role in the future of design and design education.

1. Expand and strengthen academic programs

In 2006, the Parsons Academic Planning Initiative was launched with three key agendas:
a) Fields of Study Opportunities: Emerging Markets/Flexible Course Structures/Academic Leadership
Reform the curricular and credit structure model to efficiently allow the flexibility to move between degree programs. Reframe the school structure around degree programs so that departments do not defend disciplinary silos but promote cross-, inter- and intra-disciplinary engagement. Recruit more full-time faculty and develop an operational model for academic leadership that creatively balances the tension between art and design scholarship and the delivery of degree programs.

b) Educational Culture: Independent Learners/Critical Practitioners/Contextual Studio Model
Develop an academic environment for faculty and students that will address the particular physical constraints and academic context of the school. Creatively reconsider the pedagogical values and teaching strategies that will enable a rich, critical, and efficient student-centered learning environment. Develop graduate capabilities that promote the intersection between a dynamic professional and developing culture of scholarship at the school.

c) Curriculum Development: New Graduate Programs/Joint Degrees/Academic Depth through Declared Tracks
Identify emerging markets and concentrations to develop new tracks and innovative programs. Upgrade Associate Degrees to MPS programs and revitalize existing undergraduate programs. Align curricular content with contemporary practice and teaching and learning models with pedagogic advancement. To promote sustainable growth and intellectual depth and breadth, the curricular agenda will specifically support graduate and joint program initiatives.

Major accomplishments that emerged from that work and continue include:

a) Faculty Culture: Integral to the development of an academic culture at Parsons is the commitment to building a body of full-time faculty who can engage with curriculum development, scholarship, and undertake leadership roles within the institution. Parsons has expanded the full-time faculty from less than 35 in 2001 to almost 150 by Fall 2009, and continues to have an ambitious multi-year hiring plan to enhance our capacity to develop new academic programs.

b) Academic Leadership and Faculty Participation: The school has moved from an administrative leadership model to an academically driven one through the restructuring of the Dean’s Office and employment of more full-time faculty in key leadership roles, increasing the academic visibility of the school within the university and the world.

c) School Development: A restructuring of isolated departments into larger schools to promote greater synergies between the programs offered within the über-department and a less territorial attitude to students and resources was successfully implemented in the Fall of 2008. The model also allows Parsons to establish a more streamlined and consistent structural network through which to imagine and realize our progressive pedagogical goals as we continue to increase enrollment and evolve institutionally in the next few years. Parsons moved from having twelve independent and idiosyncratic departments to five large schools: Art and Design History and Theory; Art, Media, and Technology; Constructed Environments; Design Strategies; and Fashion.

d) Graduate Program Development: It is critical for the general reputation of the school that Parsons extend its leadership role into graduate level study at the Master’s and PhD level. The anticipated launch of the M.F.A. in Interior Design in Fall 2009, followed by four new M.F.A. and M.A. programs in Fall 2010, and six more by Fall 2011/Fall 2012, provide a range
of programmatic options that build on our center of excellence, while also identifying and tapping new audiences including working designers and design-professionals in the New York region.

e) Undergraduate Review: Targeted for a Fall 2010 launch, the review and revision of first-year program structures with the goal of developing a common experience that is enhanced by unique experiences based on individual areas of study.

2. Improve Facilities
Facilities are the visible and tangible expression of a school’s commitment to excellence. For Parsons to remain at the forefront of design education, it must provide faculty and students with facilities that are optimally suited and specially designed for teaching and learning in the fine arts and design.

a) The opening of the AIA award-winning Sheila Johnson Design Center designed by Lyn Rice Architects in the Spring of 2008 provided the Parsons community with an “urban quad” integrating four buildings with a common lobby, first-class exhibition areas, and improved vertical transportation. The Center was funded by the largest single gift to Parsons to date of seven million dollars for the design and construction of the space.

b) A strong commitment from the university resulted in significant improvements in the infrastructural needs of the campus with a particular focus on health and safety.

c) Improvements in multi-year capital facilities planning has also allowed for the systematic review and renovation of spaces to meet planned increases in enrollments.

d) The implementation of an alternative office program for full-time faculty provides financial incentives for faculty members who opt for shared office environments, or hot-seats, as part of the home office option. The program was developed to address the real estate realities of our Greenwich Village location and incentivize more collaborative activities between faculty members by developing shared workspaces.

3. Strengthen the school’s image
To better manage Parsons’ public perception a Director of Strategic Alliances was hired to focus on the intellectual branding of Parsons.
Specific objectives in this area are to:

a) Help position Parsons as a leader in design, art education, and scholarship into the 21st century by building on its high profile and progressively repositioning itself on the national and international stage through the projection of clear social, professional, and academic values as they are embodied in the professional and scholarly work of the students and faculty.

b) To develop and effectively disseminate sophisticated messaging appropriate to the school’s academic goals in close collaboration with the office of Communications and External Relations by principally being responsible for implementing an integrated approach to the school’s external image that conveys the energy, innovation, and importance of the work of the school community. Providing strategic oversight of the expanding network of academic and professional partnerships and the selection of appropriate forums and channels for its dissemination.

c) Provide leadership in the cultivation of a network of national and international, professional, institutional and academic external relationships that enable and extend the school’s academic vision.
d) Provide strategic and operational oversight for Parsons’ externally focused Directors and Associate Directors of Exhibitions & Public Programming, Academic Communication, External Relations and International Partnerships.

e) Work with the Parsons’ community and external publishers, magazines, and institutions to develop a multi-platform publishing program that effectively disseminates the academic activities and institutional values of the students, faculty, and public programming and exhibitions.
1.3 PROGRAM HISTORY

The Master of Architecture program at Parsons was conceived during the late 1980s in response to both changes within contemporary design practice and the evolving mission of Parsons School of Design to take the lead in new design directions. The broad scope of both the diverse disciplinary structure and vision of Parsons lent itself to the development of a graduate program leading to the degree of Master of Architecture (M.Arch.). Under the aegis of the existing undergraduate Department of Environmental Design, the program began teaching its first class of students in the fall of 1990 and graduated this class in the spring of 1993. In 1994 the program received its first 5-year accreditation by the National Architectural Accrediting Board (NAAB).

In 1997 The Department changed its name to the Department of Architecture to better reflect its commitment to professional education. While the graduate program grew, changes to the undergraduate curriculum (B.F.A. in Architectural Design) were made to further support the architecture curricula. In addition, the Masters of Arts in Lighting Design (added to the department in 1992) was further incorporated into the academic life of graduate architecture students through elective offerings, the addition of a lighting laboratory, and shared public programs. In 1999 the program received its second 5-year accreditation by the NAAB with an enrollment of 40 students.

In 2001 The Kalil Endowment enabled the Department to further develop its curricular work in sustainable design and technologies. These initiatives, as well as the Department’s student-moderated public programs and lectures (Interface Conversations, Glass Corner Series) and journal, Scapes, served to increase the program’s reputation and stature among architecture schools.

In 2002 the Department of Interior Design and the Department of Architecture merged and the Department’s name was changed to The Department of Architecture, Interior Design, and Lighting to reflect its commitment to a broad-based education in architecture.

In the fall of 2003, the M.Arch. program initiated its pro-bono design-build studio (The Design Workshop), the only one of its kind committed to urban and interior architecture design and construction.

In 2005 The New School entered into an agreement with the United Auto Workers to unionize the part-time adjunct faculty. This agreement, which is in the process of being renegotiated, provides substantial continuity from year to year for the part-time faculty, which make up a significant portion of instructors in the program. The unionization of the adjunct faculty provides a clear set of criteria for development, support and continuity for the majority of faculty members in the program.

In 2006 the University began implementing a major change in the qualification and support of full-time faculty, establishing clear criteria for long term employment and tenure. There are presently a total of 18 full-time faculty members in the School, and searches are underway for two additional full-time faculty. This is a substantial change that provides the program with much greater stability.

In 2008 Parsons restructured several independent programs into a series of five schools, including the School of Art and Design History and Theory, School of Art, Media, and Technology, School of Constructed Environments: product, architecture, lighting and interior design, School of Design Strategies, and the School of Fashion. The school structure reinforces allied designed fields and in addition provides a clearer leadership hierarchy. The new School of Constructed Environments includes the former Department of Architecture,
Interior Design and Lighting, the Department of Product Design, and the AAS interior design
degree track.

A brief timeline of the important milestones reached during the past 19 years since the
founding of the program at Parsons follows below:

1990

The first class of 12 graduate students in architecture matriculate, joining 70+
undergraduate B.F.A. students in Environmental Design at the Department of Environmental
Design’s new facilities at 25 East 13th Street. Susana Torre becomes the Chair of the
expanded department at the end of the year, replacing James Wines of SITE Architects under
whose leadership the M.Arch. program was conceived and initiated.

1992

The Master of Fine Arts in Lighting Design becomes the third program within the
Department and curricular exchange between graduate lighting and architecture students is
instituted.

1994

The program receives its first 5-year accreditation from the National Architectural
Accrediting Board (NAAB).

1995

Karen Van Lengen becomes the Chair of the Department.

1997

The Department is renamed the Department of Architecture, reflecting its commitment to
professional graduate education in architecture. Joel Sanders becomes the new Director of
the graduate program in architecture.

1999

The program receives its second 5-year accreditation from the National Architectural
Accrediting Board (NAAB). The Design Workshop is formally instituted as an urban design-
build studio, underscoring the program’s interest in material practice and public outreach.
Students begin renovating the department facilities at 25 East 13th Street. Peter Wheelwright
becomes the third Chair of the department.

2000

The Department receives a large gift from an alumna and initiates an ambitious public
programs project. Interface engage prominent professional practitioners and academics in
public conversations with graduate students and The Glass Corner Lecture and Exhibition
Series support and showcase professional work by the department’s growing faculty.

2001

Turner Construction initiates annual support of The Design Workshop and students
undertake their first public project in New York City. The program begins its first planned
growth project due to an increased number of interested applicants. The first class of 24
graduate architecture students is admitted in the fall.
2002

The Department receives the *Michael Kalil Endowment* to support curricular initiatives in natural and technological systems. Grants are awarded annually to students, faculty, and professionals pursuing projects in sustainable design and advanced technologies. The Kalil Annual Lecture brings extraordinary professionals working in these areas to the department (William McDonough in 2001, Thomas Herzog in 2002). The first issue of *Scapes*, an architecture journal of global, urban, and departmental issues, is published with graduate student participation. The B.F.A. program in Interior Design becomes the fourth program to join the Department, further opening areas of elective study to the graduate architecture students. The department is renamed the Department of Architecture, Interior Design and Lighting. David J. Lewis of Lewis.Tsurumaki.Lewis becomes the new Director of the graduate program in architecture.

2003

A gift from alumnus, the late Angelo Donghia, results in The Angelo Donghia Study Center completed in the winter. The Center doubles the size of the department’s facilities and adds a new materials resource center, gallery, classrooms, offices, and lighting lab. The planned growth project concludes with 72 graduate architecture students enrolled (24 students in two studio sections per year). No further growth is presently planned. *The Design Workshop* completes its first freestanding building, a fieldhouse proto-type for the fields of the New York City public school system, working in cooperation with the non-profit group, Take The Field.

2004

Julie Bargmann visits Parsons as Kalil Fellow.

2005

Architectural historian Joanna Merwood becomes the associate chair of AIDL. An anthology of almost one decade of projects from the Design Workshop and previous design-build studios was published.

Jaime Lerner from Curitiba, Brazil visits AIDL as Kalil Fellow. The Design Workshop builds a transportable exhibition/performance space for the Lower Manhattan Cultural Council. Laura Briggs of BriggsKnowles Architecture becomes the new Director of the undergraduate program in architecture. Derek Porter, of Derek Porter Studio, becomes the new Director of the graduate program in lighting. Part-time faculty vote to unionize and are represented by the UAW.

2006

Contract between the university and the union is negotiated. The undergraduate review is initiated to study transforming the undergraduate degree curriculum to conform to NASAD requirements. The design workshop builds the first ground-up building outside of New York City to assist Hurricane Katrina victims with a community Information Center and Laundry in DeLisle, Mississippi. William Cronon is named Kalil Fellow.

2007

Kent Kleinman becomes chair of AIDL. Lois Weinthal becomes the new Director of the undergraduate and graduate Interior Design Programs. Brian McGrath is appointed Assistant Professor of Urban Design, and the former Chair of the Department, Peter Wheelwright, returns from sabbatical as a full-time faculty member. An M.Arch. MFA
Lighting dual degree program is launched. The degree track enables students to receive a degree in architecture and lighting in four years time. The light lab undergoes renovations including the installation of a new work area and a locked room to store monitoring tools. The design workshop builds its largest structure to date: an outdoor pavilion for the town of Margaretville, NY. Majora Carter lectures and visits studios as the Kalil Fellow. The OnSite/InSite lecture series is initiated to bring students out of the classroom into the city to meet with designers of premiere projects under construction in New York Area.

2008

School of Constructed Environments formed, with Kent Kleinman as Dean. Joanna Merwood named Director of Academic Affairs. As part of the reorganization of the Department into a School, a new committee structure was inaugurated. This structure relies on the active participation of all members of the full-time faculty and many members of the part-time faculty. The committees are: Executive, Admissions, Public Programs, Curriculum, and Facilities. Each School committee sends a representative to a parallel parent committee at the Parsons level. This structure provides vastly increased opportunities for connection with other graduate divisions at The New School, and for faculty members to participate in Parsons’ and the university’s strategic planning. The School of Constructed Environments expands to include product design and the AAS interior design degree track. Elective courses and public programs including faculty from these areas are made available to M.Arch. students. A new state of the art heliodon is purchased for the Light Lab. David Leven of LEVENBETTS becomes the new director of the graduate program in architecture. MFAID program is submitted to New York State for approval.

2009

The Design Workshop redesigns the SCE studio space on the second and third floors of the building that houses the school and begins work in the summer or 2009. William Morrish is named the second Dean of the School of Constructed Environments. MFAID program launches in Fall.
1.4 PROGRAM MISSION

The mission of the Master of Architecture Program at Parsons, School of Constructed Environments, is to integrate a NAAB accredited professional education, replete with the technical skills necessary to practice the profession of architecture, with the study of the cultural, material, and environmental conditions that surround it. Located in downtown Manhattan, a critical center of the New York Metropolitan region and home to approximately 20 million people, engaging the vibrant community of local and global practitioners and scholars, and using New York City and the region as a pedagogical laboratory, the program engages current architecture and urbanism through its rigorous curriculum. Within its sequence of courses, the program integrates the many factors acting upon architecture today and presents contemporary architectural issues as the activation of site and programmatic forces; the social commitment of design; the interdisciplinary nature of architecture; tectonic and material methodologies; infrastructural, natural, and sustainable systems, and digital and analog representation as fields of potential for architectural investigation. In this context, design, history, theory, technology, and representation are taught to encourage experimentation with the logics of building as they are understood within a multifaceted and diverse cultural and environmental milieu.

The curriculum of the Master of Architecture program introduces students to historical and formal issues and challenges them to engage site and programmatic factors as intrinsic to the making of architecture. Site is understood as environmentally, socially, technologically, and historically constructed and containing a wide array of concerns to be analyzed as potential platforms for design. Similarly, the program of an architectural brief is comprised of cultural, institutional, and individual necessities and is also able to be activated as a design catalyst. If site is the platform for the contextual relationships of architecture, then program is the repository of all manner of issues relating to the occupancy of human beings and the social and institutional constructions that frame human activity.

Closely aligned with the social mission of The New School, the Master of Architecture program (and the two other Masters Programs, three undergraduate and one associates degree at the School of Constructed Environments) engages the particular people, places, and cultural conditions being studied in speculative as well as pragmatic projects. The belief that design can be a catalyst for beneficial societal transformation aligns the M.Arch. program and the School of Constructed Environments with The New School mission statement:

*Intellectual freedom, artistic and academic excellence, and social responsibility are the guiding values of The New School, a progressive New York institution. Its schools and colleges for design, liberal arts, social sciences, and public policy challenge students to develop the capacity, passion and will to strengthen the communities and world in which they live.*

An interplay between disciplines, while reinforcing the respective program itself, is necessary in order to responsibly address concerns and requirements of various groups and issues in architecture and pedagogy. The M.Arch. program aligns with the current direction of the New School and Parsons where interdisciplinarity is being fully implemented in various cross-over programs and relationships among departments and schools. Within the School of Constructed Environments, the graduate architecture program enjoys close dialogue and interchange with the Interior Design, Lighting Design, and Product Design programs and shares a dual degree program with Lighting Design. At the university level, the exchange between disciplines occurs across the entirety of The New School, where students are encouraged to study across a range of areas including art and media technologies, urban ecology, or philosophy.
As architecture is a material and tectonic practice, Parsons students engage the ways objects, buildings and cities are built and the materials of which they are comprised. Through various actual field-based projects and theoretical projects in the classroom, the pragmatics and logics of buildings are understood and scrutinized. Students learn how to work within conventions of building but also question where, how and why certain materials and methods are employed.

The graduate program is also committed to the study of new relationships between built form and ecological imperatives. The program imparts the natural, technological, and infrastructural requirements of buildings, communities, and cities and the attendant give-and-take between the impact on the environment and the energies and labor required to service these constructions. Believing sustainability to be intrinsic to the discipline and a shared platform across which other programs and pursuits can be engaged, the program tracks ecological, energetic and technological conditions and new innovations through all phases of the curriculum, and incorporates them into discussions on architectural thinking and design history and theory. Traditional responses to the environment and infrastructure along with new technologies are considered and evaluated in theoretical and technical work.

Although the Master of Architecture program is not required by The New School to have a specific mission statement, there are certain goals that the program reinforces through its pedagogy, its curriculum, and its public programs that it shares with other programs within the School of Constructed Environments, the division of Parsons, and The New School. The focus on studio-based research, a robust and integrated approach to support course topics, critical scholarship and a diverse learning environment all at the service of the discipline’s determination to contribute to society in intrinsic and sustainable ways, as stated in the Parsons Statement of 2008, aligns the architecture program with the larger mission of the University. The alignment with these progressive philosophies and its application to the concerns of the built, technological, social, and natural environments enables the architecture program at Parsons to assess and evaluate its progress against a comprehensive set of critical contemporary issues, meet the goals of the NAAB Perspectives and the collateral organizations from which they derive, and affirm the discipline of architecture as a vital and fully integrated art form.


1.5 PROGRAM SELF-ASSESSMENT

PROGRAM'S STRENGTHS

Since matriculating its first entering class in the fall of 1990, the Master of Architecture program at Parsons has shared the mandate of other accredited graduate degree programs in architecture: to prepare its students with the necessary design, critical, and technological skills to successfully enter the architectural profession. However, beyond this general directive to train competent professionals, the M.Arch. program has identified and continues to pursue unique goals and ambitions. To fulfill these aspirations, the program leverages its strengths and plans accordingly to address the various challenges of a small New York City based program. The small size and connections with a world-renowned design school located in one of the world’s greatest cities are also seen as major strengths that the program enjoys.

Other strengths, relative to the larger New School university context, lie in its alignment with the New School’s traditional mission of social responsibility and its current mission of urban ecological and environmental focus, as well as the expansion of interdisciplinary opportunities. Specific to the program, strengths include the emphasis on studio based learning, the nationally renowned design build program - the Design Workshop, the close proximity to a host of talented designers, architects and cultural institutions, and the vibrancy of New York City.

The following is an annotated list of the program’s strengths.

1. Social and Ecological Focus
   The M.Arch. program at Parsons sees the current focus on social and ecological issues in architecture as currents that run beneath all courses and discussions. For example, there are not specific courses in sustainability rather the discussions about design look at how something is built, the human and environmental costs of a proposal, the energy required to produce and support a project, and the larger ecologies that surround design. This approach and the general focus of the New School strengthens the M.Arch. program since it can align with and talk to a variety of other programs around the university.

2. Interdisciplinary Opportunities
   The M.Arch. program’s location with the School of Constructed Environments strengthens the program by its proximity to the allied programs of lighting design, interior design and product design. Students are exposed to these disciplines through electives that are sponsored by each program and open to all SCE students as well as through a formal dual degree program with lighting design (M.Arch./MFALD). Within the New School, interdisciplinary opportunities strengthen the M.Arch degree experience by enabling students to take elective courses in other programs as well as to attend various lectures, symposia, and other public programs around the university.

3. Studio Based Research and Critical Scholarship
   The M. Arch. Program has always revolved around studio and project based learning. The fact that this form of education is being looked at across disciplines reinforces the type of education that architecture programs have employed. The M.Arch. program will work to strengthen this unique learning model and foster critical scholarship in its faculty and support classes. Critical scholarship is evidenced in the publishing work of its faculty as well as in the journals and symposia that are produced by the school which include, Scapes, annual design journals, and After Taste, an international design symposium and publication.
4. The Design Workshop
This nationally renowned program is one of the few urban design-build programs in the
country. A significant portion of the students who come to Parsons M.Arch. program do so to
a large degree in order to participate in this unique socially focused program.

5. Shops, Labs and Libraries
The program also counts among its strengths the Materials Library, the Light Lab that will
soon be reconfigured as the Light and Energy Lab, and the Model and Laser Cutter Shop (this
facility needs expansion and possible integration with other facilities but in its current state
is an asset to the program). The ability for the M.Arch. students to use the Product Design
Program’s CNC router and 3d printer is an asset to the program as well.

6. Publications and Public Programs
The program and the School of Constructed Environments runs lectures, tours and events
that expose students to the larger community of architecture and design as well as produces
a series of publications. Current publications include Scapes, a publication featuring the
work of the Design Workshop, and a forthcoming book on the Aftertaste symposium. Future
publications include Premise, a collection of the graduate thesis work from the architecture,
lighting and interior design programs, as well as informal publications of student work from
various projects and studios.

PROGRAM’S CHALLENGES AND PLANS TO ADDRESS THE CHALLENGES

In these difficult economic times and within the ever-present space and financial constraints
of New York City, the program faces a series of challenges and as a result, continues to plan
and strategize its course. The following list outlines challenges that the program faces
relative to general institutional issues and to its specific aspirations, and identifies plans to
address these challenges. This list serves as the program’s self-assessment “plan”.

1. Strengthen the Role of Ecological Consciousness and Architectural Invention

   Challenge: One of the program’s strengths has been its early identification with ecological
   consciousness as a vital part of architectural education. The challenge has been, and
   continues to be, teaching sustainable ecological practices (the relationship of the landscape,
   natural resources, biodiversity, and climatology to the constructed world of capital, scientific
   practice, high-technology, and social justice) as “intrinsic” and not “optional” within our
   curricula, teaching architecture students to engage ecological questions as an intellectually
   exhilarating and technically provocative opportunity to speculate on a host of new kinds of
tectonic relationships and properties for the future.

   Plan: The measure of the vital role of ecological consciousness is made by a continual review
   of curriculum, supported by public programs and development of faculty and students with a
   particular expertise and interest in these areas. For faculty, this means supporting and
   encouraging existing faculty to pursue these questions as well as hiring new faculty who
   already demonstrate critical skills. The recent hire of William Morrish as Dean of the School
   is testament to our ongoing commitment to making ecological consciousness central to the
   curriculum. For students, this means recruiting prospective students who express passion
   for questions of ecology and promoting the program in a manner that attracts said students.
   It is in the evolving culture of our school to view sustainability not simply as a moral
   responsibility or a feat for engineering science, but a source of creative invention for a better
   future.

2. Interdisciplinary Work Across New School, Parsons and SCE Programs

   Challenge: To maintain the rigorous parameters of the professional degree program while
   reaching out to and enabling students’ exposure to other disciplines.
Plan: To assess the curriculum and to decide where and when students can work across programs. To reinforce the courses of the M.Arch. program so that the discipline is strong. This is done by recruiting accomplished instructors across the theory, science and practice of architecture, and meeting with these instructors to make them aware of the Student Performance Criteria set for them by the NAAB, the specific learning objectives for the course, as well as the specific goals that are particular and important to the program.

3. Recruitment of Full-Time Faculty
   Challenge: To expose students to scholarship based full time faculty, as well as part-time practitioners, and to address administrative workload and responsibilities of full-time faculty who can maintain continuity of the program’s vision.

Plan: In terms of faculty diversity, the program aims to recruit more full-time faculty in order to complement the largely studio-based part-time faculty, who have great professional expertise but less expertise in scholarship and academic leadership. For example, the hiring of Joanna Merwood, with a background in architectural history and theory, and Brian McGrath, with a background in urban design, both of whom have positions of leadership in the School, reinforces the academic aspect of the program. There are currently searches ongoing for the positions of Assistant Professor of Material Culture and Fabrication / Director of the Donghia Material Library and Assistant Professor of Environmental Technology and Material Science, both full time positions that will strengthen the school and the M.Arch program.

4. Increase the Quality and Depth of the Student Applicant Pool
   Challenge: To continue to improve the academic quality and diversity of applicants to the program and to insure that a larger class does not result in a weaker group of students.

Plan: In order to encourage independent learners, we aim to increase the quality and depth of applicant pool. The program in conjunction with the Admissions Office continues to establish and pursue recruiting initiatives in increase the applicant pool and awareness of the program. The measure of the quality of graduate applicants is made at the level of admission through an increase in the number of applicants and in the quality of the admissions material. The challenge is met by the admissions committee and M.Arch. director assembling a diverse and talented acceptance list and using funding opportunities such as scholarships and diversity initiative funds to attract a wide range of qualified students.

5. Create a Diverse Learning Environment
   Challenge: To increase the diversity of the program’s population. Following the Parsons Diversity Initiative, the M.Arch. program has adopted the same policy and seeks through its admissions and hiring processes to attract, admit, and retain students and faculty from under-represented populations.

Plan:
Since the measure of the diversity of the applicant pool is determined at the level of admissions, the program plans to work with Parsons’ Director of Diversity Initiatives, Jesse Villalobos, before and during the admissions process to explain the Initiative to committee members and to assist the director in identifying funds for diversity students. Jesse also helped the M.Arch. program with information necessary to understand and adopt the Parsons Diversity Policy for the 2009 APR (See section 3.4, Social Equity). The measure of the efforts of the Parsons Diversity Initiative is the matriculation of five diversity students into the M.Arch. and the Dual Degree (M.Arch./MFALD) programs.
6. Constraints Of Space And Facilities:

**Challenge:** Since space is such a premium in New York City, the physical resources available to the School of Constructed Environments and the M.Arch. program will always have to be addressed. The School has undertaken a series of projects over the years to use the limited space in innovative ways, but the constraints of the two floors of the School will have to be addressed for the school to remain competitive.

**Plan:** While the physical size allocated to the program has remained the same since the previous accreditation visit, the program is dedicated to improving the quality of those spaces, and to using them more efficiently and innovatively through the integration of digital technology and non-traditional approaches to studio space. In the summer of 2009 the Design Workshop program undertook an extensive renovation of the studio and spaces on both floors, rationalizing the desk layout, enhancing communal space, and improving the overall facilities—especially lighting. In addition, faculty offices on the third floor are being improved and expanded. A comprehensive plan to expand the space studio, shops, and classroom spaces will have to be implemented for the program and the School of Constructed Environments to grow and increase its visibility and reputation.

7. Digital Technology Resources

**Challenge:**
The digital labs on both floors are now maintained and staffed by Academic Technology, ensuring greater access and a higher standard of computing and printing capabilities. All M.Arch. students are required to purchase and use personal laptops. The School shop is equipped with four laser cutters, but to date has not met the goal of obtaining a CNC milling machine onsite in the building that the M.Arch. program inhabits.

**Plan:** A comprehensive plan in conjunction with the Space plan noted is being made for the school to acquire such technologies, as a CNC machine and 3d printer, necessary for a competitive M.Arch. education.

8. Funding for the Design Workshop

**Challenge:** Each year, funding needs to be acquired for supporting the Workshop in order to insure its continued success and to relieve the Director and Dean from the time of the annual search for funding. Students view this unique program as an important aspect of their education and its future must be sustained. The program requires a minimum annual budget of $150,000 to operate and needs continued support and or an endowment in order to be sustained into the future.

**Plan:** This will require additional fundraising, and expanded relations with outside industry professionals. Grants will be applied for to help fund the program for the following year. In addition, the university is being asked to become involved in larger outreach initiatives to sustain the Design Workshop program.

9. Develop and Fund Public Programs: Lectures, Exhibitions, and Publication

**Challenge:** We aim to develop a rich and diverse series of public programs in order to educate students and faculty, attract high-level applicants, and increase the value of the Parsons brand.
**Plan:** In 2007 the then Chair of the Department, Kent Kleinman, established a Director of Public Programs position in order to strengthen the School’s external activities. In that year we established an international symposium series on the future of Interior Design called *After Taste*. The results of the first three years of this symposium series are being published as a book. The first seven years of the Design Workshop program were celebrated in a commemorative publication. The School journal, *Scapes*, continues to be published as a vehicle to advertise the ideas emerging from the School. A new publication on the four graduate programs from the architecture, lighting, interior design, and dual architecture and lighting program’s is currently in the planning stages. This publication, called *Premise*, will highlight the work of the students throughout their thesis year, the contributions of faculty and outside critics, as well as the cultural contexts within which the work is created. This new journal, other established publications, and other public programs at the School require funding in order to meet the $30,000 plus combined budgets of these initiatives. This year the Michael Kalil Endowment for Smart Design fellowship and project grant program, concentrating on ecologically literate design, will start again after a one year hiatus. The mission of the Kalil Endowment is to promote understanding of the design intersections between nature and technology and to foster a heightened sense of responsibility for increasing the sustainability of all design fields. The activities of the Kalil Endowment honor the legacy of Michael Kalil and advance socially meaningful and ecologically responsible design as a core value of Parsons as well as the other divisions of the university. The new Parsons website, currently being built, will greatly increase our ability to present public information about the program in a dynamic and interactive way.

10. Foster and Fund Faculty Initiatives

**Challenge:** The M.Arch. program and the School continues to attract prestigious faculty, and to help existing faculty develop their teaching and research. The full and part-time faculty of the school need to be supported in their research and inquiry in order to have a research as well as practice based faculty and in order to continue to attract the caliber of faculty required to have a competitive, reputable institution.

**Plan:** The University is committed to hiring more full-time faculty, and to instituting formalized procedures for faculty review and promotion. The School has benefited from this program. In addition, the university has recently initiated a number of programs to support faculty research through grants. A number of School faculty have been recipients of those grants. The annual budget for faculty grants at the School is $45,000. The faculty at the school will have to apply for these grants and use them in accordance with school policy and the trajectory of their research.
2.1 SUMMARY OF RESPONSES TO THE TEAM FINDINGS

The following is a summary of the annual responses to the 2004 Visiting Team Report and accreditation letter that are included in Volume 2, 4. Supplemental Information to this document, along with the annual reports, in sections 4.5 and 4.6. The 2009 APR reflects our continuing commitment to meeting these conditions, and our high standards in maintaining them.

CONDITIONS MET AND WELL MET IN 2003–04 VISITING TEAM REPORT

The 2004 team report found the following conditions met or well met: (1) Architecture Education (Program Responses to the NAAB Perspectives); (3) Public Information; (4) Social Equity; (8) Information Resources; (11) Professional Degrees and Curriculum; (12.2) Graphic Skills; and (12) Student Performance Criteria.

CONDITIONS NOT MET IN 2003–04 VISITING TEAM REPORT

The 2004 team report found the following conditions not met: (5) Human Resources; (6) Human Resource Development.

5. Human Resources
In relation to Human Resources, section 3.6, the NAAB 2004 Conditions state: “The program must demonstrate that it provides adequate human resources for a professional degree program in architecture, including a sufficient faculty complement, an administrative head with enough time for effective administration, administrative and technical support staff, and faculty support staff.”

In 2004 the Visiting Team reported: “The “core” faculty positions (part-time faculty members with stipends) recently added to the department (director of programs, director of publications, assistant to the department director) have greatly enhanced the program. The fact that the total faculty continues to be part time on a yearly contract creates a vulnerability and uncertainty that is not healthy for the program. More “full-time” and “half-time” faculty and administrative positions (Parsons’ definitions for appointments that include benefits) on multiyear contracts are needed for the well-being of a professional accredited program.”

Since the 2004, the “core” faculty has greatly expanded as outlined below. In the Response to the 2007 Annual Report, his section was deemed, “Satisfied, no further reporting required.” In summary, the following changes have occurred:

William Morrish will join the School as Dean of the School on July 1, 2009, replacing Kent Kleinman. In 2008 David Leven was appointed the Director of the Master of Architecture Program, replacing David Lewis, who remains on the full-time faculty as Director of the Design Workshop. In 2007 Brian McGrath was appointed Assistant Professor of Urban Design, and the former Chair of the Department, Peter Wheelwright, returned from sabbatical as a full-time faculty member. Joanna Merwood-Salisbury was named an Assistant Professor in 2005.

In 2008 the Department of Architecture, Interior Design and Lighting merged with the Department of Product Design to form the School of Constructed Environments as part of a larger restructuring on the part of Parsons The New School for Design. There are a total of eighteen full-time faculty in this School, and searches are underway for two additional full-time faculty.
6. Human Resource Development
In relation to Human Resources Development, section 3.7, the NAAB 2004 Conditions state: "Programs must have a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program."

In 2004 the Visiting Team reported: "The faculty is not tenured or tenure track. The lack of multiyear appointments and the precariousness resulting from uncertainty of reappointments could threaten institutional stability through the loss of faculty continuity. The faculty, including adjunct members, is also eligible for development grants and support for travel to academic conferences. The faculty appears disconnected from other graduate divisions of the New School in its recognition as a professional school with unique characteristics. Faculty members expressed concern regarding lack of opportunities for participation in the university's strategic planning. The university administration reported a plan to hire more full-time faculty members, which has not come to fruition. Student development is adequate and is addressed in other sections of this report."

In the Response to the 2007 Annual Report, this section was deemed, “Satisfied, no further reporting required.” In summary, the following changes have occurred:

In 2006 the university began implementing a major change in the qualification and support of full-time faculty, establishing clear criteria for long term employment and tenure. The Dean, the Director of Academic Affairs, the Director of the Master of Architecture Program, the Director of the Design Workshop and two other full-time faculty members actively teaching in the graduate architecture program are now in tenure/tenure track positions. This is a substantial change that provides the program with much greater stability.

In 2005 The New School entered into an agreement with the United Auto Workers to unionize the part-time adjunct faculty. This agreement, which is in the process of being renegotiated, provides substantial continuity from year to year for the part-time faculty, which make up the substantial portion of faculty in the program. The unionization of the adjunct faculty provides a clear set of criteria for development, support and continuity for the majority of faculty in the program.

As part of the reorganization of the Department into a School, a new committee structure was inaugurated. This structure relies on the active participation of all members of the full-time faculty and many members of the part-time faculty. The committees are: Executive, Admissions, Public Programs, Curriculum, and Facilities. Each School committee sends a representative to a parallel parent committee at the Parsons level. This structure provides vastly increased opportunities for connection with other graduate divisions at The New School, and for faculty members to participate in Parsons’ and the university’s strategic planning.

CRITERIA NOT MET IN 2003–04 VISITING TEAM REPORT

The 2004 team report found that all criteria were met by the M.Arch program. No deficiencies were reported by the visiting team.

CAUSES FOR CONCERN IN 2003–04 VISITING TEAM REPORT

The 2004 team report found the following causes of concern: (2) Program Self-Assessment; (7) Physical Resources; (9) Financial Resources.
2. Program Self-Assessment
In relation to Program Self-Assessment, the NAAB states: "The program must provide an assessment of the degree to which it is fulfilling its mission and achieving its strategic plan."

In 2004 the Visiting Team reported: “This condition has been met, but with concern. While the team, in general, saw progress in the self-assessment arena, this condition clearly has room for improvement. While positive growth and change over the last 5 years is evidence that self-assessment processes are occurring, a more formal and documented program is encouraged. At present, the self-assessment process tends to be largely informal. Therefore, self-assessment has not materialized as a regular form of communication. The team is heartened by the existence of an external advisory board, but is disappointed that it has not been more fully utilized as a tool for assessing the academic direction of the program. The team would encourage the advisory board to meet on a regular basis and address issues regarding the direction of the program and advice on the formulation and execution of the department’s strategic plan, particularly in light of the integration of the Interior Design and Lighting Programs. In addition, we would highly encourage the development of both a student and alumni/ae board, with one of their charges being a careful, ongoing assessment of the overall curriculum as well as of the program direction. Such efforts will require financial support.”

The Response to the 2007 Annual Report noted, “The program’s attention to the overall need to institutionalize and regularize self-assessment is to be commended; no further reporting is required at this time.” In summary, the following changes have occurred:

Since 2004, the program, Parsons and the University have continued to engage in a substantial reexamination of its self-assessment practices, establishing a clear set of criteria for course and program development or changes. Part of these academic changes included both School-wide and Parsons-wide curriculum committees that review all new courses, programs, and academic changes. These committees are made up of faculty representatives, including the Director of Academic Affairs, to advise, comment, and approve curriculum changes to all programs, including the accredited Master of Architecture.

The Student Council of the School of Constructed Environments, on which one M.Arch. student from each year sits, has continued to meet regularly with the administration to outline areas of concern and places for development, and has been critically important in the search for all new faculty positions.

7. Physical Resources
In relation to Program Self-Assessment, the NAAB states: “The program must provide physical resources that are appropriate for a professional degree program in architecture, including design studio space for the exclusive use of each full-time student; lecture and seminar spaces that accommodate both didactic and interactive learning; office space for the exclusive use of each full-time faculty member; and related instructional support space.”

In 2004 the Visiting Team reported: “The incorporation of the third floor to accommodate the planning and achieved growth has contributed greatly to the well being of the program. However, lack of adequate space is still a critical issue that continues to affect teaching and learning in a negative way. Critical space needs mentioned by the faculty and students and observed by the team are as follows: —Larger shop for more equipment and workspace for model building
— More space adjacent to studios for pin-ups, critiques, exhibitions, and model building
— Faculty office space
— Classroom space
— Lecture room/assembly space. There is no room where all students and the faculty of the school can meet together at the school's facility.
— Library space. At present the Gimbel Library is crowded. Expansion of this University facility will be an asset to the program.”

The Response to the 2007 Annual Report noted: “While the program has clearly made an effort to address this cause for concern, it is necessary to continue reporting on these developments.” In summary, the following changes have occurred:

The shop is now equipped with a total of four laser cutters and the ventilation has been improved.
The design studios on both floors of 25 East 13th Street are undergoing a major renovation during the summer of 2009 in order to utilize the space more efficiently, and to provide for more space for pin-ups critiques, exhibitions, and model building.
The program’s Design Workshop team is undertaking this project under the supervision of David Lewis. As part of this project, the existing traditional drafting tables will be replaced by adjustable height work-stations, new storage units, and new chairs. The studio space itself will be comprised of more communal spaces for formal critiques and informal meetings and work sessions. There will also be a new stair connecting the second and third floor studio spaces. The stair will be constructed in the summer of 2009 and will be installed the following summer. The result will not only be of high quality work-space, it will also act as a physical demonstration of the program’s agenda.

Two classrooms (205 and 206) have been renovated complete with educational technology packages (audio and visual). In addition, the provision of teaching equipment including laptops and digital projectors has been improved through better integration with the Parsons Academic Technology Center.

Funding is in place and planning is under way for a Light and Energy Lab at SCE. The lab already contains a Heliodon for tracking the path of the sun in physical models and will be joined by other conventional energy commissioning tools along with a series of hands-on modeling tools developed specifically for the school. This lab will allow students at SCE and the M.Arch. program to analyze their projects in terms of energy and light parameters.

The Sheila C. Johnson Design Center has been completed, with galleries, lecture rooms, meeting rooms, a 20th Century design archive, and public assembly spaces for use by all Parsons students.

Three new faculty offices have been created on the third floor for academic advisors and program directors.

9 Financial Resources
In relation to Program Self-Assessment, the NAAB states: “Programs must have access to institutional support and financial resources comparable to those made available to the other relevant professional programs within the institution.”

In 2004 the Visiting Team reported: “The program has received funding to improve several of the issues identified in the 1999 VTR. In particular, it has received some increases in financial resources in order to accommodate the planned growth and to support and initiate programs (for example public programs, publications, and the design workshop). In
addition, the funds from the Kalil Foundation have created a significant focus in the
curriculum on sustainability. The increase of financial resources is still a critical need for the
program in order to fund areas such as these:
—Financial aid to attract good students
—Technical support for the computer facilities in the studios
—Better output computer systems and hardware (plotters that work, paper available, and a
quick turnaround)
—Longer hours of access to the studios
—Enhanced shop equipment (for example, laser cutters).”

The Response to the 2007 Annual Report noted: “Continued reporting is advised with special
attention on whether the additional funds allocated in 2006 and 2007 have been retained in
the base budget for the program. Also, the program is advised to include information in the
progress of the $3 million campaign for the design workshop and how this initiative relates
to other elements of the university’s development plans.” In summary, the following changes
have occurred:

Due to the current economic downturn the $3 million endowment campaign has
not materialized. We have been successful in annually raising expendable funds to support
the program from individuals, foundations and members of the Board of Governors.
Students in the program are eligible for support from the William Randolph Hearst Endowed
Scholarship Fund for students engaged in socially responsible design projects. In addition,
the School supports the Workshop with intra-university projects such as this summer
of 2009’s renovation of the second and third floors of the programs studio spaces and
furniture.”

Extra funding has been made available to purchase A/V equipment, digital projectors,
cameras, video equipment and other materials for use by faculty and students.

The digital labs continue to receive substantial support from the University with expanded
lab hours and on-hand technical support.

In 2007 the School assumed responsibility for its graduate admissions. This allows for direct
communication with students and more effective allocation of scholarship support. The
School has increased flexibility over the packaging of scholarship aid as well and enhanced
aid packages.

The new and unique dual degree (Master of Architecture and Master of Fine Arts in Lighting
Design) has attracted a significant number of new applicants. A new Master of Interior
Design Program will launch in Fall 2009 and has the potential to attract applicants interested
in utilizing the new faculty, facilities and resources associated with that program.
2.2 SUMMARY OF RESPONSES TO CHANGES IN THE NAAB CONDITIONS

In 2004 the program was accredited based on the 1998 Conditions and Procedures and the 2002 Addendum. In 2004 new NAAB Conditions for Accreditation were issued. In 2008, the 2008 Procedures for Accreditation were issued, and, as of April 1, 2009, the NAAB 2009 Procedures for Accreditation went into effect for all accreditation actions taken after that date. The 2004 Conditions are included in the Guide to Student Performance Criteria that is issued annually to students and faculty, along with instructions on how to access them on the NAAB website. The entire 2004 Report, the 2004 Conditions, and 2008 and 2009 Procedures are available for review at the School office.

The program has responded to the following changes:

CHANGES IN THE NAAB CONDITIONS
New Condition: Studio Culture (3.5, 4.2)
A written policy on studio culture has been established by a committee of students, and is included in the APR, in section 4.2, as required.

Changes to Conditions: Administrative Structure (3.11)
The home institution for the program must be accredited by one of the regional accrediting agencies rather than a “recognized” accrediting agency.
Parson The New School for Design and The New School continue to be accredited by the National Association of Schools of Art & Design (NASAD) and the Middle States Association Commission on Higher Education (MSACHE) respectively.

Changes to Conditions: Professional Degrees and Curriculum (3.12)
The program meets the minimum credit requirements for a Master of Architecture, as well as the requirement for a minimum of 45 credits of coursework with no architectural content.

CHANGES TO STUDENT PERFORMANCE CRITERIA
New Criteria: Sustainable Design (13.15)
This change is addressed in the following courses where “ability” is provided: Design Studio II (PGAR 5002), Design Studio III (PGAR 5201), Design Studio IV (PGAR 5202), Design Studio V (PGAR 5401), Design Studio VI (PGAR 5402), Environmental Technology II (PGAR 5313).

New Criteria: Client Role in Architecture (13.27)
This change is addressed in the following courses: Design Studio IV (PGAR 5202), Professional Practice (PGAR 5523).

Changes to Criteria: Architectural Practice (13.30)
The phrase “trends that affect practice, such as globalization, outsourcing, project delivery, expanded practice settings, diversity and others” has been added. This change is met within the following courses: Design Studio IV (PGAR 5202), Professional Practice (PGAR 5523).

Changes to Criteria: Leadership (13.32)
The phrase, "Issues of growth, development and aesthetics in their communities" has been added. This change is met within the following courses: Design Studio IV (PGAR 5202), Professional Practice (PGAR 5523).

Since the Student Performance Criteria was reduced in the 2004 Conditions for Accreditation from the previous conditions from 37 to 34, several criteria were removed and or folded into other criteria. These criteria from the 2003 APR are: Environmental Conservations (folded into 13.15, Sustainable Design), Building Code Compliance (folded into 13.33, Legal Responsibilities), Detailed Design Development (folded into 13.28, Comprehensive Design), The Legal Context of Architectural Practice (folded into 13.33, Legal Responsibilities), Practice Organization and Management (folded into 13.30 Architectural Practice), Contracts and Documentation (folded into 13.29 Architect’s Administrative Roles), The Context of Architecture.
3.1 PROGRAM RESPONSE

3.1.1 ARCHITECTURAL EDUCATION AND THE ACADEMIC CONTEXT

The accredited degree program must demonstrate that it benefits from and contributes to its institution. In the APR, the accredited degree program may explain its academic and professional standards for faculty and students; its interaction with other programs in the institution; the contribution of the students, faculty, and administrators to the governance and the intellectual and social lives of the institution; and the contribution of the institution to the accredited degree program in terms of intellectual resources and personnel.

The Master of Architecture degree program enjoys a significant position among the many renowned programs within The New School, within Parsons the New School for Design, and within the School of Constructed Environments (SCE). The institutional structure of the university and its various divisions provides the faculty and students of the architecture program with myriad academic opportunities that enrich the academic and professional aspirations of the program. The New School provides the intellectual and social framework against which the Master of Architecture program (and the other programs of the School of Constructed Environments) can check its stated mission. The many programs within the University integrate issues of social justice in their curricula. Further, the University sees environmental justice as a crucial aspect of social justice, and, in alignment with this view, the M.Arch. program embeds an understanding of sustainable design practices into the pedagogy and curriculum.

As a professional degree, the Master of Architecture program maintains its primary responsibility to the discipline, and is reinforced by the wide variety of academic, public, social, and community-based programs available at the university. This interplay between the institution and the program creates a vibrant learning atmosphere for graduate architecture students. The relationships and inter-program opportunities that the M.Arch. degree enjoys at The New School affords the students and teachers the ability to incorporate the work of other disciplines while at the same time reinforcing the field of architecture itself. This interdisciplinarity plays out in various ways, from formal relationships such as the dual degree programs offered between the M.Arch. and Lighting programs (the M.Arch./MFALD Dual Degree, accredited by New York State in 2007), to enrolment in courses in other graduate programs at Parsons such as the MFA’s in Fine Art and Digital Technology, and in graduate programs at other New School Divisions, including Milano, The New School for Management and Urban Policy and the New School for Social Research. For example, M. Arch. students are able to participate in collaborative projects with the Community Development Finance Lab at Milano’s School of Management and Urban Policy where students work with community groups to produce feasibility studies for actual building projects in the city.

The M.Arch. program has benefitted from recent changes to the faculty structure at Parsons. Tenure was introduced in 2006, which has allowed us to hire more full-time faculty who are making significant contributions to the field of architecture through nationally and internationally recognized scholarship and research. The various duties of the full-time faculty are made explicit by the university and reviewed regularly. They include: service (to the program, the school, and the community), research (into one’s field of interest and/or professional practice in the case of architecture) and creative practice (one’s teaching). This distinguished group of tenured and tenure-track instructors is increasing the reputation of the school as an important voice in architectural academia. At the present time, there are two tenured faculty and six faculty who are in the process of tenure review.

In 2005 the part-time faculty voted to join the United Auto Workers Union. Unionization has meant that the part-time faculty is now subject to rigorous and standardized performance
criteria. It has lead to greater recognition of the contribution of part-time faculty members, and thus more continuity from one year to the next.

Both full-time and part-time faculty members are evaluated on a regular basis. All faculty members are evaluated by the students of the classes they teach. These evaluations are referenced regularly in order to understand the students’ perspectives on the faculty who instruct them. Each full-time faculty member’s accomplishments, goals, and current work are discussed with the Dean of SCE annually in order to assess progress and set future goals. Many full-time faculty members are licensed architects who are required by the New York State Department of Education Board of Licensure to complete 36 hours of continuing professional education within a three-year period.

The students in the M.Arch. program are held to the highest academic standards and are supported by an institution that requires them to achieve these standards. All graduate students at Parsons are required to maintain a B average during each academic year. Failure to maintain this standard results first in a period of probation, and then dismissal from the university. Other methods of maintaining high academic standards are annual portfolio reviews, and student submissions to awards and scholarships. Students have submitted their work to the Center for Architecture Local Schools of Architecture Exhibition, the Queens chapter of the AIA, The Parsons Dean’s Archive, Snøhetta architects internship competition, and to various exhibitors needing student assistance with installations.

Students in the M.Arch. program utilize many university-wide resources and facilities, beyond what is available in the School of Constructed Environments. As the design division of The New School, Parsons is equipped with a variety of shops and computer facilities which M.Arch. students may use. For example, available to the students are the metal shop in the Master of Fine Arts program, the non-ferrous metal, 3d printer, and other prototyping shops in the Product Design program, and the communal computer labs at Arnhold Hall and the Print Output Center at 55 W 13 Street, and at various satellite labs. All of the labs are staffed, supplied, and administered through The New School’s Academic Technology, which also maintains a campus-wide wireless network.

Students and faculty also make use of gallery and exhibition spaces, and libraries and archives of the University. The Kellen Archives of 20th Century Design at the Sheila Johnston Design Center is an important resource for SCE and M.Arch. students to contextualize the work that they study and produce in the programs. This new space, designed by Lyn Rice Architects and winner of numerous design awards, is essentially the urban quad of The New School and Parsons campus. It provides the school with 6,000 square feet of gallery space, as well as meeting and auditorium spaces that engage the community, the faculty, and the students. The Kellen Gallery at 66 5th Avenue is programmed for student produced exhibitions, and the Aronson Gallery at 2 W 13 Street attracts international design shows. In addition, students and faculty have access to a consortium of libraries including The New School’s Gimbel Art and Design Library, the Fogelman Social Science and Humanities Library, the Visual Resource Center, Scherman Music Library, and Donghia Materials Library; New York University’s Bobst Library; and the Cooper Union library.

New York City also provides an intellectual vigor as well as great urban, architectural, and infrastructural examples from which students can learn and gain inspiration. Downtown Manhattan contains museums, theaters, and world-renowned gallery districts in the neighborhoods of Soho and Chelsea. Students also have numerous opportunities for internships while in school in the small medium and large architecture firms that populate the city, as well as research assistantships during school and in the interim periods between semesters with faculty who have received grants for special projects. Faculty can also take any course that they want free of charge while at The New School.
Finally, M.Arch. students benefit from the intellectual energy supplied by the numerous institutes and centers around the University that are populated by leading urban thinkers, including: the India China Institute, the Tischman Environment and Design Center, the Center for New York City Affairs, the Community Development Finance Project, the Institute for Urban Education, the Vera List Center for Art and Politics, and the Parsons Institute for Information Mapping. Many M.Arch. students take courses and or participate in programs around the city and the world that these institutes initiate and bring their architectural skills to their projects.

While learning form and contributing to the intellectual life of the institution is paramount, the mechanisms by which governance and organization occurs are critical. New models of governance are in formation across The New School, with a desire to move away from the former model of autonomous stand-alone schools with top-down administrative systems. At SCE, the students, faculty, administrators, and staff all work together to govern the school. The Student Council is the main student-run body that governs decision-making at the school. Both students and faculty participate in university-wide committees so that their voice within a wider academic community is always heard. The M.Arch. program contributes to the social life at the university in parenting with the other programs at SCE to stage a comprehensive exhibition of graduating students’ work at the end of each year.

3.1.2 ARCHITECTURAL EDUCATION AND THE STUDENTS

The accredited degree program must demonstrate that it provides support and encouragement for students to assume leadership roles in school and later in a profession, and that it provides an environment that embraces cultural differences. Given the program’s mission, the APR may explain how students participate in setting their individual and collective learning agendas; how they are encouraged to cooperate with, assist, share decision making with, and respect students who may be different from themselves; their access to the information needed to shape their future; their exposure to the national and international context of practice and the work of the allied design disciplines; and how students’ diversity, distinctiveness, self-worth, and dignity are nurtured.

Parsons, SCE, and M.Arch. students come to school from across the country and from other countries, such as Jamaica, Sweden, Israel, China, and Peru. This global cosmopolitan reach creates a learning atmosphere where students learn about difference and various types of socially and esthetically derived approaches to creativity.

A supportive, diverse, and collaborative learning atmosphere is vital to the program’s mission to imbue graduate architecture students with a deep understanding of the built, technological, social, and natural environments. Given this pedagogical aspiration, where the pragmatic skills of architecture practice are taught alongside social and environmental concerns, the studio and the curriculum must embody the same ideals, and students must be invited to participate in their formation and furtherance.

The 2009 Design Workshop’s renovation of the two floors of the school embodies these ideals. Students and faculty were involved in the research, design, and building of the new studio workspaces. This effort and final product represented a total collaboration and rethinking of the former studio model in order to address the issues of space allocation, new practice, and education pedagogy, community building and student ownership, and to meet the goals of future working patterns within the School of Constructed Environments and its other programs.

Small class sizes, high teacher-student ratios, an open loft space within which all studios are located, and an emphasis on collaboration research, analysis, and design practice add up to a close-knit M.Arch. program with close relationships to the three other disciplines in the School of Constructed Environments. Students are supported by an academic advisory staff.
working closely with the program director to help students realize their particular interests and to maintain the high standards expected of them. This staff as well as the program director meet with students formally and informally to discuss their concerns. This supportive atmosphere provides students with information and encouragement to make decisions about their individual course through the M.Arch. program.

Electives are an important part of the curriculum, allowing students to tailor their curricular agendas. Since the electives in the three year M.Arch. curriculum can be taken either in the School of Constructed Environments or at other programs around the university, students can decide whether to fill out their M.Arch. degree with work in various other design disciplines or within such other areas as Management and Urban Policy, Social Research, Fine Arts, or other programs in The New School. Applied learning in certain studios (the Design Workshop in particular), foster group discussion and democratic decision-making.

The SCE student council (also described in section 3.1.1) is the official instrument that allows students to actively participate in academic decision-making. Student council members propose events, voice curricular desires, and report on technical issues in the shops and facilities through their representatives (one from each year) and then vote on the proposals. While there is no formal AIAS group, at the present time, active in the School, this student governing body takes on the responsibilities that an AIAS group would perform.

The SCE Studio Culture Policy (APR 4.2) and Diversity Policy were written and ratified by the student council. This policy testifies to the efficacy of the student council and of the School’s emphasis on cooperation, sharing, respect, and diversity in the studio and in the culture at large. It looks at the studio as a microcosm where pedagogy and practice are seen as one and the same. It breaks out the issues into 6 main points — working environment, diversity, social pedagogy, time management, reviews and critique culture, and evaluation — and calls for an annual policy assessment so that the policy can remain current year to year. This policy spans the spectrum of positive studio ideals from the general such as respect for others, to the specifics of recycling and responsible material usage. The process by which this policy was written was so successful it is becoming a model for the formulation of other such initiatives at the school.

The SCE Diversity Policy (APR 3.4) draws on the Parsons Diversity Policy, written up by the new Parsons Diversity Initiative office, in order to create a diverse body of students, faculty, and staff. The Parsons Diversity Policy relates to hiring, admissions, retention, and support of students from under-represented backgrounds. In addition, the M.Arch. curriculum fosters the valuation of diversity as a social characteristic and puts it into play in its admissions process. The location in New York City of the programs and the heterogeneity, diversity, and density of the metropolis reinforces the value of such a polycultural milieu for learning and for architecture. The pedagogy also reinforces the value of diversity in required courses that look at current issues as they impact architecture, such as Issues and Practices of Modern Architecture, Imagining New York, Nature in Environment, and the Urbanism Colloquium. These courses foster critical thinking as it relates to diversity in architecture and urbanism. Most of the electives shared by all programs adopt the social mission of the university as well as the ecological consciousness that runs as an undercurrent through much of the M.Arch. and SCE curricula. Finally, as the program continues to mature, there will be an emphasis on international programs where Parsons M.Arch. students will partner with students from institutions from other countries in parallel cultural exchanges.

Information resources and support structures are important aspects of the Parsons M.Arch. education. The Gimbel Art and Design Library contains approximately 66,000 titles and a host of research database resources from architecture and design that students can access to learn everything from historical, theoretical, and technical issues of architecture and design to current national and international work and trends. Students can also research the
architecture and urbanism of New York City and the various firms, practices, and advocacy groups that make up the local community and potential job market. The Academic Advisor, Program Director and Dean advise students on summer and post graduation job opportunities, and staff post notices on the job listings bulletin board that is accessed by current students and graduates. In addition, students are notified of programs, internships, and competitions that are available at various stages of their education.

Since Parsons is located in downtown New York City, there is a close proximity to the art world, design oriented institutions, and the constant presence of prominent international urban, architecture, and design figures. Students participate in this architecture community but the program and school goes farther to ensure that students are exposed to practitioners, trends, technologies, and related design disciplines and consultants. Through workshops run by engineers, artists, designers, or participation in critiques by these practitioners, students gain an understanding of the pragmatics, theories and forces that come to bear on the profession. In addition, the program stresses time management so that students balance their time and engage the various cultural events and social opportunities around the city and Metropolitan Region. Students can also participate in the International Contemporary Furniture Fair through a project that is sponsored by the school each year. Additionally, the programmatic structure of Parsons and of the School of Constructed Environments is by design, interdisciplinary. Master of Architecture students learn through programs and proximity the importance of collaboration with other design disciplines.

Of the many lecture series at the New School, the Public Programs Committee at SCE runs a lecture/tour/exhibit series in which each program — Architecture, Interior Design, Lighting Design, and Product Design — sponsors two of each of the above categories. This makes for a heterogeneous program of prominent speakers from various design fields, valuable tours around the city (called On Site Insight Tours), and a continuous program of exhibitions at the school. In addition, the Aftertaste symposium, led by the Interior Design program brings together diverse participants to a weekend-long gathering each spring who describe through their work, the breadth and possibilities embedded in the allied design disciplines at Parsons.

### 3.1.3 ARCHITECTURAL EDUCATION AND REGISTRATION

The accredited degree program must demonstrate that it provides students with a sound preparation for the transition to internship and licensure. The school may choose to explain in the APR the accredited degree program’s relationship with the state registration boards, the exposure of students to internship requirements including knowledge of the national Intern Development Program (IDP) and continuing education beyond graduation, the students’ understanding of their responsibility for professional conduct, and the proportion of graduates who have sought and achieved licensure since the previous visit.

Since one of the primary goals of the Master of Architecture program is to equip its students with a professional architecture degree, the curriculum is structured to prepare them for professional internship and registration. The curriculum builds upon each successive semester, always with an eye toward the NAAB performance criteria, internship, and eventual licensure. The construction and technology courses, professional practice, and comprehensive studios are designed to meet New York State licensing requirements and focus on preparing students for their professional internship by giving them direct experience with building and infrastructural systems. Public health, safety, and welfare are emphasized in both technology and design studio courses, especially with the program’s focus on sustainability and environmental consciousness in design. The Professional Practice course, taken in the final year of the M.Arch. program, introduces students to the practice of architecture, focusing on professional conduct, contractual and legal issues, ethics, and social responsibility. Matters relating to the Intern Development Program and continuing education are explained in this course in order to prepare students for employment after
graduation and licensure after their internship. In this class, distinguished practitioners present their practices and discuss professional issues with the students so that M.Arch. students can understand the types of practices available to them after graduation, after licensure, and eventually self-employment. Students are also instructed by many licensed architects, who in New York State must complete 36 hours of continued education in order to maintain licensure. This fact, composed with the various internship opportunities throughout the faculty and the city, expose students to the pragmatics of practices and the necessities for registration.

3.1.4 ARCHITECTURAL EDUCATION AND THE PROFESSION
The accredited degree program must demonstrate how it prepares students to practice and assume new roles and responsibilities in a context of increasing cultural diversity, changing client and regulatory demands, and an expanding knowledge base. Given the program’s particular mission, the APR may include an explanation of how the accredited degree program is engaged with the professional community in the life of the school; how students gain an awareness of the need to advance their knowledge of architecture through a lifetime of practice and research; how they develop an appreciation of the diverse and collaborative roles assumed by architects in practice; how they develop an understanding of and respect for the roles and responsibilities of the associated disciplines; how they learn to reconcile the conflicts between architects’ obligations to their clients and the public and the demands of the creative enterprise; and how students acquire the ethics for upholding the integrity of the profession.

The M.Arch. curriculum is primarily directed at preparing students for professional practice. The Design Workshop and the Comprehensive Studio (Studio IV), Thesis Studio (Studio VI) and the Professional Practice class all address the issues of client involvement in projects, administration of projects, zoning and code regulations, detailing, engaging consultants who incorporate current technologies and methods in their work, as well as the social dimension of architecture.

Studio III confronts the concerns of the environment and sustainable methods and technologies, issues that are coming to bear heavily on contemporary practice. This studio, newly termed the Integrated Studio (previously the Hybrid Studio) couples Lighting Design students with M.Arch. students and uses their respective disciplines to learn from one another but also focuses largely on envelope and energy usage and production in buildings.

The Design Workshop is the epitome of a studio imagined as applied research. Here students work with a not-for-profit client with a real — and often limited — budget to design a project and then in the summer months build it. Students earn credit and receive a small stipend for their work in the summer, but the primary value is in the start-to-finish experience that often exceeds the parameters of most professional projects and jobs. Students learn not only to work closely with one another, but also to engage and collaborate with consultants, suppliers, and subcontractors.

Professional consultants are bought in to work with the students in both the Comprehensive Studio and the Thesis Studio (Studio IV and VI respectively), exposing them to the pragmatic issues of practice and to allied disciplines such as structural and mechanical engineering.

The Professional Practice course, taken in the final year of the M.Arch. program, introduces students to the practice of architecture, focusing on professional conduct, contractual and legal issues, ethics, and social responsibility. Matters relating to the Intern Development Program and continuing education are explained in this course in order to prepare students for employment after graduation and licensure after their internship. In this class, distinguished practitioners present their practices and discuss professional issues with the students so that M.Arch. students can understand the types of practices available to them after graduation and after licensure and eventually self-employment.
In preparation for post-graduate job-seeking, students are required to submit their work for external review during annual Portfolio Reviews. These sessions, run by a panel of full and part-time faculty, focus on graphic design, the clarity of the work presented, as well as resume writing and layout.

The proximity of Parsons to hundreds of small and large architecture, design, consulting, and engineering firms in New York allows students to visit offices during formal office visits (in the Public Programs On Site Insight tours), and to see professional architects give lectures and participate in the academic life of the school. Since there is such a diversity of practices in New York, students are exposed to scales of practice from large corporate firms to design/build and industry-based firms. Since all of the design faculty are actively engaged in practice in New York, knowledge of the profession and internship opportunities are also extended to the students in less structured ways as part of the general culture of the program.

The Parsons Office of Career Services holds the Internship Fair, where students can apply for internships with companies in New York City, and a spring Career Day where students can meet potential employers and receive advice on their portfolios and resumes. This office also offers assistance to students after graduation via a career services blog, an online job board, and career counseling. The SCE academic advisor and the program director help give the students advice regarding internships, employment, and programs. Finally, SCE reaches out to its extensive list of alumni to publicize events, public programs, and new appointments, as well as to invite them to symposia and reviews. The Parsons Development Office organizes an annual Alumni Evening to bring alumni and current faculty and students together.

3.1.5 ARCHITECTURAL EDUCATION AND SOCIETY

The program must demonstrate that it equips students with an informed understanding of social and environmental problems and develops their capacity to address these problems with sound architecture and urban design decisions. In the APR, the accredited degree program may cover such issues as how students gain an understanding of architecture as a social art, including the complex processes carried out by the multiple stakeholders who shape built environments; the emphasis given to generating the knowledge that can mitigate social and environmental problems; how students gain an understanding of the ethical implications of decisions involving the built environment; and how a climate of civic engagement is nurtured, including a commitment to professional and public services.

Due to their immersion in the progressive and liberal tradition of the New School, Parsons students graduate with a finely tuned sense of the role architecture plays in the wider social and ecological realm. As demonstrated by the course descriptions in this section, this value permeates the entire M.Arch. curriculum. Additionally, the studios and lectures tap into the cross-section of economically and culturally diverse neighborhoods in the Metro region such as Red Hook in Brooklyn, the Bronx, Harlem, Elizabeth, Newark and Hoboken, New Jersey. In this regard, the project locations, programs, and lectures reveal an explicit educational agenda that prioritizes diversity and embeds an understanding of the connections and relevance of local and global interests.

The second semester Housing Studio (Studio II) addresses issues of community, public and private space; diverse racial, social, and age populations and their respective patterns of living; and the impact of architecture on the urban condition. In this semester, students are also required to take a seminar course called Nature in Environment, a class that looks closely at environment, life cycles of patterns and products, and the local and global impact of human inhabitation on the planet.

The third semester "Natural Systems" studio (Studio III) stresses the consideration and
integration of the built and natural environment in design thinking. Supported by an intensive *Environmental Technology* class that is taught by consultants from leading environmental technology firms, this studio engages the critical issues of energy usage and production in architecture, site selection and environmental orientation, and infrastructure and waste streams. As described above, the fourth semester *Design Workshop* focuses on serving underserved social groups, teaching students about architecture’s commitment to civic engagement.

The spring semester of the second year contains the *Comprehensive Studio* and the *Design Workshop (Studio IV)*, both studios that engage the totality of practice and the production of documents and or the actual project. The *Design Workshop*, with its focus on non-profit and often underserved social groups, teaches students about architecture’s commitment to civic engagement. *Construction Technology* and the second *Structures* class augment the studios in this semester by using pieces of the studio projects as pedagogical models for analysis and design.

The final year of the three-year M.Arch. program expands the program focus on the city. *Studio V* invites a prominent practitioner to lead a studio that is based in his or her interests, with the directive that larger urban issues are brought to bear on current discussions about the city, the environment, and architecture. Practitioners who have taught this class are Henry Smith-Miller from Smith-Miller Hawkinson Architects, Andy Bernheimer and Jared Della Valle from Bernheimer Della Valle Architects, Rob Rogers and Jonathan Marvel from Rogers Marvel Architects, Adam Yarinsky from Architectural Research Office, and, in the Fall 2009, the two studios will be led by Dan Wood and Amale Andraos of Work Architecture Company and Charles Renfro from Diller Scofidio Renfro Architects. This studio’s connection to the history and current social and environmental conditions of the global and local city is established through the Urbanism Colloquium also known as Theory of Urban Form. In this class, a range of themes about the city are discussed and prominent urbanists are invited to lecture and discuss their ideas with the students. Recent speakers in the Colloquium course are Nicolai Ourrousoff of the New York Times, the Landscape Urbanist Charles Waldheim, Grahame Shane, author and professor at Columbia University, Brian McGrath of The New School, and Keller Easterling, architect and author from Yale University.

The final studio in the M.Arch. sequence, and the culmination of the M.Arch. program is the *Thesis Studio (Studio VI)*. In this studio, students put into play all that they have learned toward the development of a project that encompasses the social and environmental issues facing the contemporary city. Students’ thesis projects take very seriously the multi-faceted forces and actors that affect the contemporary built environment. *Professional Practice*, the last required seminar course in the M.Arch. curriculum, runs concurrently with the *Thesis Studio* and, while looking at the various aspects of practice, also examines the historical and current roles of architecture, as well as the ethical dimension of the profession. These two courses, *Thesis Studio* and *Professional Practice*, exemplify the marriage of pragmatism and speculation, as they address the concerns of society and culture that the program espouses.
3.2 PROGRAM SELF-ASSESSMENT

3.2.A DESCRIPTION OF THE SCHOOL’S SELF-ASSESSMENT PROCESS

In 2008 the position of Director of Academic Affairs was created in order to coordinate the curricula and hiring within all School programs, in consultation with the Directors of each program, and with the Dean. The M.Arch. program Director and the Director of Academic Affairs meet regularly to assess the particulars of the curriculum against the program’s mission statement.

The New School has instituted a variety of internal self-assessment procedures and committees (outlined below) to ensure the participation of faculty and students in maintaining the mission of the program.

Executive Committee Meetings
These meetings are held on a weekly basis during the semester. The Committee’s purpose is to review all aspects of School operations. Regular topics of discussion include curriculum planning, public events, special projects, budgets, staffing, and academic policy.

Faculty Planning Meetings
At the beginning of each semester the M.Arch. Director meets with all faculty members to plan for the upcoming semester. Topics discussed include changes to the curriculum, course syllabi, scheduling, and special events.

Program-wide Meetings
During the course of the academic year meetings are held gathering all students in the Master of Architecture program together to meet with the Director and the Dean. These meetings provide an opportunity to discuss upcoming events and issues, and hear concerns and plans of the students.

End of Year Faculty Reviews
At the end of each year, the Director of the M.Arch. program reviews the faculty evaluations for each course taught during the previous year. Review of general faculty performance, recommendations for course content, and teaching effectiveness are subsequently discussed during individual conferences (see Curriculum Evaluation Meetings below).

End of Year Full-Time Faculty Reviews
At the end of each academic year, each full-time faculty member presents the Dean with a Faculty Self Evaluation and Annual Record of Teaching, Scholarship, and Service form. The Dean reviews the form, interviews the faculty member and sends a review to Parsons for evaluation. This process provides an opportunity for the faculty member to assess his or her curricular, scholarly, and service goals and for the Dean to evaluate the performance of the faculty member.

Curriculum Evaluation Meetings
The Director of the Graduate Program oversees the development and implementation of the curriculum—in relation to the mission statement—in consultation with the Dean and the Director of Academic Affairs. Prior to each semester, the Director meets with faculty responsible for each course in the curriculum. Larger series of curricular meetings are held with the Dean and the Director of Academic Affairs, and are dedicated to coordinating the content of studio, history/theory, or technology courses, and inter-programmatic initiatives.

Course Evaluations
At the end of each semester, each course (both studio and non-studio) is evaluated by the students using course evaluation forms (see Appendix). Course evaluations are filled out
anonymously by each student during designated class times at the end of each semester, but before final grades are determined. These evaluations are collected by the Administrative Assistant to the Director. The Dean, Director, Director of Academic Affairs, and relevant faculty members read the evaluations after grading for the semester has been completed.

Course evaluations are used to assess curriculum (course content, organization, methodology, and assignments) as well as to evaluate faculty performance. Criteria include lecturing ability, commitment, and classroom organization. Students are periodically invited to comment on the effectiveness of this evaluation procedure.

Mid-Year Portfolio Reviews
Each year, all students in the M.Arch. program take part in a portfolio review. In 2003, the process was called Level Reviews and was changed from full-scale exhibition to a portfolio review format. Portfolio submissions follow written requirements distributed in the fall semester. A portfolio review committee reviews all portfolios and makes recommendations to the student according to strengths and weaknesses. This review process allows students to receive feedback independent from an individual studio and provides the opportunity to develop portfolio production and presentation skills.

Student Council
A committee of student representatives from each undergraduate and graduate class year, faculty representatives, and the Dean meet four times a semester to discuss departmental policy, facilities, and concerns about the program. The student representatives constitute an advisory group and prepare the agenda for the meetings in consultation with their classmates.

3.2.B FACULTY, STUDENTS’, AND GRADUATES’ ASSESSMENT OF THE PROGRAM’S CURRICULUM

Parsons is committed to the external reviews and assessments of programs as a critical part of a program’s development and change, and as an important way to connect to a wider community of designers and architects.

Advisory Board
Beginning in the spring of 1993, an advisory board was established to evaluate the architecture department’s objectives and future directions, to help identify and implement professional opportunities for students and alumni, and to foster a productive relationship between Parsons and the profession. With the formation of the School of Constructed Environments and the consolidation of the architecture, lighting, interior design, and product design programs into one unified school, the advisory board is being rethought and will be reconfigured to reflect the makeup of the school relative to each of the four disciplines. This board is currently being discussed by the directors and the dean and will be formulated during the 2009-2010 academic year. In the meantime the Parsons Board of Governors is the acting advisory board for the School of Constructed Environments and the Master of Architecture program. The current members of this board are:
— Allan Wantzenberg
— Tess Dempsey
— Jimmy Gubelman
— Victoria Hagen,
and they advise the school and program on various academic, curricular, public programs and initiatives, as well as on facilities and intra-university conditions and relationships.

Alumni/ae Participation
Since graduating its first class in 1993, the M.Arch. program has welcomed the participation of alumni/ae. They participate in student career advising, fund-raising and coordinating
Graduation Exhibitions
In years past, there has always been graduating students shows at the School’s own gallery at 25 East 13th Street as well as at the Parsons student gallery space at 66 5th Avenue. The Parsons show also included BFA student work as well as M.Arch. work. Both shows were important opportunities for the programs to assess the work that had been produced throughout the year. With the consolidation of the School, the end of year show was comprised of work from all four programs for the first time in 2009. Students and faculty from the four programs were instrumental in designing and constructing the show and, as a result, the show was instrumental in galvanizing the school. The exhibition also enabled the programs to present the student work to the other programs, to Parsons and New School programs, as well as to the larger New York design community. Publicized by posters and invitations, the event was well attended and will continue as the future end of year exhibition of the School. Members of the academic and professional community are invited to comment on the show and several alumni have taken it upon themselves to do so.

Student Feedback
The students are asked for their opinions and feedback regarding the curriculum in their individual course evaluations, which are taken very seriously in determining courses and curricular shifts. Students also voice their concerns at the Student Council and in informal meetings with the Program Director.

3.2.C DESCRIPTION OF THE INSTITUTION’S REQUIREMENTS FOR SELF-ASSESSMENT

Institutional assessment occurs through specific survey and tools, and also through the work of standing committees. The Office of Alumni Relations is developing a survey for Parsons graduates. Parsons Career Services surveys members of the previous year’s graduating class (AAS, BBA, BFA, MFA) every March. The focus is on their employment status and where and how they found employment after graduation. Career Services works with Institutional Research to analyze the data. The data is then distributed to school deans, the Dean and Associate Dean of Parsons, and to the Office of Alumni Relations. The Middle States Report of 2008 (Assessment of Student Learning) provided an opportunity for us to review our mechanisms going forward. In addition, the guidelines set forth by the North American Schools of Art and Design (NASAD) has necessitated our institutional review of all recent programs in order to apply for and receive full financial approval for our more recently instituted degree programs. Lastly, Parsons is undergoing a comprehensive review of its undergraduate programs (called “Undergraduate Review”) in order to align the programs with the New York State (NYSED) and NASAD standards, to rationalize programs and resources where beneficial, and to reconsider how degree programs embody our divisional commitment to certain core values such as diversity, art and design as forms of civic engagement, the urban and natural environments. The work of this task force, amongst a variety of tasks, has been to look at learning outcomes and assessment as authentic indicators of student learning. To this last point, the university has researched various models of student assessment of their instructors and their courses. In particular, the IDEA Center Student rating system was very valuable in providing data that addressed multiple aspects of student learning. The university formed a committee with representatives from each division to consider best practices in student assessment, and this investigation is ongoing.
New forms of governance have been designed in order to allow for a more distributed form of leadership. In particular, the Parsons Executive Council (PEC) and the Parsons Curriculum Committee (PCC), and their analogs at the school level—the School Leadership Council (SLC) and the School Curriculum Committee—exist to provide oversight for divisional and school matters respectively.

In 2004-05, Parsons established a division-wide curriculum committee as a permanent standing committee within the Parsons governance structure. The principle role of the Curriculum Committee is to validate the quality of the curriculum that Parsons delivers, both as a whole and in respect to individual program and courses of study. The committee addresses the general educational goal by ensuring that the courses within a given curriculum and their course content are designed to enable student to respect, understand and evaluate work within a variety of disciplines (an identified domain of student learning). All minutes are kept in the deans’ office; committee meetings occur monthly during the academic year.

Parsons Executive Council
Composed of deans of each school within Parsons, as well as the Parsons Associate Deans, the committee also has a standing member that is a representative of the Parsons Appointment, Promotion and Tenure (APT) Committee. This group meets on a weekly basis throughout the academic year in order to review and make decisions on all policy related matters. As needed, it also makes recommendations to the university leadership, as the senior governing body of its division.

School Leadership Council
Composed of members appointed by the dean (who holds a ex officio appointment) and intended to be a representative body of all programs within its school, this body exists to review and make decisions on all matters related to school governance and oversight, not within the purview of any other school committee. This committee meets on a regular basis (decided locally by each school) for the duration of the academic year.

Parsons Curriculum Committee
Composed of the chairs of each school’s curriculum committee, together with the leadership from External Partnerships. SPACE, and the Academic Committee on Professional Studies (ACOPS), this group meets every three weeks for the duration of the academic year in order to assess, review, and vet curricular changes and new curricula proposed by the schools. This divisional-side committee reviews all such proposals for their curricular value at the broadest level. It also flags impacts of these proposals on divisional and university-wide resources. In addition, this group reviews Curricular Initiative Fund proposal for their curricular and pedagogical merit.

School Curriculum Committee
Composed of representatives from each program with the school, the aim of the committee is two-fold: to provide curricular oversight at the local level, and to grow the curricular and pedagogical expertise of the faculty. This committee, which meets on a regular basis throughout the academic year, reviews new and amended curricular proposals at a more detailed level than a syllabus review and than the Parsons Curriculum Committee. This committee also considers the impact of proposals upon school-based resources.
3.3 PUBLIC INFORMATION

3.3A. DESCRIPTION OF THE DEGREE PROGRAM IN UNIVERSITY CATALOG

NAAB Statement in Parsons Graduate Degree Programs Catalog and Website:

In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The National Architectural Accrediting Board (NAAB), which is the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes three types of degrees: the Bachelor of Architecture, the Master of Architecture, and the Doctor of Architecture. A program may be granted a 6-year, 3-year, or 2-year term of accreditation, depending on the extent of its conformance with established educational standards.

Master's degree programs may consist of a preprofessional undergraduate degree and a professional graduate degree that, when earned sequentially, constitute an accredited professional education. However, the preprofessional degree is not, by itself, recognized as an accredited degree.

DESCRIPTION OF MASTER OF ARCHITECTURE PROGRAM FROM PARSONS GRADUATE PROGRAMS CATALOG, 2008-2009:

GRADUATE DEGREE PROGRAMS

Master of Architecture
Master of Architecture/Master of Fine Arts in Lighting Design (dual degree)
Master of Fine Arts in Design and Technology
Master of Fine Arts in Fine Arts
Master of Arts in the History of Decorative Arts and Design
Master of Fine Arts in Interior Design (New York State approval pending)
Master of Fine Arts in Lighting Design
Master of Fine Arts in Photography

Parsons offers graduate programs in several disciplines for qualified designers who wish to pursue high-level studio work and research. While the school offers specialized courses of study, none of the programs exists in isolation. Cross-disciplinary, flexible curricula, and collaborations with students at other divisions of The New School provide students with strong foundations on which to become active and informed citizens and successful artists, designers, and scholars. By offering hybrid and flexible paths, Parsons affords students more opportunities to define their education and makes it possible for them to be pioneers in emerging fields.

In the fall, students take Theory of Architectural Form, which introduces contemporary theories of architecture with emphasis on post-1968 developments in architectural thought and criticism.

Students have three options for Design Studio IV, which they take in the spring: they can take the Gravity Studio, co-taught by an architect and an engineer; the Daylighting Studio, part of the Lighting Design curriculum; or the Design Workshop, which offers a rare opportunity to collaborate on a real project from schematic design through construction. Taken in conjunction with Construction Technology II, the Design Workshop focuses on how materials and construction shape our cultural and tactile understanding of space.

Third Year In Design Studio V, a prominent practicing architect leads a thematic urban and architectural design studio related to his or her professional interests. Students also
participate in Research Seminar: Cities and Details and *Theory of Urban Form*, which focuses on contemporary and historical urban design. In *Design Studio VI*, taken in the fourth semester, students execute an independent thesis in a supervised studio devoted to investigating a specific program and a New York City site. Each student designs a complex multifunctional urban building. Students also take *Professional Practice*, which prepares them for entry into the professional world.

**ELECTIVES**

Architecture students take two electives from the Architecture, Interior Design, and Lighting Design curriculum to enrich their field of study. They choose two additional electives from other Parsons or university graduate curricula.

**NAAB STATEMENT**

In the United States, most state registration boards require a degree from an accredited professional degree program as a prerequisite for licensure. The NAAB, the sole agency authorized to accredit U.S. professional degree programs in architecture, recognizes two types of degrees: the Bachelor of Architecture and the Master of Architecture. A program may be granted a five-year, three-year, or two-year term of accreditation. Master’s degree programs may consist of a pre-professional undergraduate degree and a professional graduate degree, which, when earned sequentially, make up an accredited professional education. The pre-professional degree is not, by itself, recognized as an accredited degree.

**ADMISSION INFORMATION**

Admission to the program is handled directly by the School of the Constructed Environments (product, lighting, architecture, and interior design). Email aidladmission@newschool.edu for information. Applicants are encouraged to visit and to attend final reviews in mid-December and early May. Call 212.229.8955 to make arrangements.

**TWO STUDY OPTIONS**

Accredited by the New York State Board of Regents and the National Architectural Accrediting Board (NAAB), Parsons offers two professional degree options in architecture. First Professional Degree Students with a BFA or BA degree pursue a three-year (106 credits) course of study leading to a first professional degree. At least one college-level course in calculus, one in physics, and one in the history of architecture are prerequisites. Students without a design background are also required to take the Parsons summer intensive studio or an equivalent course elsewhere. For more information, visit [www.newschool.edu/parsons](http://www.newschool.edu/parsons) and go to summer programs. Postprofessional Degree Students who already hold a B.Arch. first professional degree or a foreign equivalent typically enroll in the one-and-a-half-year post-professional degree program (54 credits), a flexible course of study that allows students to custom design a program to suit their academic interests. This course of study begins in the spring and continues for three semesters, allowing students to take advantage of the Design Workshop and, if they wish, to spend a summer working in New York City between years of study.*

Students interested in both architecture and lighting design can earn a unique dual degree. The M.Arch./MFALD is a 142 credit program that prepares students for extraordinary career opportunities in these expanding and overlapping fields. For complete curriculum, faculty and course information, visit [www.newschool.edu/parsons](http://www.newschool.edu/parsons) and go to Degree Programs: Graduate. Architecture.
CURRICULUM

The Master of Architecture curriculum integrates design, theory, technology, and practice. The Design Studio, the core of the curriculum uses New York City and its environs as a context for exploring the natural and social ecologies that make up the contemporary city. The studio sequence challenges students to respond to the formal and cultural demands imposed by uses, site, context, structure, construction, and program. Interdisciplinary electives in history, theory, and technology highlight architecture’s pivotal role in shaping culture. First Year Design Studio I introduces fundamental architectural issues: form, program, site, materials, and structure-through projects that emphasize the inventive and conceptual dimensions of architectural design and research. Design Studio II addresses the role of architecture in constructing social relations by asking students to reconsider one of the most familiar architectural spaces—the home. In Representation and Spatial Reasoning, students explore techniques of architectural representation and develop the ability to think, draw, and analyze architecture critically using both analog and digital technologies. Students complement their studio work with Issues and Practices of Architecture, Modern and Postmodern Architecture, or Imagining New York. These and other elective courses are cross-listed with the MFA in Lighting Design, facilitating exchange between disciplines. Students take Construction Technology I in the fall and the environmental theory course Nature in Environment in the spring. Second Year In Design Studio III students execute designs for modestly scaled buildings in relation to their physical settings. Calling into question the traditional opposition between nature and culture, this studio invites students to explore the complex relationship between design, technology, and sustainability. In the second year, students also take a yearlong course on structural statics and materials.

DESCRIPTION OF THE PROGRAMS IN THE SCHOOL OF CONSTRUCTED ENVIRONMENTS RECRUITMENT POSTER:

Parsons The New School for Design announces the union of four interrelated fields into one multi-disciplinary school. It is dedicated to the student and design of the constructed environment from the scale of the artifact to that of the city. Parsons School of Constructed Environments offers graduate, undergraduate, and dual degrees in Product, Lighting, Architecture, and Interior Design at one of the most progressive design institutions in one of the most vibrant urban centers in the world. Architecture spans the study of the built environment from the scale of the individual building to that of the city and region. With New York City as our laboratory, Parsons architecture students profit from an extraordinary faculty representing many of the world’s most distinguished design firms. The School offers both graduate and undergraduate studies in architecture, including the fully accredited Master of Architecture I degree and a post-professional Master of Architecture II.

Product Design offers undergraduates education in the technical and critical skills needed to conceive and produce thoughtful, socially meaningful consumer products that address contemporary needs and settings. The Product Design Department provided exposure to a wide variety of traditional and digital fabrication techniques, and is home to wood, plastic, ceramic, and ferrous and non-ferrous metal workshops.

Lighting Design involves the rendering of architectural space and exterior environments through the medium of light. Lighting Design at Parsons is a two-year Mater of Fine Arts Degree that focuses on the technical, environmental, physiological, and cultural dimension of light, and is thus on the of the most basic building blocks of both the constructed and natural worlds.

Interior Design: The very concept of what constitutes the interior is contested territory, and the School of Constructed Environments is committed to testing and expanding the boundaries of the interior in an age of rapid technological, environmental, and demographic transformation. The School offers undergraduate, post-baccalaureate and advanced degrees
in interior design studies, including the pioneering Master of Fine Arts Interior Design degree.

The Design Workshop is a design-build studio program that expands education well beyond the confines of the academy. Celebrating over ten years of projects designed and built for non-profit organizations, Product, Lighting, Architecture, and Interior Design students in the Design Workshop acquire first-hand experience through the shaping and making of a comprehensive building.

DESCRIPTION OF MASTER OF ARCHITECTURE PROGRAM FROM PARSONS WEBSITE:

http://www.parsons.edu/departments/department.aspx?dID=65&sdID=87&pType=2

Parsons offers an NAAB-accredited professional Master of Architecture degree. The program’s small size, atelier atmosphere, and urban environment support an intimate program where students work closely with our faculty of distinguished professional architects, historians, and theorists, drawn from New York’s international design community. Students in our Design Workshop course spend six months exploring architectural design as a social practice through the construction of a built project. The dual-degree graduate program combines the M.Arch and the MFA in Lighting Design. Our journal, Scapes, focuses on global, metropolitan, and departmental perspectives on architecture.

Degrees Offered:  Master of Architecture

Number of Students:  75

DESCRIPTION OF MASTER OF ARCHITECTURE/MASTER OF FINE ARTS LIGHTING DESIGN DUAL DEGREE PROGRAM FROM THE SCHOOL OF CONSTRUCTED ENVIRONMENTS WEBSITE:

http://www2.parsons.edu/sce/march/dual/dual.php

In Fall 2007, the School of Constructed Environments launched a new dual-degree graduate track that combines the fully accredited Master of Architecture degree with the Master of Fine Arts in Lighting Design degrees. The 142 credit-hour dual degree prepares students for extraordinary career opportunities in the expanding fields of sustainable architectural design and electronically mediated environmental design. Light has historically been understood as the medium in which architecture is apprehended. In addition, electric lighting — now increasingly the visible result of digital mediation — is emerging as a transformative construction material as buildings, and even entire urban sectors, become information-bearing surfaces. Sustainable practices also rely heavily on solar exposure and creative daylighting energy strategies that can have profound consequences on the shape of the built environment. Given the poetic, technical, formal, and ecological role of natural and electronic light in configuring the built environment, the study of light is a natural complement to the study of architecture.

SCHOOL OF CONSTRUCTED ENVIRONMENTS WEBSITE:

http://www2.parsons.edu/sce/index.php

MASTER OF ARCHITECTURE PROGRAM WEBPAGE:

http://www2.parsons.edu/sce/march/index.php
DESCRIPTION OF MASTER OF ARCHITECTURE PROGRAM FROM PARSONS
UNDERGRADUATE PROGRAMS CATALOG, 2008-2009:

The Bachelor of Fine Arts in Architectural Design is a four-year pre-professional degree that prepares you for a career in architecture, landscape architecture, urban design, theater design, exhibition design, interior design, environmental art, or any field that demands expertise in spatial, digital, ecological, and material design. Using representational means ranging from models to full-scale material constructs to digital animation, you conceptualize and develop architectural schemes to address environmental, structural, and theoretical problems.

In the design studio—the curricular, physical, and social center of the program—students work in small groups on architectural projects with design faculty. This open loft is a place to exchange ideas and interact with faculty and peers. Some of your learning takes place outside the studio, through site tours, internships, and sponsored projects. In the classroom, the studio, and beyond, you become an active member of a vibrant creative community, working alongside your peers studying interior, lighting, product, and environmental design. In your first year of study, you participate in the Parsons-wide Foundation program. You address the problem of the dynamic body in space, the environmental factors that can influence solutions. You go on to study larger scale environments—real and virtual—and tackle issues of building, landscape, urbanism, exhibition, and theatrical design, as well as independent research interests. During your second year, you can apply to the department’s Design Workshop program in which selected students design, develop, and construct a full-scale project under faculty supervision. For curriculum, faculty and course information, visit newschool.edu/parsons and go to Degree Programs: Architectural Design, Undergraduate.

*Note that the Postprofessional Degree is not currently being offered as it is under administrative review in order to recreate the degree program as more specific to the larger mission of the school. The Postprofessional Degree will be re-offered as a Master of Architecture II degree in Sustainable Constructed Environments.

3.3B. GUIDE TO STUDENT PERFORMANCE CRITERIA

Students entering into the Master of Architecture program are informed of the Conditions for Accreditation (2004 and 2009 Conditions are currently referenced) and the Student Performance Criteria in particular in their orientation packets. Faculty and staff are also informed of the Conditions for Accreditation as well as the Performance Criteria at the beginning of every academic year. In preparation for this years accreditation report and collection of student work, the faculty and staff were notified by email memo and in meetings of the NAAB website and statement, student performance criteria and the location of the 2004 and 2009 Conditions for Accreditation in the School’s main office.
3.4 SOCIAL EQUITY

DIVERSITY POLICY: PARSONS SCHOOL OF CONSTRUCTED ENVIRONMENTS

"What one does not wish for oneself, one ought not to do to anyone else; what one recognizes as desirable for oneself, one ought to be willing to grant to others." — Confucius

The New School was founded in 1919 to create a modern and progressive school, one where students could “seek an unbiased understanding of the existing order, its genesis, growth and present working.” The Parsons School of Architecture embraces this mission, and seeks to incorporate an understanding of diversity as integral to this mission. To this end, the School of Architecture endorses and adopts the diversity statement of Parsons the New School for Design:

Parsons The New School for Design values diversity among our students, faculty and staff, who are a reflection of the communities where we live, work, create, design and participate. Diversity serves as a core value of our institution—which we identify as a critical element for achieving academic excellence. We believe that strategic actions toward achieving diversity goals—both individual and collective, will facilitate a meaningful and sustainable impact throughout The New School community and more broadly, effect social change in art and design education.

The Parsons Diversity Initiative, established in the fall of 2007, is designed to reinforce our academic mission through a long-term institutional commitment assuring access, representation, equality, and active engagement for all. The Parsons community consists of many lived experiences, social identities, histories, cultures, intellectual approaches, and beliefs—all of which we realize are both deeply rooted and perpetually in motion. Recognizing that our ability to grasp the historical, political and social contexts from which we work is vital to fully embracing diversity, we seek the contributions of people who are members of groups that are underrepresented in higher education in the US and particularly in art and design.

Going forward, the School of Architecture will work with the Parsons Diversity Committee to realize the goals of the Diversity Initiative:

— Increase the school’s diversity
— Cultivate an environment where people of all backgrounds can thrive academically, socially, and professionally
— Institutionalize these plans.

FROM PARSONS DEANS OFFICE

The Diversity Initiative is established by the Parsons Dean in the fall of 2007. It is determined at that time that a full-time staff should be dedicated to coordinate planning, establish processes for engagement of key stakeholders, and carry out programmatic duties related to diversity, representing the dean’s office. In January of 2008, an official position is created for this purpose. The staff person is supported by the Dean’s Advisor for Diversity, an external committee of advisors representing area art & design and cultural institutions, and reports directly to the Dean for Academic Programs. Key responsibilities that are covered by this staff are: the management of a collaborative and informal diversity assessment to measure diversity needs across the school as they relate to faculty, students, staff, academic planning, and programs; oversight of the development of a strategic plan for diversity; the identification of innovative models and approaches to strategic diversity planning in use at other institutions; the provision of consultation, research, and advice to
3.4.A. CRITERIA AND PROCEDURES TO ACHIEVE EQUITY AND DIVERSITY IN FACULTY APPOINTMENTS, REAPPOINTMENTS, COMPENSATION, AND PROMOTIONS

University Human Resources oversees collection of data to monitor hiring plans, compensation and promotions on local and university-wide Affirmative Action plans.

Parsons faculty search committees are charged by faculty affairs and diversity initiative staff at the onset of their process with divisional diversity goals. They are also provided demographic information on the race, ethnicity, and sex of the current full-time faculty, additional resources and promising strategies to incorporate into their process.

The Parsons deans’ office Diversity Initiative staff monitors the applicant pools for all faculty searches and provides reports on relevant demographic information so that committees may broaden advisement and networking plans to help assure diversity in pools. This staff provides ongoing consultation to the search committee chairs and individual committee members to further support diversity efforts.

The deans’ office faculty affairs staff supplements university HR posting and advertisement with additional funds to be used at the discretion of the respective search committee to broaden reach of job announcements.

3.4.B. CRITERIA AND PROCEDURES TO ACHIEVE EQUITY AND DIVERSITY IN STUDENT ADMISSIONS, ADVANCEMENT, RETENTION, AND GRADUATION

The New School Office of Student Financial Services (SFS) provides a comprehensive program of financial assistance and financing options. We are committed to making all reasonable effort to remove need as a barrier to matriculation and to applying need analysis and awarding policies equitably across the university. The New School admits applicants based on the available academic and talent indicators without regard to the applicant’s ability to pay, and as such, our primary role is to identify possible sources of assistance and financing options for students and their families so that admitted students can enroll and continuing students can successfully complete their course of study. We respect the dignity and protect the privacy of students, and ensure the confidentiality of student records and personal circumstances while providing services that do not discriminate on the basis of race, gender, ethnicity, sexual orientation, religion, disability, age, or economic status.

In addition to our participation in federal, state and private aid programs, as well as a monthly payment plan option, The New School provides a generous program of scholarships and fellowships for degree students based on need, merit or a combination of the two. These funds, ranging from several hundred dollars to full-tuition, do not require repayment and are primarily scholarships applied towards tuition costs.

In particular, the University Scholars Program was developed in 1990 to assist in the University’s effort to recruit and retain a diverse student body. With an original budget of $90k, the budget has now grown to over $2 million dollars. USP awards are available to degree students enrolled in all academic divisions and programs across the University.

To be eligible to receive an award under USP a student must:

— be a member of an under-represented minority group (defined by having been historically denied higher educational opportunities)
— be enrolled or accepted for enrollment in a degree-granting program
— be enrolled or accepted for enrollment on an at-least-half-time basis
— demonstrate financial need as determined under Federal Methodology (FM) by filing the Free Application for Federal Student Aid (FAFSA) annually
— be a United States citizen or eligible non-citizen (in accordance with FM)
— be eligible for institutional gift aid as determined by an Academic Division and/or the Financial Aid Office.

Retention of students is fundamental to the mission of each program at Parsons. The academic advising services and procedures described in this report are provided with the primary objective of helping students persist to graduation. Advisors, whether faculty or professional staff, are attuned to the diversity of the Parsons student population and apply a holistic approach in addressing student needs. Faculty and staff participate in development opportunities to increase awareness and strengthen advising practices around multicultural issues.

There is an understanding that a variety of factors outside the classroom affect academic performance. Advisors actively work with students who, through notification from faculty, through mid-term evaluations, or through placement on academic probation, have been identified as being academically at risk. Because of their extensive knowledge of campus resources, advisors act as liaisons between students and University student services staff to explore and overcome obstacles to success. Specific examples of how advisors serve as conduits between students and University services include: connecting English as second language students with tutors at the Writing Center for help with composition, comprehension, conversation and research skill; reaching out to students with financial holds and working closely with Financial Services to investigate options for resolutions that will facilitate registration; referring students with learning differences to the Office of Student Disability Services; referring students with mental and physical health issues to Student Health Services.

3.4.C. MEANS BY WHICH FACULTY, STUDENTS, AND STAFF ARE GIVEN ACCESS TO THE FORMULATION OF POLICIES AND PROCEDURES

Student representatives from various programs are currently serving as informal advisors to Parsons diversity planning and help shape procedures for further oversight and engagement as we move toward the strategic diversity planning process in the coming school year.

Parsons deans’ office staff for the diversity initiative implement a process of school-based focus groups which have included about 70 current students and alumni designed to help frame institutional diversity challenges from the perspective of the student. Student feedback is reported to Parsons leadership and helps determine policy and programmatic interventions.

Faculty have begun to more clearly define their leadership roles within institutional diversity efforts through their involvement in planning, curricular initiatives, and designing faculty learning opportunities. For example, "diversity dialogues:” a facilitated discussion program designed for faculty to strengthen community, share strategies around diversity-related challenges, and to determine ways they might be more closely engaged in this work.

Administrative and union clerical staff comprise the most racially and economically diverse segment of the Parsons community. Planning is underway to provide more places in the
structure where staff can be more involved in decision making and find more voice in the institution, since they offer a many unique perspectives to the school.

3.4.D. IDENTIFICATION OF ANY SIGNIFICANT PROBLEM, WITH RECOMMENDATIONS FOR IMPROVEMENT.

Strategic diversity planning begins in Fall 2010—year two of the Parsons Diversity Initiative. This will enable a focus of resources and local planning opportunities and offer concrete diversity priorities related to institutional issues of opportunity, representation and equity at Parsons The New School for Design.
3.5 STUDIO CULTURE

The Studio Culture Policy, included in Section 4.2, represents the diligent work of the M.Arch. students of the School of Constructed Environments. The policy was researched, written, presented, and revised by the three M. Arch. Representatives to the Student Council (one from each year), and then ratified by the SCE Student Council. The three student representatives presented drafts and solicited comments from their peers, and led a faculty and student round table discussion about the ideas in the policy and any others that needed to be considered and/or included in the policy. They were then responsible for final edits to the policy. Because the School of Constructed Environments and the M. Arch. Program are relatively small and close-knit, the concepts within the Studio Culture Policy reflect the shared ideals of the school.
3.6 HUMAN RESOURCES

3.6.A STUDENTS

The population in the M.Arch. program is comprised of students from a range of previous educational and life experiences. Approximately half to a third of enrolled students come to the school with liberal arts backgrounds and up to two-thirds enroll with undergraduate backgrounds in Architecture. We look to diversify our student population in terms of experience, for example, having recently enrolled a former pilot, teacher, scientist, as well as from an ethnic background point of view, enrolling 5 diversity applicants between the M.Arch. and Dual Degree programs in 2009. The Program maintains high admissions standards, accepting approximately one third of the applicants. Since the last accreditation we have been able to target a greater percentage of higher ranked applicants, and maintain a solid retention level, by reconsidering methods to distribute financial aid dollars.

<table>
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<tr>
<th></th>
<th>2005/06</th>
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<th>2007/08</th>
<th>2008/09</th>
<th>2009/10</th>
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<tr>
<td>Applications Received</td>
<td>308</td>
<td>300</td>
<td>275</td>
<td>312</td>
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<tr>
<td>Accepts</td>
<td>102</td>
<td>100</td>
<td>89</td>
<td>106</td>
<td>105</td>
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<tr>
<td>%</td>
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<tr>
<td>M.Arch total enrollment</td>
<td>75</td>
<td>65</td>
<td>58</td>
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<td>81*</td>
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<td>Men</td>
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<td>40</td>
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<td>Incoming M.Arch. I class</td>
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<td>21</td>
<td>20</td>
<td>21</td>
<td>39*</td>
</tr>
<tr>
<td>Architecture background</td>
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<td>13</td>
<td>12</td>
<td>9</td>
<td>28</td>
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<tr>
<td>Liberal Arts background</td>
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<td>8</td>
<td>8</td>
<td>11</td>
<td>11</td>
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<td>19</td>
<td>19</td>
<td>19</td>
<td>18</td>
<td>33</td>
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<tr>
<td>4 yr. graduation or longer</td>
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<td>5*</td>
</tr>
<tr>
<td>Students with Advanced Standing</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Less than 3 yr graduation</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
</tbody>
</table>

*Includes 5 M.Arch./MFALD Dual Degree students.

3.6.B FACULTY + FACULTY ADMINISTRATORS:

Parsons’ location in New York City has allowed the Master of Architecture Program to draw actively from the city’s international community of talented architects, designers, theorists, engineers, and historians. The vitality of the junior faculty is complemented by a core of senior faculty who have been teaching in the program for many years and who provide continuity, consistency, and experience. The faculty, representing a wide range of training, experience, and design approaches, is racially, ethnically, and gender diverse.

In the Design Studio, the student/faculty ratio is twelve students per instructor. Faculty members in coordination with the administration closely monitor and assess individual and group progress and tailor assignments to meet students’ needs. Likewise, students evaluate each course at the conclusion of the semester on a number of criteria, including teaching effectiveness and course content. (See Course Evaluation Form, Section 4.1)

Teaching in the Master of Architecture Program are 66 part-time faculty. Part-time faculty teach no more than nine hours per semester with the exception of studio instructors who teach twelve hours per semester. In general, part-time faculty members do not perform administrative tasks in addition to teaching. Those who are asked to take on administrative work in addition or in lieu of teaching are compensated on an hourly basis for this work. Their workloads are closely monitored for manageability.
There are 18 full-time faculty members in the School of Constructed Environments. Full-time faculty can teach across programs in the University. Those that teach in the M.Arch. program are indicated by an “*”.

Full-time faculty can be separated into 3 categories; full-time faculty with administrative appointments, full-time faculty without administrative appointments, and full-time faculty technicians.

Five full-time faculty members also hold administrative appointments as Directors of academic programs. Directors are expected to dedicate 30% of their workweek towards teaching, 50% towards service, and 20% towards research and professional development.

To fulfill their teaching obligations Directors teach 1 seminar and 1 studio per year, an average of 7.5 hours per week. This category includes:
1. Full-time faculty member and Director of the M.Arch. Program: David Leven
2. Full-time faculty member and Director of the MFA Lighting Program: Derek Porter
3. Full-time faculty member and Director of the BFA Architectural Design and BFA Interior Design Programs: Laura Briggs
4. Full-time faculty member and Interim Director of the BFA Product Design Program: Robert Kirkbride
5. Full-time faculty member and Director of the AAS Interior Design Program: Johanne Woodcock
6. Full-time faculty member and Interim Director of MFA Interior Design Program: Jonsara Ruth

To fulfill the obligation of service Directors of academic programs assume the following administrative responsibilities:

1. Providing academic and professional guidance for matriculated students
2. Developing a rigorous and progressive curriculum
3. Staffing the program with highly qualified faculty
4. Interfacing with the public and professional communities to promote a significant presence for the program worldwide
5. Attendance at weekly School Leadership Committee meetings
6. Membership on 2-3 University-wide Committees
7. Participation in the SCE Graduate Admissions Committee

Three additional full-time faculty members hold administrative titles, not as Directors of academic programs. Their workloads allow a shift between the percentages dedicated toward teaching and service but maintain 20% towards research and professional development. The details are as follows:

1. Full-time faculty member and Director of The Design Workshop: David Lewis.
   Teaching Responsibilities:
   — 12 Contact hours per week in Spring, 3 Contact hours in Fall
   Administrative Responsibilities:
   — Identify annual Design Workshop project
   — Liaison with clients for Design Workshop
   — Fund-raising for Design Workshop
   — Interfacing with the public and professional communities to promote The Design Workshop
   — Attendance at weekly School Leadership Committee meetings
— Membership on 2-3 University-wide Committees
— Participation in the SCE Graduate Admissions Committee

2. Director, Academic Affairs: Joanna Merwood
   Teaching Responsibilities:
   — 3 Contact hours per week (average)
   Administrative Responsibilities:
   — Create and implement long-term school-wide curriculum development initiatives
   — Assist the Dean in developing the academic integration of all programs
   — Steward curriculum development in coordination with the Office of Academic Affairs
   — Oversee the recruitment and supervision of faculty
   — Advise on the content and design of publications and promotional material
   — Liaise with academic organizations (the Association of Collegiate Schools and Architecture, the College Art Association and the Society of Architectural Historians)
   — Attendance at weekly School Leadership Committee meetings
   — Membership on 2-3 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee

3. Director, Public Programs: Alan Bruton
   Teaching Responsibilities:
   — 0 to 12 hours per week (varies)
   Administrative Responsibilities:
   — Initiate, coordinate and produce lectures, exhibitions and symposia through consultation with the Dean and Departmental Directors
   — Collaborate and communicate all activities with the Parsons Director of Public Relations
   — Write and oversee all departmental PR, including posters, press releases and notices
   — Supervising student interns hired to facilitate the exhibitions and lectures

The following five full-time faculty members do not hold administrative titles and can be categorized as Assistant or Associate Professors. Full-time faculty in this category are expected to dedicate 60% of their workweek towards instruction, 20% towards service and 20% towards research and professional development. To fulfill teaching obligations faculty in this category teach 4 classes per year, an average of 6 to 15 hours per week. Their administrative commitments are outlined below:

1. Associate Professor of Urban Design: Brian McGrath
   — Conceptualizing urban design studies as an interdisciplinary common ground
   — Curricular development of environmental studies and urban studies programs
   — Membership on 3-4 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee

2. Associate Professor, School of Constructed Environments: Peter Wheelwright
   — Membership on 3-4 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee
   — Administrator of Kalil Scholarship for Smart Design Program
   — University Faculty Senate

3. Assistant Professor, Interior Design: Alfred Zollinger
   — Re-imagining the practice and teaching of interior design in relation to material, technological, and theoretical developments in the field
   — Membership on 3-4 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee
4. Assistant Professor, Lighting Design: Craig Bernecker
   — Working closely with the Director of the MFA Lighting program on the development of curricular initiatives
   — Membership on 3-4 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee

5. Associate Professor, Product Design: Anna Rabinowicz
   — Working closely with the Director of the BFA Product Design program on the development of curricular initiatives
   — Membership on 3-4 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee

6. Assistant Professor, Interior Design: Ioanna Theoharopoulou
   — Working closely with the Director of the MFA and BFA Interior Design program on the development of curricular initiatives
   — Membership on 3-4 University-wide Committees
   — Participation in the SCE Graduate Admissions Committee

The last category of full-time faculty is full-time faculty that also have technician appointments. There are five individuals that fall in this category. These faculties are expected to split their workload between instruction and service, with service indicating maintenance of one or more the School’s technical facilities. As term faculty these individuals are not allocated time towards research. The individuals that fall in this category are:
   — Mark Bechtel – Associate Director of Fabrication Facilities
   — Seth Nagelberg – Ceramics Technician
   — Kerry McNaughton – Wood Shop Technician
   — Dave Marin – Technical Manager
   — Mike Verboz – Computer Technician
   — Joel Stoehr – Model and Laser Shop Manager
PARSONS THE NEW SCHOOL FOR DESIGN

Student Evaluation of Course, Faculty, and Facilities

Course Title ______________ Course # ___ Section ___
Instructor ________________ Semester ___ Year ___

ABOUT THE COURSE

The assignments increased my understanding of course materials:  
Always Often Sometimes Rarely Never

Class time was a valuable component of learning in this course: 

Which lecture/class/week was your favorite? ____________________________________________

How did the required reading / research enhance your experience in the class? 

Did the course meet your expectations based on the course description? 

Please comment on the course, strengths and weaknesses: ______________________________________

Was the workload appropriate for the credit given? 

How did this course foster the strengths of Parsons diverse and international community? 

What is your overall evaluation of the course? ____________________________________________

ABOUT THE CRITIQUES*  
"Critical (formerly Liberal Studies Writing Workshops included)

The work was discussed respectfully and objectively: 
Always Often Sometimes Rarely Never

The critiques were valuable: 

I was given adequate time to prepare for the critiques: 

There was a fair amount of time given for individual critiques: 

There were an adequate number of critiques in the course: 

Additional comments about the critiques: ____________________________________________

* Critical (formerly Liberal Studies Writing Workshops included)
ABOUT THE INSTRUCTOR

The instructor presented course objectives and evaluation criteria clearly:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor was able to communicate subject matter well:

- Always
- Often
- Sometimes
- Rarely
- Never

The classes were well planned and organized:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor generated student enthusiasm and curiosity:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor encouraged participation and critical thinking:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor seemed concerned for student progress:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor was open to diverse points of view:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor enjoys teaching:

- Always
- Often
- Sometimes
- Rarely
- Never

The instructor was on time and present for class:

- Always
- Often
- Sometimes
- Rarely
- Never

What did your instructor do best?

________________________________________________________________________

What did your instructor value?

________________________________________________________________________

Additional comments about instructor:

________________________________________________________________________

ABOUT YOURSELF

I participated:

- Always
- Often
- Sometimes
- Rarely
- Never

My classmates participated:

- Always
- Often
- Sometimes
- Rarely
- Never

My assignments were complete and I was prepared for class:

- Always
- Often
- Sometimes
- Rarely
- Never

What grade do you expect to receive in this class? ___

I was absent ___ days.

I was late ___ days.

How much time per week did you spend preparing for class? ___ hour(s)

Evaluate your own involvement and effort in the course:

________________________________________________________________________

ABOUT THE FACILITIES

Please comment on the adequacy of space and equipment as it pertains to this class:

________________________________________________________________________

Please comment on the availability and access to the lab/ shop as it pertains to this class:

________________________________________________________________________
3.6.C ADMINISTRATION AND STAFF

The Dean of Parsons, Joel Towers, administers Parsons The New School for Design. The Dean of Parsons is responsible for representing Parsons as a whole to The New School. Each School is appointed an Associate Dean from the Dean’s Office to assist the School Dean with academic policy. The appointed liaison for the School of Constructed Environments to the Parsons Dean’s Office is Lydia Matthews. The Associate Dean for Administration, Nadine Bourgeois, assists each School with issues on administrative policy.

The administrative staff of the School of Constructed Environments consists of the Dean, William Morrish, the Associate Director of Operations, Christine Chang, the Assistant Director of Curricular Projects, Saul Mendoza, and two Senior Office Assistants, Howard Leung and Vanesa Curry.

Joel Stoehr manages the Model Shop and Laser Cutter, the primary facility used by the M.Arch students. Curator Alice Chun manages the Donghia Material Library.

As outlined for the M.Arch. program in 3.6.b, each program in the School of Constructed Environments is administered by a Director and supported by a number of part and full-time faculty.

The Dean, William Morrish, represents the School of Constructed Environments to the University through regular interaction with the Parsons Executive Council. He also oversees the coordination and direction of each of the department’s six programs. The Dean is responsible for faculty evaluation and hiring, curriculum design, implementation, academic policy, budget, and development for special projects and programs. The Dean, working directly with the Associate Director of Operations, the full-time faculty, and the administrative assistants oversees the day-to-day operations of the School.

Supporting the Dean are the following administrative staff members. Each staff member's responsibilities are outlined below:

1. Associate Director of Operations: Christine Chang
   — Oversees administrative services within the department
   — Manages daily operation of the School
   — Maintains oversight of School budget and credit card
   — Liaison with Payroll, Purchasing and Accounting Departments
   — Works closely with the department leadership, the Office of Administration, and the Associate Dean, Administration, to develop administrative support structures for the department
   — Parsons Operations Committee member
   — Works closely with the Assistant Dean, Curricular Affairs, regarding the operational issues related to planning and delivering academic programs.
   — Responsible for course scheduling
   — Administrative Leadership Committee member
   — Hires and oversees student workers
   — Responsible for hiring process of part-time faculty
   — Primary liaison with Human Resources
   — Primary liaison with Parsons Director of Part-time Faculty
   — Coordinates part time faculty evaluation process
   — Responsible for compliance of existing policies for Part-time Faculty accordance with to the UAW contract
   — Performs base load analysis and monitoring status of part time faculty
   — Attends weekly School Leadership Committee meetings
— Facilitates fundraising and donations

2. Assistant Director, Special Projects: Saul Mendoza
   — Develops and maintains the School’s contact databases
   — Retains oversight of the School’s digital archive and related infrastructure and
development and implementation of processes for the retrieval of materials for
annual publications such as the graduate and undergraduate catalogs, open house
and program-specific presentations, and student-exhibition related materials
   — Responsible for maintenance and quality-assurance of materials used to promote the
work of the School’s students and faculty and for use in developing external
partnerships and relationships
   — Oversees and maintains the School’s website, including the posting of current events,
courses and news items relevant to promoting opportunities in, and the accomplishments
of, the School
   — Oversees the School’s digital display environment and equipment to promote the
work of the School’s faculty and students
   — Assists with school-based events such as commencement, Open House, Open Studio,
awards ceremonies, symposia and conferences
   — Assists the Public Programs Coordinator with exhibitions, off-site tours and public
programs generally

3. Senior Office Assistant: Howard Leung
   — Provides support for undergraduate admissions, recruitment, and retention events
   — Provides information, documentation and logistical support to faculty and students
   — Provides faculty AV support including trouble shooting audio/visual and classroom
needs
   — Provides reception services including responding to telephone inquiries, routing
calls; taking messages; managing office voicemail system
   — Coordinates and/or assist with administrative projects including mailings, general
research, and database entry
   — Responsible for scheduling and administrative assistance for undergraduate Directors
   — Oversees office supplies and office machines and equipment

4. Senior Office Assistant: Vanesa Curry
   — Manages admissions processes for the School’s three graduate programs
   — Functions as liaison with Parsons admissions and enrollment personnel
   — Manages and organizes documentation related to graduate program activity,
including promotional materials, student admissions folders, and mailing databases
   — Provides administrative support for the Dean and the Graduate Directors including
meeting coordination, scheduling, and coordination of server-based documents
   — Provides students and visitors accurate and relevant information and documentation
on the School’s academic programs, and conduct facilities tours for visiting students
   — Answers phones; responds to telephone inquiries, routes calls; takes messages;
manages office voicemail system, especially as related to the school’s graduate
programs

5. Donghia Material Library Curator: Alice Chun, Assistant Professor For Material Culture.
   — Consults with the Dean to acquire store and catalogue materials for the Donghia
Resource Room and Library
   — Schedules, curates, and installs ongoing exhibitions of new and historical materials in
the Donghia Materials gallery
   — Supervise student interns
   — Maintains public outreach on behalf of the School to showrooms, suppliers and
manufacturers of current material used within the design profession
—Assists students in their research and presentation of material boards

In addition student assistants provide general office assistance and typing, photocopying, clerical work, archival documentation, library assistance, and some research. Teaching Assistants, Provosts Office Webpage_ edu/admin/provost

3.6.D IDENTIFICATION OF SIGNIFICANT PROBLEMS WITH RECOMMENDATIONS FOR IMPROVEMENT

The small amount of full-time faculty, the clarification of workload for the few full-time faculty, the few administrative support staff and the retention of the few that the school has are significant problems with which the program and the school grapples. There is a drive toward establishing more full-time faculty lines, and Parsons has also recently begun to codify the workload of the full-time faculty in various types of employment models and a formalized Workload Policy that is presently before the Parsons administration for review, but these exist as significant issues.

As far as the lack of support staff goes, the directors of the School ofConstructed Environments with the dean have begun to outline a series of positions that are required for the school to grow and for the directors to be supported. It is recommended that the M.Arch. director in conjunction with the directors of the lighting design and interior design programs have assistants to help them with basic administrative tasks, admissions duties, recruitment activities in the form of open house preparation and in preparing printed and other materials that brand and advertise the program. Additionally and in a similar vein, the Design Workshop Director needs an administrative assistant so that project procurement and other directorial duties can be taken care of by the director while the day-to-day coordination can be addressed by an assistant.
3.7 HUMAN RESOURCE DEVELOPMENT

3.7.A. PROGRAM’S POLICY REGARDING HUMAN RESOURCE DEVELOPMENT OPPORTUNITIES

The Master of Architecture program is committed to providing students, faculty and staff the opportunities for growth within and outside of the School of Constructed Environments, and the means of taking advantage of the diverse offerings of Parsons School of Design and The New School. The program’s intimate size offers students a unique opportunity for one-on-one interaction with faculty and ample opportunities for individual counseling and attention. The program encourages and facilitates the embracing of the vast cultural, architectural, and professional resources unique to New York City, in which the program is centrally located. The Department actively collaborates with architectural institutes and groups within New York, including the Center for Architecture, the Architecture League of New York and the Van Alen Institute. Students and faculty with a Parsons’ ID card are given free entry to the Museum of Modern Art/PS1 MoMA, and reduced entry to other New York City museums.

The ongoing development of the SCE Public Program is part of the School’s commitment to providing forums for the exchange of ideas among faculty, students, departments, and the larger community of architects within New York City. Since 2003, SCE has hired a faculty member to develop the Public Programs; this is the position of Director of Public Programs (if staffed by full-time faculty) or the Coordinator of Public Programs (if staffed by part-time faculty).

The Director of the M.Arch. program collaborates directly in the development of the public programs through interaction with the Director of Public Programs. In 2008, this interaction was formalized through the creation of a standing SCE Public Programs Committee on which the M.Arch. Director (or the Director’s designate) sits, as do permanent representatives from each SCE Program, one of whom is also on the standing Parsons Public Programs Committee to ensure the continuity of SCE’s contribution to public programs throughout the Parsons Division and The New School. The Director of the M.Arch. program is directly responsible for bringing developed resources for a diverse and unique lecture, exhibition, and tour series to the committee, for facilitating other special events, conferences, and symposiums, and for coordinating with the Parsons Public Relations and Promotion Design Offices to disseminate the work of the faculty and students to a wider public.

The calendar schedule of the SCE Public Programs and related SCE-sanctioned events in the New York area is displayed on the SCE website, and posters and frequent mailings disseminate information about events on an ongoing basis.

Information on the wide range of opportunities, rights, and benefits available for faculty and students within the School and the University is available in the Student Handbook and Faculty Handbook published by Parsons School of Design.

3.7.B. GUEST LECTURES AND VISITING CRITICS

Each year a series of symposia, lectures, exhibitions and exclusive student tours is established by the School through the collaborative efforts of the Public Programs Committee and the faculty member directing the Public Programs.

Lectures are either held in room 206, called “the Glass Corner,” which provides an intimate and personal setting for hearing and discussing ideas on and about architectural discourse, or in one of the larger halls available at The New School if a larger or more public audience is
appropriate. School-wide receptions often follow the lectures allowing students and faculty to continue discussions immediately after the public presentation.

There are three annual events that contribute greatly to the interdisciplinary nature of the School of Constructed Environments:

The Michael Kalil Foundation for Smart Design sponsors the annual Michael Kalil Annual Lecture on Nature and Technological Systems. This lecture series bring international figures on the subject to the program for interviews, discussions, and a concluding lecture. This lecture is held in a larger auditorium as it draws a wide audience.

AfterTaste Symposium: An annual two-day series of lectures and roundtable conversations dedicated to the critical review of interior design and to identifying pressing contemporary issues that will challenge practitioners and educators in the near future. It is intended as a critical and expansive meditation on the concept of the interior environment and its constituent elements.

The A|J Magazine Light & Architecture Design Awards hosted at Parsons honor outstanding and innovative projects in the field of architectural lighting design. These awards recognize and reward excellent lighting design within specific criteria relevant to each of four categories; Residential, Interior, Exterior, and Whole Building. To further acknowledge issues of notable importance in today's practice of lighting design and design techniques particular to lighting, A|J also presents a series of special citation awards that recognize Best Use of Color, Best Incorporation of Daylight and Best Lighting Design on a Budget.

As part of each of these three events, a group of students create an after-symposium dinner table and environment to host the special guests for further conversation.

DIRECTORS OF PUBLIC PROGRAMS 2004–2009

2003-06 Joanna Merwood-Salisbury, Director of Public Programs
2006-07 Alexis Kraft, Coordinator of Public Programs
2007-09 Alan Bruton, Coordinator of Public Programs

LIST OF SCE PUBLIC PROGRAM EVENTS 2004–2009

2004 FALL EVENTS

Matthew Baird and Graduate Architecture Students
“Design Build 2004: Common Ground”
Lecture, September 13

Tall Buildings Symposium
Co-sponsored with the Museum of Modern Art
(Terence Riley, Guy Nordenson, Rem Koolhaas, Jorg Schlaich, Ken Yeang, Tony Vidler, Peter Eisenman, Arjun Appadurai, Carol Willis, and Caroline Bos)
Friday 17-Saturday September 18

Ab Rogers, Kitchen Rogers Design, London
"A Sensual Exploration of Space and Color"
Lecture, September 20
“Alvaro Siza Transforming Reality”
Dir. Michael Blackwood (58 minutes)
Introduction by Kenneth Frampton
Film Screening, September 23

Mariana Figueiro, Lighting Research Center, Rensselaer Polytechnic Institute
“Light and Health: A New Framework for Lighting Practice”
Lecture, September 27

Paola Antonelli, Curator of Architecture and Design, MoMA
“Architecture, Design, and Decoration”
Lecture, October 4

Michael Manfredi and Marion Weiss, Weiss/Manfredi NYC
“Site Constructions”
Lecture, October 18

Alexis Karolides, Team Leader, Green Development Services, Biomimicry Research Division, Rocky Mountain Institute
“Biomimicry: Innovative Design Solutions from Nature”
Co-sponsored with the National Design Museum
Lecture, October 28

Sheila Kennedy, Kennedy Violich Architects, Cambridge MA
“SOFT: Physical and Digital – The Spatial Implications of Smart Materials in Architecture”
Lecture, November 1

Eric Bunge and Mimi Hoang, nArchitects, NYC
Lecture Monday November 8
Exhibition thru December 3

Henry Hildebrand, College of Design, Architecture and Planning, University of Cincinnati
“Seeing the Inside from All Sides: Interior Architecture and Interior Design as Dogma or Practice”
Lecture, November 15

Paul Kaiser, Kaiserworks
“Dance and Disembodiment”
Lecture, November 22

2005 SPRING EVENTS

Pamela Kladzyk, NYC
“Way Off the Grid: Vestiges of European Vernacular Lighting”
Exhibition January 29–February 25
Alex Schweder, Seattle WA
“Lovesick Buildings”
Lecture, February 7

Matthew Baird, Matthew Baird Design, NYC
“New Material / Recent Work”
Lecture, February 14
Judith Gutman, NYC
Co-sponsored by the Department of Critical Studies
Lecture, February 28

“Design Workshop: Five Years of Design Build at Parsons”
Exhibition. March 9 - 18

James Carpenter, NYC
“Constructing the Ephemeral”
Lecture, March 14

Robert Bruegmann, University of Illinois, Chicago
“Sprawl: A Compact History”
Lecture, April 4

Jaime Lerner, Curitiba, Brazil
The Annual Michael Kalil Lecture on Natural and Technological Systems
Lecture, April 7

David J. Lewis and Marc Tsurumaki, Lewis.Tsurumaki.Lewis, NYC
“Restricted Play”
Lecture, April 11

Brenda Brown and Linnaea Tillett, NYC
“Sound-Landscape-Light”
Lecture, April 18

2005 FALL EVENTS

A/L Light & Architecture Design Awards Roundtable
September 15

Lawrence Scarpa, PUGH + SCARPA Architects, Los Angeles
“Architecture or Interiors?”
Lecture, September 29

James Wines, SITE, NYC
“SITE: Identity in Density”
Lecture, October 6

Ada Karmi-Melemedi, Israel
“Recent Work”
Lecture, October 20

David Lewis and Design Workshop Students
The Design Workshop 2005: “Interchange: Nassau”
Lecture, November 7

Calvin Tsao, Tsao McKown Architects, NYC
“Serving Conscience”
Lecture, November 10
David Lewis and the Design Workshop Students
“The Design Workshop: Seven Years of Design Build at Parsons”
Lecture, November 16

“Light as a Vision” Symposium
Co-sponsored by the Kunsthau Bregenz (Austria)
(Paul Goldberger, Olafur Eliasson, Michael Govan (Director, Dia Art Foundation, NYC), Paul
Marantz (lighting designer), Hani Rashid (Asymptote, NYC), Donna de Salvo (Chief Curator,
Whitney Museum of American Art, NYC), Hiroshi Sugimoto, Marianne Stockebrand (Director,
Chinati Foundation, Marfa, Texas), Peter Zumthor)
November 22

2006 SPRING EVENTS

Stella Betts and David Leven, Leven Betts Studio, NYC
“SiteLines”
Lecture February 2, Exhibition thru February

Jeanne Gang, Studio Gang, Chicago
"Recent Work"
Lecture, February 23

Albert Hadley in dialogue with Adam Lewis
Dialog
February 27

Derek Porter, Derek Porter Studio, Kansas City MO
“Personal Investigations With Light”
Lecture, March 2

At the Parsons Table: Michael Graves in Conversation with Dean Paul Goldberger
Dialog
March 8

Carlo Enzo Frugiuele and Massimo Marinelli, NYC and Milan
“Urban Office Architecture - Recent Work”
Lecture, March 30

Tim McDonald, Onion Flats, Philadelphia
“Physical Work”
Lecture, April 6

David Rockwell, Rockwell Group, New York City
Lecture, April 13

William Cronon
“Saving Nature in Time”
Kalil Lecture on Natural and Technological Systems
Lecture, April 25
2006 FALL EVENTS

Margaret Maile and Matthew Tanteri
"LightEnergyImpact: The Legacy of Richard Kelly"
Lecture, September 14

Karrie Jacobs
"The Perfect $100,000 House"
Lecture, September 21

David Lewis and the Design Workshop
Lecture September 28
Exhibition thru October

Min-suk Cho
"Mass Studies"
Lecture, October 05

Charles Rose
"Liberation and Deliberation: Recent Work of Charles Rose Architects"
Lecture, October 12

Paolo Solari
Lecture, October 19

A | L Magazine Awards Celebration
Awards Ceremony and Roundtable
October 24

Alex Wall
"Commerce is the engine of urbanity: new images and new spaces for the city...
Victor Gruen and the Transformation of the American Cityscape and Landscape"
Lecture, October 26

Illumination Engineer's Society Winner's Circle
Awards Ceremony and Roundtable
Lecture, October 26

Edward Eigen
"Conjuring Comfort: Robert-Houdin's Electric House and Other Modern Illusions"
Lecture, November 02

Smith-Miller + Hawkinson Architects
"Recent Work"
Lecture, November 9; Exhibition thru December

Work-AC, Dan Wood and Amale Andraos
"IDEAism"
Lecture, November 16
2007 SPRING EVENTS

Balkrishna "Work with LeCorbusier and Kahn, and recent work on vernacular architecture and developing community-based design practices"
Lecture, January 23

Dennis Crompton of Archigram
Lecture, March 8

Donald Judd Loft with Adam Yarinski of ARO
OnSight Insight Tour
March 16

Katherine Chia of Desai/Chia Architecture, New York
"Recent Work"
Gallery Talk, April 5; Exhibition thru May

AfterTaste Symposium: Dedicated to the Critical Review of Interior Design
(Keynote, Petra Blaise of Inside Outside (Amsterdam), Constance Adams (Houston, interior designer for NASA’s spacetlab and related projects); Beatriz Colomina (Princeton University, theorist of domestic spaces); Julieanna Preston (New Zealand, editor of Intimus, Interior Design theory reader); Andrew Blauvelt (Design Director and Curator for the Walker Art Center)
April 4&5

Majora Carter, Executive Director, Sustainable South Bronx, NYC
Annual Michael Kalil Lecture
April 9

Paul Goldberger on Philip Johnson
On Site Insight Tour to Philip Johnson’s Glass House, New Caanan, CT
April 13

2007 FALL EVENTS

Design Workshop in Margaretville
Lecture, September 20
Exhibition thru October

Charles Renfro presents The Highline Project at DS+R Office
On-Site Insight Tour
September 28

Fourth Annual A|L Magazine Light and Architecture Design Awards and Roundtable Symposium
October 4

Work AC at Diane von Furstenberg Headquarters
On-Site Insight Tour
October 5
Lise Ann Couture  at Asymptote Office  
On-Site Insight Tour  
October 19  

Adam Yarinsky, Partner, Architecture Research Office  
"Yarinsky on ARO"  
Lecture, November 1, 6:15 pm  
Exhibition thru December  

Michael Maltzan (Michael Maltzan Architects, Los Angeles)  
and Andy Bernheimer (Della Valle Bernheimer Architects, New York)  
"Housing with a Conscience"  
Lecture and Panel Discussion  
November  

IAC Building Visit by Frank Gehry 
On-Site Insight Tour  
November  

2008 SPRING EVENTS  

"Learning from Bob and Denise" Screening  
Film Preview & Panel  
February 7  

IceStone Factory at the Brooklyn Navy Yards  
On-Site Insight Tour  
February 8  

40 Bond Street by Herzog and de Meuron Visit  
On-Site Insight Tour  
February 13  

United States Green Building Council Symposia: "GREENING THE CODES"  
— New York City Leaders Symposium  
December 17  
— New York State Leaders Symposium  
January 24  
— Building Industry Leaders Symposium  
February 21  

The New Museum Tour/Guy Nordenson Office Visit  
On-Site Insight Tour  
February 23  

Polshek Partnership Office/The Standard Hotel Construction Site  
On-Site Insight Tour  
March 7  

After Taste II Symposium  
Jay Bernstein, James Casebere, Kent Kleinman, Julie Lasky, Emmanuelle Linard, Tim Marshall, Joanna Merwood-Salisbury, The Quay Brothers, Courtney Smith, Penny Sparke,
Ioanna Theocharopoulou, Anthony Vidler, Lois Weinthal, Allan Wexler, Mark Wigley, Alfred Zollinger.
April 4 & 5

MoMA Architecture & Design Department/"The Curation of Home Delivery: Fabricating the Modern Dwelling"
On-Site Insight Tour
April 9

James Carpenter/Office and Teardrop Park Heliostats Site Visit
On-Site Insight Tour
April 16

2008 FALL EVENTS

FRONT, Inc. Curtain Wall Consultants Office Visit
On-Site Insight Tour
September 25

The Grand Hall of Masons Visit
On-Site Insight Tour
October 1

"Tailoring Form: The Anonymous History of the Template"
Curated by Natalie Fizer and Glen Forley
Gallery Talk, October 5; Exhibit thru October

The United Nations, Campus Tour and Department of Economic and Social Affairs Sustainability Initiatives Unit Visit.
On-Site Insight Tour
October 10

Zabar's Vinegar Factory Urban Rooftop Farm Visit
On-Site Insight Tour
October 22

Roundtable Discussion and Dinner
October 23

Mike Cohen "Models of Sustainable Development"
Lecture
October 29

Snøhetta Office Visit
On-Site Insight Tour
November 5

Harry Allen & Associates Studio Visit
On-Site Insight Tour
November 13
Guy Nordenson
Lecture
November 13

Lucy Orta: Recent Work
Lecture
November 19

The Design Workshop: "BronXscape"
Gallery Talk, November 20; Exhibit thru December

David Adjaye Studio Visit
On-Site Insight Tour
November 24

2009 SPRING EVENTS

USGBC Sustainable Cities Dialogue: The University as Green Crucible
Symposium
January 27

"BANGKOK: Architecture of Three Ecologies"
Exhibit and Forum
January 30

"Snøhetta: The World Trade Center Project"
Exhibit and Roundtable Discussion
February 19

Innovative Materials Lectures
Feb. 11, Robin Reigi
April 25, 3Form

"WORKac: Recent Architectural Work"
Lecture, February 27
Exhibit, thru March

Moorhead & Moorhead Studio
On-Site Insight Tour
April 2

After Taste III Symposium
(James Auger, Robert Israel, Kent Kleinman Robert Kirkbride, Joanna Merwood-Salisbury
Charlie Morrow, Jorge Otero-Pailos, Victoria Anne Rospond, Mayer Rus, Emily Thompson,
James Tichenor, Sissal Tolaas, Sabine von Fischer, Joshua Walton, Alfred Zollinger)
April 3 & 4

Suzanne Tillotson at Tillotson Design Associates Office
On-Site Insight Tour
April 9
mOrphosis architects at the Cooper Union Building and Site Office
On-Site Insight Tour
April 16

Thom Mayne of mOrphosis architects
Lecture
April 17

"Emerging Exchanges: New Architectures of India" Symposium
(Keynote, Arjun Appadurai "Architecture and Amnesia in Indian Modernity"
DAY 1 - “Material Formations” (Tim Marshall, Rosalie Genevra,Kazi Ashraf, Rajeev
Kathpalia, Anupama Kundoo, Gurjit Singh Matharoo, Rahul Mehrotra, Samira Rathod, Tod
Williams and Billie Tsien, Himanshu Burte, Reinhold Martin, Carol Breckenridge, Himanshu
Burte, Prem Chandavarkar, Kenneth Frampton, Reinhold Martin, Anuradha Mathur, Anthony
Vidler.)
DAY 2 - “Territorial Intersections” (Ashok Gurung, Rosalie Genevra, Brian McGrath,
Himanshu Burte, Prem Chandavarkar, Soumitro Ghosh and Nisha Mathew, Sudhir
Jambhekar, Anuradha Mathur, Margie Ruddick and Tom Zook.)
April 30–May 1

LIST OF RECENT PAID VISITING STUDIO CRITICS:

2007
Paolo Soleri, Gabriel Feld, Alexander Wall, Petra Blaise

2008
Thom Mayne, Cycle Projects, Penny Sparke, Robert McAnulty, James Casebere, Steven and
Timothy Quay, Edward Mitchell, Andrew Blauvelt

2009
Charles Waldheim, Keller Easterling, David Grahame Shane, Brightfarm Systems, Jaime
Lerner, Ada Karmi Melamede, Jose Oubrie, James Tichenor, Colin Cathcart, Gregory Kiss,
Anthony Vidler, Julie Lasky, Lyn Rice, Charles Renfro.

3.7.C. PUBLIC EXHIBITIONS

Exhibitions are held in the SCE Lobby Gallery when the intended audience is mainly the SCE
student body, and in the Parsons Aronson or the Kellen Gallery when the audience is
interdepartmental and public.

Students are often involved in the planning, fabricating, and installing these exhibits, and are
often paid for specific involvements in the creation of exhibits.

FALL 2005 EXHIBITIONS
Design Workshop "Five Years of Design Build at Parsons"

SPRING 2006 EXHIBITIONS
Leven Betts Studio: “SiteLines”

FALL 2006 EXHIBITIONS
Design Workshop: "Design Workshop in Margaretville"
SPRING 2007 EXHIBITIONS
Desai/Chia Architecture, "Recent Work"

FALL 2007 EXHIBITIONS
Architecture Research Office: "Recent Work"

FALL 2008 EXHIBITIONS
"Tailoring Form, the Sonymous History of the Template"
curated by Nathalie Fizer and Glenn Forley

"Design Workshop: BronXscape"

SPRING 2009 EXHIBITIONS
Snøhetta: "The World Trade Cultural Center Project"

WorkAC: "Recent Architectural Projects"

3.7.D STUDENT SUPPORT SERVICES
In addition to regular meetings with faculty regarding academic-related issues, graduate students in the M.Arch. program have access to the Director and the Dean of the School of Constructed Environments during weekly office hours and informally through direct contact within the studio and critique spaces. Both the Director and the Chair maintain an open-door policy in regards to meeting with students. The Associate Director of Advising for the SCE provides additional support for all academic-related issues including: course planning, registration, explanation of Parsons and University policies, and by serving as a point of contact to all University Student Services offices.

ADVISING RESOURCES
Advising is a core component of students' academic experience. In addition to the mentoring provided by the M.Arch. faculty and program Director, students are encouraged to seek support from the School of Constructed Environments' professional advising staff. The following mission statement informs advising practices at Parsons:

Advising at Parsons The New School for Design promotes a culture in which art and design students can flourish creatively and intellectually. Parsons advisors encourage students to fully invest in academic opportunities and to actively seek out resources that deepen educational and career endeavors. To assist students in their educational progress, the advising staff provides clear, consistent information regarding programs, policies, and procedures that shape the Parsons experience. Our philosophy is guided by the belief that students become active participants in their learning community and in the larger public sphere when given the opportunity to make informed choices and to understand the responsibilities connected to their decisions.

Advisors provide general academic support services and advising to degree students. Advisors are available to answer questions about academic policies and general requirements; about registration procedures; about degree requirements, course offerings, writing support, and about university offices and resources. They support students through decision-making processes; assist with the development of good study habits; provide guidance on time and stress management; and, when necessary, make referrals to appropriate healthcare professionals.

Beyond the studio and classroom, the Office of Advising provides students with information about educational opportunities, including group and special events related to the M.Arch. program. The advising staff facilitates interaction between students, faculty, and the larger
university campus. The advisors have extensive knowledge of the programs within Parsons and the University, act as liaisons between students and school personnel, and collaborate with program directors, advisors, and faculty to help students succeed. The advisors are available through walk-in hours and by appointment.

ADVISING AND THE REGISTRATION PROCESS

Students must register for classes online on dates designated by the Registrar’s Office. Information about advising appointment and registration schedules is e-mailed to students by the Office of Advising each semester, before the registration period for the following semester. M.Arch. students may schedule individual appointments with an SCE advisor to discuss course options for the next semester. Since Spring 2003, New School students have registered for classes using an online registration system. The registration process consists of three essential steps:
1. Advising regarding M.Arch. courses
2. Registration
3. Payment of Tuition

ADD, DROP, AND WITHDRAWAL

Students who wish to make changes to their course schedule may do so online during the add/drop period at the beginning of each semester. After the add/drop deadlines, any schedule adjustments must be made using paper registration forms, with permission from the Associate Director of Advising. Students may add a course through the second week of a semester. Students may drop a course through the third week of a semester. Students may withdraw from a course with a grade of W through the seventh week of a semester. Students who withdraw from a course after the seventh week of a semester receive a grade of WF.

TUTORING

The University Writing Center provides free tutoring for students who need help structuring papers, improving reading comprehension, and developing other skills necessary for completing liberal arts and studio assignments. Students should contact the University Writing Center to schedule a tutoring appointment. The University’s Department of Academic Technology offers daily free tutoring on software programs on a first-come, first-served basis for all matriculated degree-seeking students. The M.Arch. program can arrange for tutoring for students enrolled in required studio coursework. Students in need of assistance should contact the program Director to request tutoring. Such tutoring may be free, or students may bear the cost of upper-level studio tutoring.

OFFICE OF STUDENT SUPPORT AND CRISIS MANAGEMENT

The Office of Student Support and Crisis Management provides non-curricular academic advising and confidential short-term personal counseling to students when needed. Students who feel uncertain, confused, anxious, frustrated, or overwhelmed can meet with a Counselor to discuss personal, financial, academic, or career-related problems and questions. The Counselors have extensive knowledge of the various departments within Parsons and The New School, act as liaisons between students and school personnel, and collaborate with the School Deans, program Directors, advisors, and faculty to help students succeed. They can assist students who need help communicating, managing stress, solving problems, organizing time, or developing study habits and skills, and can refer students to
other health professionals. Students may arrange appointments with a Counselor by calling 212.229-5900 x 3189 or by coming to the Office of Student Support and Crisis Management, located at 79 Fifth Avenue, Fifth Floor.

STUDENT HEALTH SERVICES

The New School’s Student Health Services promotes lifelong, optimal health for its diverse student community. Through consistently delivering excellent medical care, psychological services, and preventive education, Student Health Services enables students to become responsible agents of their own health. By providing individualized and accessible services, Student Health Services supports students in their pursuit of educational opportunities and personal development. It also serves as a key information source on health, disease and prevention. Medical Services offers medical consultation and treatment for illness and injury, gynecological consultation and treatment, prescriptions, medications and immunizations, and prevention services. All services are strictly confidential and are not part of a student’s academic record. Counseling Services offers short-term individual counseling, group counseling, psychiatric consultations, crisis intervention, referrals, and workshops. All services are free to students who have paid the Student Health Services Fee. All services are confidential and any contact with this program will not be part of a student’s academic record.

OFFICE OF STUDENT DISABILITY SERVICES

The New School seeks to foster an environment that encourages all students to reach their highest level of achievement. Through our various student services and programs, we emphasize the importance of recognizing and embracing individual differences. In keeping with this philosophy, we are committed to helping students with disabilities obtain equal access to academic and programmatic services. Student Disability Services (SDS) is designed to assist students with disabilities in need of academic and programmatic accommodations as required by the Americans with Disabilities Act of 1990 (ADA) and Section 504 of the Federal Rehabilitation Act of 1973.

A person with a disability is anyone with a physical or mental impairment that substantially limits one or more major life activities, such as walking, seeing, learning, hearing, speaking, or breathing. A person is also protected under the ADA if he or she has a record of a disability or is regarded as having a disability and is thus discriminated against. It is important to know that disabilities can be both visible and hidden; that is, many disabilities may not be obvious to an observer. These can include epilepsy, diabetes, and certain vision-based disabilities. People can also have multiple disabilities, such as being both legally blind and hard-of-hearing.

Students must self identify as having a disability. They will be asked to provide medical documentation to the Director of Student Disability Services. Students must check in with the Office of Student Disability Services at the beginning of each semester to request accommodation.

Self-Identification Forms and medical documentation are kept on file in the office of Student Disability Services. Access to these files is strictly limited. Specific information on a student’s disability will only be shared with the student’s written permission and/or on a need-to-know basis. This information does not become part of a student’s transcript or permanent record.
THE OFFICE OF STUDENT OMBUDS SERVICES

The Office of Student Ombuds Services is a place where New School students can go for assistance in resolving conflicts, disputes, or complaints on an informal basis. In order to afford students the greatest freedom in using the services that the ombuds office provides, this office is independent, neutral, and confidential.

The student ombuds office is informal. The ombuds facilitates communication when conflict arises and provides the opportunity for informal dispute resolution. The ombuds does not arbitrate, adjudicate, or participate in any internal or external formal process.

The student ombuds office is independent. To ensure objectivity, the office operates independently of administrative employees.

The student ombuds office is neutral. The ombuds will not take sides in any conflict, dispute, or issue, but considers the interests and concerns of all parties involved with the aim of achieving a fair and equitable outcome.

The student ombuds office is confidential. To the extent practicable, the ombuds will not share any information a student gives with anyone outside the student ombuds office without the student’s permission. An exception to maintaining any such confidentiality would be if the ombuds had a reasonable concern about possible violence or physical harm.

In addition, the student ombuds office will not keep any records about the student or the information she shares.

By telling the ombudsperson about her conflict, dispute, or complaint a student has not informed or notified any university official of her conflict, dispute, or complaint and therefore the university cannot and will not take any action to remedy the situation. In order for the university to take action to remedy your conflict, dispute, or complaint, the student must share it with someone who represents the university. The ombuds does not represent the university and therefore cannot receive formal complaints. However, the ombudsperson can help a student to find the appropriate person to speak to in order to request that the university take some action.

INTERNATIONAL STUDENT SERVICES

Parsons’ student body includes 2,208 internationals from 107 countries. The Assistant Director of International Student Services is responsible for counseling students on immigration matters, issuing appropriate immigration forms, and speaking with international students about academic difficulties or adjustment to city life. Faculty members notify the Assistant Director if they suspect a student is having language difficulties or is in need of personal counseling. The Assistant Director ensures that students maintain legal immigration status. Diversity and multicultural issues are also part of the Assistant Director’s responsibilities.

OFFICE OF CAREER SERVICES

The Office of Career Services helps students translate a Parsons education into the professional work world. Many programs and services are offered to degree students, beginning in the first year and continuing through graduation and beyond. Students learn how to apply their creative talents and presentation skills to their career goals. The Office provides an accessible environment where students can explore career-related questions while developing their life plans. Services include:

The Online Job Board lists hundreds of job opportunities on a password-protected Career Services website so that students and alumni can connect electronically with prospective employers. The Online Job Board is available to students currently registered in one of the following degree programs: AAS, BBA, BFA, BA/BFA, MFA, MA or M.Arch., as well as to Parsons graduates. Eligible participants will be issued a login ID to register online following
resume approval from the Office of Career Services. Career Workshops are scheduled each semester at the request of the major departments. They are tailored to the specific professional interests and needs related to the major. Workshops include Resume Writing, Interviewing Techniques, and How to Conduct a Job Search.

Career Advising enables students to explore their career issues in private sessions with a Student Advisor in the Office of Career Services. Topics such as choosing a major, determining a career direction, writing a resume and cover letter, conducting a job search, exploring career and job options, and changing careers may be discussed.

The Internship Program offers paid and unpaid career-related work opportunities. The Office of Career Services provides leads to internships in top companies and firms. Career Days are held in the spring semester and often coincide with each department’s student exhibition. Industry employers and company representatives meet individually with graduating seniors and graduate students. The students have an outstanding opportunity to present their resumes and portfolios to industry professionals, to ask questions about working in their chosen fields and to network with prospective employers. Past architecture firms that attending recent Career Days include: Smith-Miller Hawkinson, Steven Holl Architects, Weiss/Manfredi Architects, Williams/Tsien Architects, and Lewis.Tsurumaki.Lewis.

STUDENT FINANCIAL SERVICES

The New School maintains an active Office of Student Financial Services with Director of Graduate Financial Aid who works in concert with the Director of the M.Arch. program to counsel and advise students on their financial options, including loans, fellowships, scholarships, and other sources of financial support for the duration of their study at Parsons.

3.7.E. FIELD TRIPS AND OFF-CAMPUS ACTIVITIES

In addition to the On-Sight Insight Tour Series, which is the formal component of the Public Programs that brings students to a number of local works of architecture for first-hand site presentations by architects and designers, and into their offices as well. Field trips are offered periodically as an extracurricular or class activity, and with New York City as a campus the students are provided with a number of opportunities to visit the various museums, galleries, and architectural sites around the city in order to broaden their education. Field trips are coordinated through the School Office prior to departure to insure that appropriate waiver forms have been completed and to get approval for the trip from the Director or Dean.

Parsons groups have traveled to Dia Beacon, Storm King Art Center, Frank Lloyd Wright’s Falling Water, Bethlehem Steel, The Queens County Farm Museum, Storefront for Art and Architecture, The Melrose Houses on 345 East 153rd St., to museums in Philadelphia and Washington, D.C., Governors Island, and Phillip Johnson’s Glass House in New Canaan, CT.

Students and Faculty with valid Parsons ID’s have free unlimited access to the MoMA/PS1 on a program sponsored by Parsons School of Design. Faculty can take a guest with them as well.

3.7.F STUDENT SOCIETIES AND CAMPUS-WIDE STUDENT ACTIVITIES

Office of Student Development and Activities:
The Office of Student Development and Activities supports The New School’s educational mission by facilitating meaningful interactions outside the classroom, encouraging students to become an active member of the university community through participation in a range of social, cultural, leadership, educational, and recreational experiences.

Currently, students have organized around the following areas of interest:
Academic and pre-professional
Art, music, and performance
Faith-based, religious, and spiritual
Intercultural
Publications, communications, and media
Recreation and sports
Political action and advocacy
Social and special interests
Social government groups

Officially recognized student groups in 2009 included:
International Student Advisory Board
International Book Club
The Change Forum
Adventure Force
Buddhism for Global Peace
Capeira
Change Forum
DANCE social justice collective
Graduate Student Assembly of the Masters Program in the History of Decorative Arts
Imagining Global Asia
International Club
Latin American Forum
Moxie feminist organization The New Alliance
The New Alliance for LGBT Communities
NewRadioProject
Out, Proud Environment at The New School (OPEN)
The New School Philosophy Club
PhotoFEAST
Project Africa
SoUL students of color advocacy group
Student Sustainability Committee
Sustainable Design Review
Women of Color

The above-listed organizations can reserve the Conference Room and the Multipurpose Room located at Student Activities Space at 55 West 13th Street.

STUDENT COUNCILS

Students may participate in the discussions, debates, and planning related to their education by serving on the student council of their major department, by representing their department on the Dean’s Advisory Council, and/or by joining a standing committee of the College Council. Each major department has a governing body that provides a structured forum for student involvement in decision-making. The departmental government creates a sense of community by facilitating communication among students, faculty, and staff. Each departmental government sends two student representatives to serve on the Dean’s Advisory Council, which promotes interdepartmental communication within the Parsons
community and allows students to converse directly with the Dean. Several of the standing committees of the College Council, faculty, and staff governance organization, include student members. Students interested in serving on the Campus Facilities Committee, the Exhibitions Committee, the Library Committee, or the Student Advising Committee should contact the Assistant Dean for Student Advising.

PHYSICAL RECREATION

Although the New School does not currently have its own gymnasium, the adjacent McBurney YMCA has a partnership with The New School which provides full range of physical recreation facilities and programs at a low cost to students faculty and staff.

EXHIBITION OF STUDENT DEVELOPED PROJECTS

The Aronson Gallery, located on the 1st floor 5th Avenue frontage of 66 Fifth Avenue, is an exhibition space for Parsons students and faculty, who propose, organize, and install exhibitions under the guidance of the Gallery Coordinator. Proposals for exhibits of interdepartmental and interdisciplinary merit receive priority. All members of the Parsons community are welcome to attend special events hosted by the Aronson Gallery, including openings and receptions. Any student or Faculty who is interested in displaying work can submit a proposal to the Parsons Public Programs Committee, of which a representative of SCE is a permanent member. Guidelines for proposals are available in the Office of Student Support. Completed proposals should be dropped off in the SCE office, in the mailbox of the SCE Coordinator of Public Programs, who will bring the proposal to the attention of the Parsons Public Programs Committee.

3.7.G POLICIES, PROCEDURES, AND CRITERIA FOR APPOINTMENT, PROMOTION, AND TENURE, AND FOR ACCESSING FACULTY DEVELOPMENT OPPORTUNITIES

APPOINTMENTS

The School of Constructed Environments recognizes the need to recruit and retain faculty and staff without reference to race, creed, national origin, gender, age, or varying ability. Parsons and The New School is an equal opportunity employer and abides by all applicable federal, state, and local laws. SCE follows the rules of the Affirmative Action Search Procedures, and advertises all full-time positions nationally and staff appointments regionally. (See also 3.4)

To conduct a search, working with the Dean’s Office (DO), the SCE school dean establishes a Search Committee comprised of the 5 to 7 Parsons faculty, principally full-time faculty in SCE. After reviewing and approving the Job Description, the DO passes it to Office of the Provost for approval, who then passes it to University Human Resources for posting. Job postings are placed in relevant journals, newspapers, magazines, and on-line venues and listservs as recommended by the chair of the search committee and according to Diversity Policy.

Applicants are vetted and an initial long-list (typically 5-7 candidates) is established for interview by the Search Committee. Subsequent interviews, faculty and/or student presentations, and meetings with the school dean are conducted by candidates on a short list (typically 2-4 candidates). The Search Committee submits its recommendation to the SCE dean, who makes his/her recommendation to the Parsons dean for final determination. The Parsons dean’s selected candidate is sent forward to the University Provost, which approves searches, and final hires on the recommendation of the school. Tenure-track and Extended Employment-track appointments go to the University Board of Trustees for final approval.
TENURE AND PROMOTION

In 2006, The New School adopted the newly revised Full-Time Faculty Handbook. The revised handbook lays out broad policy goals related to full-time faculty regardless of their divisional affiliation, and its provisions are implicitly incorporated into the contract of each full-time faculty member. In adopting this revised handbook, the board of trustees of The New School approved the extension of tenure throughout the entire university, including Parsons. Previously, tenure was only available at one of the university’s 7 divisions: The New School for Social Research. Simultaneously with tenure, a new category of continuous employment was adopted called “Extended Employment,” which awards long-term contracts with a presumption of renewal to full-time faculty who excel in teaching. Tenure and Extended Employment are awarded subsequent to a year-long, in-depth review process that incorporates review by a Parsons faculty committee, the Parsons dean, a university faculty committee, and the provost. Parsons School of Design reviewed our first senior faculty for tenure in the 2007-2008 academic year.

The school has developed policies that give long-term contracts to a percentage of the part-time faculty. These faculties are being selected on the basis of seniority, service to the school, and professional and teaching excellence. In turn, faculty will be expected to contribute additional time to the school’s administration, particularly in the areas of curriculum development and student advising. Procedures and criteria for full-time faculty appointments, evaluation, and reappointment are outlined in the The New School Full-Time Faculty Handbook. It is available on line at http://www.newschool.edu/admin/provost/fulltime_faculty_handbook.pdf. The Director of a program is on a full-time, multi-year faculty contract, renewable based on evaluation of past performance and at the recommendation of the school dean; or, renewable based on the Tenure and Extended Employment review process.

FACULTY DEVELOPMENT OPPORTUNITIES

Parsons has provided support up to the end of 2009 for faculty research, scholarship, and creative activities through its Research, Scholarship, and Creative Practice (RSCP) fund, whose primary goal has been to provide financial support for a range of projects and initiatives that make a contribution to the creative and scholarly research culture of Parsons. The RSCP budget included three different competitive funds with the primary aim of promoting a breadth of activities around research and it is expected that the outcomes will be disseminated within the institution and/or public sphere. The three categories have been: Project Funding (up to $1,500), primarily seed money for emergent researchers; Dissemination Funding (up to $3,000); and Attendance-only Funding (up to $2,000) to support conference travel/attendance. All full-time faculty members were eligible to apply. Beginning in the 2009/2010 academic year, funding for Parsons full-time faculty will be school-based. A total of $300,000 will be divided between the five schools of Parsons to support faculty research, scholarship, creative practice, curriculum development, and public initiatives.

There is also support of research and scholarly activities through paid leaves of absences for all principal faculty members (tenure, tenure-track, Extended Employment, Extended Employment-track). Leaves of absence are achieved by application. Faculty are qualified for making proposals for a semester leave of absence at full pay or 2-semester leave at half-pay after the 6th year of tenure or extended employment, and in the case of tenure-track faculty, after the fourth year of appointment, unpaid leaves for creative or scholarly purposes are available to faculty members at all ranks and in all types of appointments to conduct research or otherwise engage in a scholarly or artistic activity.
3.7.H. EVIDENCE OF FACILITATION OF FACULTY RESEARCH, SCHOLARSHIP AND CREATIVE ACTIVITIES

FACULTY LEAVES, 2004–2010
F06/S07: Peter M. Wheelwright/half-pay
S09/F09: Lois Weinthal/unpaid
F09/S10: Anthony Whitfield/full-pay
S10: Joanna Merwood-Salisbury/full-pay

FACULTY DEVELOPMENT FUND

Since its inception in 1988, the Fund has supported the faculty of The New School in their academic, intellectual, and artistic careers. Over 250 grants have been awarded for projects such as curricular redesign and instructional innovation, research, exhibitions, performances, recordings, compositions and portfolio development.

Last year, the Fund awarded grants of up to $3,000 for projects or research that contributes to either a) advancing classroom learning of students, or b) integrating writing, thinking and learning in the classroom. In the past, many faculty members (full-time and part-time alike) have coordinated their separate applications or co-applied to share awards; collaborations are strongly encouraged, especially where it may help develop the teaching and learning culture in a given department or division.

"Creating Responsive Environments for the Public Sphere"
We are developing a curriculum for a collaboration studio joining students from the AIDL Program and the D+T Program to explore the use of embedded information technologies in the built environment.

"Daylight Design"
As young architects and interior designers in the making, our students need to become aware of environmental design tools that rely more on passive energy sources and less on fossil fuel energy sources to create comfortable spaces for people to occupy. There is a direct and often overlooked connection between discomfort and fossil fuel consumption.

"The Four Similitudes - Case Studies of the Model"
Through a set of case studies, this book proposes to examine the history of models and the history of drawing as competing, but related systems of projection and representation.

"Research for Product Design Textbook"

"Writing as a Tool: from Creative Observation to Expression" - (In collaboration with Lynn Saville - NSGS)
Our new syllabus will be a timely complement to the Department’s upcoming MFA program, and, by extension, will participate in a broader literacy about light and lighting design and could be open to students from other departments.

"A Visual Methodology for Daylighting Design and Analysis"
The proposed work is a set of Daylighting Design and Analysis instructional materials that use a hands-on, graphic approach. Their objective is to advance student learning by providing a complete visual methodology to evaluate and design the use of daylight in architecture.

"Build on Writing-Across-The-Curriculum Themes By Teaching Information Literacy Skills In Non-Writing and Critical Studies Courses Online"

"Intersections: Fuel and Ornament"
The "Intersections" project involved the development of a new interdisciplinary, interdivisional undergraduate course designed to promote pedagogical transactions and serendipitous encounters among students and faculty across The New School community. As reflected in its title, the course provides a structural and thematic framework for innovative problem solving to meet challenges faced within and beyond the university. Featuring the contributions of faculty and students from every division, a range of presentation and exercise formats will explore a thematic "odd coupling" selected to engage the range of participants.

"Linking Urban Design Activism and International Affairs"
The project funds will were used to create a set of tools for activist urban design practices that link the disciplines of architecture and international affairs. The set of tools will be used to form a transdisciplinary and transnational framework that can be applied to both departments in which we teach as well as form a comparative framework for the two cities (Mumbai and Bangkok) in which we are conducting long term research.

### 3.7.1. Evidence of How Faculty Remain Current in Their Knowledge of the Changing Demands of Practice and Licensure

Faculty members remain current in their knowledge as they are typically part-time and engaged in private practice within New York City. The Department aggressively pursues and recruits faculty whose practices are at the leading edge of the profession and are thus already contributing to the changing demands and opportunities of the profession prior to joining the faculty. Faculty within Parsons are encouraged to view their Design Studio and seminar as a research collaborative, thus continuing their education while in the process of challenging students to pursue development and their own work. Design faculty registered in New York or New Jersey are required to complete continuing education requirements for the renewal of their licenses. Faculty can receive credit for lectures attended at the Department. As such, the public programs provide a critical place for the exchange of ideas and for the furthering of knowledge of the profession. In addition, the US Green Building Council holds annual workshops at the School and two tickets are held for SCE faculty who are interested in attending the event. This past summer of 2009, a Passive House workshop, round table discussion, and reception were held at Parsons. Many faculty members attended the events and were educated in this emerging system of energy efficient building practices.
3.8 PHYSICAL RESOURCES

3.8.A. GENERAL DESCRIPTION OF PHYSICAL PLANT

The School of Constructed Environments occupies a series of spaces within the diverse urban campus of The New School. These spaces primarily include the second floor and the third floor in a converted loft building at 25 East 13th Street in Greenwich Village, a series of spaces at 2 East 13th Street, and rooms within 6 East 16th Street. The graduate and undergraduate architecture programs are primarily housed on the 16,000 square-foot second floor of 25 East 13th Street. The School’s MFA lighting program and BFA Interior Design program maintains the 16,000 square-foot third floor. The BFA in Product Design occupies spaces in 2 East 13th Street, and the AAS in Interior Design various spaces throughout the campus, including 6 East 16th street.

The heart of the M.Arch. facility is the Design Studio, a 8,500 square-foot space with majestic fifteen-foot ceilings located at 25 East 13th street. This large common area encourages interaction among Parson’s 70 Master of Architecture students while at the same time giving each of them an approximately fifty-square foot work area (consisting of newly design adjustable table, locker, bookshelves, and model storage area) to call their own. Common areas within the Studio include meeting tables, pin-up walls, and worktables for model-making. While the main studio space on the 2nd floor is the heart of the life of students, and the focus of the studios, students in the Master of Architecture program can take advantage of the resources of the entire School of Constructed Environments with facilities throughout The New School.

SHOP AND SUPPORT FACILITIES

Adjacent to the 2nd floor studio is the school woodshop, available to all students. The shop is served by an adjacent storage area for the location of tools and equipments, primarily used by the Design Workshop. Next to the woodshop is a dedicated laser room for 4 high-end industrial laser cutters open to student use for extended hours. On the 3rd floor are two independent support facilities. The Donghia Material Library and Study Center provides a critical material resource for all students of SCE. The Angelo Donghia Materials Library and Study Center is made up of a library, a gallery, material library, and a lecture hall. This resource provides a place for locating and researching materials, and an invaluable source of information for a school dedicated to the material production of architecture and design. The Design Workshop renovation of 2009 added new display and storage boxes to enhance the exhibition capacities of the school.

Also on the 3rd floor is the Light Lab. This room is a dedicated space for the testing, understanding and manipulation of electric and daylight systems. While primarily serving the MFA in Lighting Design program, the light lab is a critical space for understanding the impact of light on architecture. The facilities of this room include a daylight heliodon in addition to a wide array of the latest fixtures and lamps for understanding and experimenting with electric light systems.

CLASSROOMS AND OFFICES

On the 2nd and 3rd floors of 25 East 13ths are 3 medium-sized classrooms (205, 206, and 302) and two seminar rooms (204 and 307). All seminar and classrooms have over the last two years been completed finished as smart technology rooms with integrated sound, video, and computer capabilities.

The administrative offices of the School of Constructed Environment are directly accessible from the studio and classrooms and located on the 2nd floor. This main administrative office
houses the support staff offices, and individual offices for the Dean, Associate Dean, and directors of the program. On the 3rd floor are additional newly renovated (summer 2009) offices for directors, advisors, and administrators of the school. Shared faculty offices provide touch-down space for adjunct and full-time faculty to use on an informal basis, matching the urban complexity of The New School Campus.

GALLERIES

The School also maintains two galleries, located immediately upon entering the second floor and third floor, featuring an ongoing series of student, faculty, and special exhibitions throughout the year. In addition, our students also have access to more formal exhibition spaces—one at 2 West 13th Street and the other at 66 Fifth Avenue—that are shared by the Parsons and New School communities at large.

COMPUTER FACILITIES

Students have immediate access to two computer labs located within the studio spaces on the second and third floor. These labs providing PC and Mac computers, large format scanners, and black and white, color, and 42” full color plot printers are run and managed by the University’s Academic Technology division. All computers are equipped with a complete suite of software and are a necessary supplement to each M.Arch student’s own personal laptop to expand their technology and printing options. These two in-house labs located at 25 East 13th Street are connected to the main University key-server and networks for software license access.

ADDITIONAL FACILITIES

M.Arch students have access to a variety of Parsons’ visual arts facilities including photography darkrooms, filmmaking and video workshops, and printmaking and sculpture studios as well as shops devoted to metalworking and model building. With the joining of Product Design and Architecture in 2008, M.Arch. students have more direct access to the facilities that primarily serve Product Design. These include wood, ceramic, metal, and plastic facilities, located at 2 West 13th Street.

3.8.B. DESCRIPTION OF ANY CHANGES UNDER CONSTRUCTION, FUNDED OR PROPOSED

DESIGN WORKSHOP 2009 RENOVATION

The primary change to the physical resources of the school is the 2009 Design Workshop’s renovation of the 2nd and 3rd floors of 25 East 13th Street as the project for the year. These renovations, anticipated to be finished for Fall 2009, have focused on the studio spaces of both floors with a new approach to the organization of the individual desks and the social and support spaces that surround the studio environment. By focusing on the proper use of space and a creative approach to storage, the Design Workshop has increased the number of desks that can fit within the two floors to 270 (approximately 135 desks per floor), while allocating more communal and social spaces to serve the studio. These communal spaces include pin-up areas, lounge spaces, storage areas, and enhanced circulation. Part of the design of the Workshop Project is the introduction of a new communicating staircase located between the 2nd and 3rd floors. This stair will be built during the summer of 2009 and installed in the summer of 2010. Once installed, it will provide additional integration of the two floors, proving greater access to the resources on both floors to all students of the School, and will result in a dramatic transformation of the studio spaces.
3.8.C. HARDWARE, SOFTWARE, NETWORKS, AND OTHER COMPUTER RESOURCES

COMPUTER FACILITIES

The New School provides its faculty and students with computer and technology facilities throughout the campus—the University Computing Center and Knowledge Union (55 West 13th Street), Academic Computing Center (65 Fifth Ave), and specialized labs in the Parsons Fashion, Interior Design, and Architecture departments. A University Web Portal and wireless access on campus are also available to the University community. Discounted software and computers are offered through strategic partnerships with top companies. All facilities and resources are supported with both onsite and online help, backed by a service-oriented staff.

The University Computing Center (UCC) has a large open lab, hands-on classrooms and presentation classrooms. Approximately three hundred Macintosh and Windows stations are available with research, writing, and statistical applications, as well as software for Web, print, multimedia, and other design. The facility, which includes a Print Output Center, is expansive and well suited to the needs of all degree students.

The Knowledge Union (KU) houses advanced media labs including 2-D and 3-D modeling and animation facilities, digital video and audio stations and suites, a transfer room, and a recording studio. The Equipment Center houses DV Cameras, digital photo cameras, digital audio recorders, microphones, and lighting gear available for checkout. The KU serves advanced needs of degree students who are designers and media producers. The Knowledge Union is on the third and eighth floors of 55 West 13th Street. These main facilities have extensive equipment and software resources and are available to all M.Arch students.

The Fashion Computing Center offers forty workstations made up of Windows systems, scanners, and black and white and color printers. Software includes Lectra UI 4ia, Optitex, the Adobe suite, and the Macromedia suite. The Fashion Computing center provides support for undergraduate and graduate programs in fashion and textile design. The aim of the facility is to offer the most current, and widely used, industry standard software applications and equipment.

The Interior Design (ID) Lab, located at 79 5th Avenue consists of A/V and computer equipped presentation and hands-on classrooms. Classrooms include more than 50 Windows workstations with advanced CAD software, as well as scanners and both color and black and white printers. With specialized furniture for both drafting by hand and computing, the location serves as a studio for Interior design students and classes.

The School of Constructed Environments (SCE) Lab, located at 25 East 13th Street, includes two “open labs” which complement student studios and instructional spaces. The facility has Mac and Windows workstations with advanced CAD and design software, as well as large-format plotters and both color and black and white printers.

MyNewSchool is the single sign-on University Web Portal of The New School. It is customized for each user. Inside the portal are personal records & academic information, electronic library resources, the online learning environment, targeted announcements, and more. Also included inside MyNewSchool are university email and information about personal WebSpace for students. The University Portal allows access to course materials, discussion features, file sharing, and rosters, too.

The University offers free and secure wireless Internet access campus-wide, as well as express e-mail and Internet stations outside the computing facilities. Express email stations are located
in the 4th floor lounges at 55 West 13th Street and 2 W 13th Street, as well as on the lower level of 65 West 11th Street.

The University also maintains A/V equipped presentation classrooms, each of which has LCD projector and computer workstation for instruction. More than 100 presentation classrooms are installed across campus.

Resources help all members of the University community use facilities and services effectively. Personal tutoring is available to assist students with design, statistical and other software applications. Online and in printed form are a variety of step-by-step Tip Sheets to help with many computing topics, including Webmail at the university, wireless on-campus, printing, video editing, and more. A comprehensive “FAQ” resource has answers to thousands of questions in dozens of popular categories. The FAQ is online, and conveniently a direct link to it is on every computer desktop in the facilities.

The university has partnered with leading software and hardware manufacturers to offer special deals and incredible savings. Partners include Adobe, Apple, Autodesk, Dell, Gateway, and Microsoft. The partnerships allow the University community to attain powerful tools at affordable prices.

### 3.8.D. PROBLEMS AND RECOMMENDATIONS FOR IMPROVEMENTS

Adequate space in New York City for a small architecture program is a constant challenge. Various projects have been implemented to maximize the two floors that the school maintains and the programs work as well as they can in close quarters. As the program matures and may want to expand, space will be an even greater issue. Very important to this expansion, even in the school’s current form, are the spaces allocated to dedicated classrooms, review spaces, and support areas including shop facilities, resource rooms, and the wood shop and laser shops. For the program to grow and be competitive in an increasingly technological environment, the larger issues surrounding the space of the School of Constructed Environments will have to be addressed.
Second Floor of The School of Constructed Environments. 25 E 13 ST
Third Floor of The School of Constructed Environments.  25 E 13 ST
3.9 INFORMATION RESOURCES

3.9.A. CONTEXT AND INSTITUTIONAL RELATIONSHIPS

The Adam and Sophie Gimbel Library, located at 2 West 13th Street, 2nd Floor, is the primary library for the Master of Architecture Program. The Adam and Sophie Gimbel Design Library is an art and design resource supporting the art, architecture and design programs offered by Parsons The New School for Design, as well as interdisciplinary programs of The New School. Its collections cover all facets of design, including architecture, interior and lighting design, communications design, product design, fashion design, digital design, as well as the fine and decorative arts.

The Gimbel Library fits the classification of a collection of architecture and architecture-related materials housed and serviced within a central library on design, which is one of three main libraries of The New School. Students also have access to the Raymond Fogelman Library, which focuses on material related to the humanities and social sciences, in addition to the Scherman Music Library. The administrators and staffs of all three libraries, along with the New School University Librarian, work closely together, particularly on issues of shared resources and long-range planning. The Digital Library, another division, coordinates with each of the libraries to provide electronic and digital resources, including e-reserves. The Visual Resources was transferred from the Gimbel Library to the Digital Library, which oversees the management of the slide collection as well as digital images.

The Director of the Gimbel Library manages the Library and its budget and reports to the New School University Librarian.

3.9.B. LIBRARY AND INFORMATION RESOURCES COLLECTIONS, SERVICES, STAFF, FACILITIES, AND EQUIPMENT

COLLECTION

1. Goals: The Library’s collections support the integrated and broad curriculum requirements of the degree programs of Parsons; they are designed to meet the needs of students who will leave Parsons with the skills to engage effectively in today’s diverse art and design fields. This means, in great part, collecting materials that are specific to fields of endeavor and at the same time those that connect one field to another. For the most part, the library supports the undergraduate study level at Parsons, but, at the same time, efforts are made to meet the needs of graduate level research and the interests of faculty. The Director of the Library, along with the two Reference & Instruction Librarians, is responsible for the selection of books, periodicals, and audio-visual materials with input from faculty. The Director works with the University Librarian and Digital Library Director to make final decisions about electronic resources. A major goal of the University Libraries has been to increase our offerings of online resources for our users.

The Library policy does not exist in an up-to-date, written form. The Director and librarians are currently reassessing existing collection development and management policies and procedures and, in regular contact with faculty and department heads, have been reviewing the requirements of the curriculum. The collection has grown in a manner that has allowed it to adapt organically to changes in curriculum. In the next year or two Parsons will be launching some additional master’s program, requiring a more detailed review of the collection.

2. Collection Description: The Gimbel Library collections cover all facets of design, including architecture, interior and lighting design, communications design, product design, fashion
design, digital design, as well as the fine and decorative arts. As noted above, the charge of
collection development at the Gimbel Library is to support the curriculum, while, at the same
time, upholding the academic and retrospective standards of the collection as a whole.

a. Books: The breadth of the collections has been continuously augmented by collecting to
support subjects in architectural history, contemporary practice, and theory, criticism and
technology, with sufficient depth to support the curriculum. The library is strong in
monographs on architects and building types and materials relating to New York City
architecture and has an up-to-date reference collection. Since the arrival of the new Director,
in January of 2008, the architecture monographic collection has been further developed with
current and retrospective titles, including the replacement of some important lost books and
the accommodation of faculty requests. This effort has been undertaken, as some
architecture faculty have expressed concerns that the collection has not been kept up-to-
date and lacks some important older titles.

b. Serials: The collection of periodicals related to architecture still accounts for the largest
number of subscriptions relating to a single field. The Gimbel Library currently subscribes to
55 architecture-related periodicals and over 130 additional journals in related fields of art
and design, and maintains back-runs of many of these titles. We review and add new
subscriptions, usually at faculty request, and while some journals have ceased publication,
we have added others. The Library received 28 of the 49 (66.7%) Core journals and 4 of the
26 (15.4%) Supplementary journals included in the “Core List of Periodical Titles for a First
Professional Degree in Architecture” (revised 2002) prepared by the Association of
Architecture School Librarians (AASL). Currently we subscribe to 30 of the 54 (56.6%) Core
and 7 of the 43 (16.2%) Supplementary periodicals on the newly revised Core list (revised
2009) which is to be posted on the AASL website during the summer. The Gimbel collection
is strong retrospectively, maintaining back runs of 8 of the 12 (66.7%) Core journals and 14
or the 29 (48.2%) Supplementary titles noted on AASL’s new list of “Core and
Supplementary Architecture Journals which have Ceased Publication.” Because of space
constraints in the library, older bound issues of journals, such as Perspecta, JAE, JSAH, and
Assemblage, that became available online through JSTOR, which provides full-text of
complete back runs up to three to five years ago, were deaccessioned in 2005-2006.

In addition to JSTOR, the New School Libraries subscribe to many electronic resources and
databases. The most applicable architecture online index and abstract is the Avery Index to
Architectural Periodicals; others that include architecture are Art Full Text and Art
Retrospective, ArtBibliographies Modern, Bibliography of the History of Art (BHA), Design and
Applied Arts Index (DAAI), and Design Abstracts Retrospective (DAR).

c. Visual and non-book resources:
We subscribe to several online reference sources, including Oxford Dictionary of Art and
this year began a free online subscription to BuildingGreen Suite, which we intend to
renew. Many other web-based interdisciplinary databases are also available for use by
our students and, increasingly, more databases provide online access to full-text articles.

The Gimbel Library still houses and oversees a strong video and CD collection. There are
over 100 VHS tapes and DVDs on architectural subjects and many more art and design-
related titles; the past year a large number of new and retrospective architecture-related
documentaries have been acquired in DVD format. They are all available for classroom
presentation; the more significant and expensive ones do not circulate to students, but
can be screened in the library. Teaching faculty can request new items to purchase for
instructional purposes.

Since the last accreditation review, the Visual Resources Collection of slides and digital
images was transferred from the Gimbel Library to the Digital Library. The slide
collection is still located adjacent to the Library; no new slides have been added to the collection and the total number remains 100,000, 20% (20,000) of which are architectural images. The slide library is available to all faculty and guest lecturers and graduate students and seniors with the permission of an instructor.

Students and faculty have additional access to digital images through a selection of image databases. The NS Libraries subscribe to the online database ARTstor, which now includes over one million images, with significant resources in architecture and design. The New School Digital Media Collection is an extensive image collection with its own presentation software, offering online access to over 170,000 high-resolution digital images of art, architecture, design and maps. The DMC includes, among other resources, images produced locally from our slide collection, licensed images from Scholars Resource and the Art Museum Image Gallery, and is accessible on all computer labs, as well as the Gimbel and Fogelman Libraries. Architecture is well represented in this collection as well.

The Anna-Maria and Stephen Kellen Archives of Parsons School of Design, also formerly housed in the Gimbel Library, is now a separate division of The New School Libraries, with its own director. The Archives documents the history of Parsons through primary materials created by and related to its students, faculty, alumni, staff, and associates. Currently the Kellen’s architecture-related holdings include Joseph Urban’s original design drawings and plans for The New School’s landmark building on 12th Street, as well as a number of collections by prominent 20th-century interior designers. The Kellen will soon acquire the papers of former Architecture Department faculty member, Michael Kalil.

d. Conservation and preservation: The use of library collections in art, architecture, and design schools is unusually heavy, and a large part of the collection circulates. The Gimbel Library expends approximately $10,000 annually for professional (out-sourced) conservation and binding. Mending and page replacement is carried out on-site by a library staff member, who also prepares book enclosures and has recently taken a workshop at the Center for Book Arts. Every effort is taken to assure that proper conditions are provided to prolong the life of circulating and non-circulating materials, but, as space is limited for our collections, the shelves in the regular collection are crowded; this is also the case in the Oversize Special Collections, which is housed in a small library closet, and the Periodical Special Collection, located in the library annex where staff process books.

SERVICES

1. Reference: The staff of the Library is committed to providing excellent service. The librarians are prepared and professionally trained to offer one-to-one knowledgeable guidance in the use of the Library and its resources and librarians are available at the reference desk Mondays through Fridays from 10 to 6 to assist with research. Additionally, students and faculty may request special appointments or contact librarians through the “Ask-A-Librarian” feature on The New School Libraries homepage (http://library.newschool.edu/askal/inputform.php). The Reference Collection is housed in a public area next to the reference desk and is readily available to staff and patron alike. Librarians have created and continue to update research guides, which are placed prominently next to the reference desk. Topics include General Architecture, New York City Neighborhoods and Buildings, and Interior Design. These guides are still available only in print, but the Library intends to make them available on its website.

The Library Catalog, “BobCat,” is an online computerized catalog system that links the collections of the entire consortium, that is, New York University’s Bobst Library, Cooper Union Library, as well as the New York School of Interior Design, the New-York and Brooklyn Historical Societies, into one online database. In 2008 the consortium migrated to a
new integrated library system and launched a new and more complex version of Bobcat, using the PRIMO interface. The New School Digital Library staff is working to provide access to its licensed and purchased electronic books and journals via the OPAC.

2. Information Literacy: The professional librarians conduct library orientations for entering degree students across the curriculum. These Bibliographic instruction sessions are programmed into the early weeks of each semester and during the orientation week at the beginning of the year. Individual professors from the architecture programs also bring their students to the library and can request bibliographic instruction and sessions in library research, although library classes are not formally incorporated into the curriculum. As noted, reference librarians produce guides and pathfinders to allow users to instruct themselves in the use of the library resources.

3. Current awareness: New books are placed on a book cart for special viewing and recent issues of journals are organized alphabetically by title and separately shelved for easy access. Book jackets are also displayed in a library hallway. The Library has five display cases and organizes a series of relevant exhibitions each year of library resources or student work. General announcements pertaining to the libraries are posted on the Weekly Observer, distributed through the university on its webpage, as well as via electronic mail. The Library Director sends notices of databases and special resources to the chair of graduate architecture and selected faculty. The New School Libraries maintain a website with separate pages for each library.

4. Access to collections:
   a. The majority of books and periodicals are open-stack allowing direct access by staff and patrons to the collections. Rare, fragile or expensive are shelved in a secure Special Collections; items are cataloged and can be requested for consultation. Cataloging is done by paraprofessionals on the staff of the New School Libraries and professional librarians and paraprofessional staff of the Cataloging Department at New York University’s Bobst Library, according to national standards. Upon receipt new materials are reviewed and those not having bibliographic records in Bobcat are sent to New York University for technical processing and return in an average of two weeks. Library materials are usually cataloged within a reasonable time, but since the Gimbel Library depends on NYU for original and other cataloging, there have been long delays cataloging some rarer materials, as well as some design-related annuals and serials. The new New School University Librarian is working towards resolving this situation.

   b. All circulation policies and procedures are written and in place and posted on the library website. The hours of operation are adequate, but reference service is not available at the Gimbel Library on weekends or evenings. The course and permanent reserve collections are accessible at the Circulation Desk during open hours. Student may request reserves after locating the complete record in the online catalog, which provides a discrete reserve function. Currently, no volumes are housed off-site, but due to space limitations in the library, we will be planning for remote storage; when in effect, the facility should provide regular and timely access for these materials.

   c. Reserves are now available electronically both on and off site and faculty are encouraged to make use of this service, which is provided through the Digital Library. Our online databases are also accessible remotely through logging in via a proxy server.

5. Cooperative Agreements: The New School Libraries are a member of the Research Library Association of South Manhattan, which provides access and borrowing privileges for students and faculty in degree-granting programs at the Elmer Bobst Library of New York University and Cooper Union, located in the general vicinity; they also have borrowing privileges at New York School of Interior Design. All these collections are very strong in
architecture. In addition, students and patrons have reading privileges at the Stephen Chan Library (Institute of Fine Arts, NYU), which supports NYU’s graduate program in art and architectural history. An important film and video collection at the Avery Fischer Center at Bobst Library (New York University) complements the architecture-related videos available at the Gimbel Library; faculty can borrow for instructional needs. Access to the consortium libraries and NYSID provide students with an additional 54,043 books classed as NA and other architecture-related publications. All New School interlibrary requests are processed by NYU’s Bobst Library. Graduate students and faculty may place their requests online directly at NYU’s ILL website.

Students and faculty also have access to the significant collections of architecture-related material available at the New York Public Library, including the Art and Architecture Collection of the Research Library (Stephen A. Schwarzman Building) at 42nd Street and Fifth Avenue. The New School Libraries also participate in the METRO cooperative agreement that gives our users access to other academic libraries in the NYC metropolitan area. In particular, Gimbel librarians are able to issue a METRO card for faculty or graduate students to access Columbia University’s Avery Architectural & Fine Arts Library, a preeminent architectural library, to view specific items in that collection, which are not held by The New School, consortium or public libraries.

STAFF

1. Structure: The Gimbel Library Director who oversees the working of the library and staff reports to The New School Librarian, who in turn reports to the Vice Provost. The director attends regular bi-weekly meetings with The New School Library Directors and University Librarian. In addition to the Director, an administrative position, the Gimbel Library has 8 full-time employees, including three librarians and 6 paraprofessionals, assisted by student employees. The librarians and paraprofessional support staff are all in the Local 1205, affiliated with the International Brotherhood of Teamsters for office clerical employees and librarians. The Director and librarians are responsible for acquisitions, development and maintenance of the collection, and public services. Primary relation to the architecture program is made through serving faculty and student needs and in discussion with the administrators of the program. The Director attends programs and events sponsored by the School of Constructed Environments.

2. Professional expertise: The library director, Joy Kestenbaum, has a strong interest and background in architecture and has forged new ties with the School of Constructed Environments, specifically, with faculty in the architecture and interior design programs. She earned her M.S. in library and information science, her M.A. in art and architectural history, and completed her doctoral examinations and coursework with a concentration in architectural history at the Institute of Fine Arts of New York University. Her past experience includes positions as art & architectural librarian/associate professor at Pratt Institute; art librarian/associate professor at Purchase College, SUNY, and art librarian/assistant professor and curator of the Art Center, Queens College, CUNY. She has also taught architectural history at Pratt Institute and New York Institute of Technology and art librarianship at Queens College, School of Library & Information Studies. She is a long-standing member of the Society of Architectural Historians and the Art Libraries Society of North America (ARLIS/NA), where she belongs to the Architecture Section, and was chair of the active New York chapter of the ARLIS in 2001. She has also been a member of the AASL and has been an historic consultant to architects, landscape architects, and planners in historic preservation and master planning for public parks.

Our two reference and instruction librarians completed the dual M.S. degree program from Pratt Institute in Library & Information Science and in History of Art & Design. One has previously held a position of senior librarian in the Art Department of the Mid-Manhattan
Library. Our third librarian, the Acquisitions Librarian, also participates in reference. She has worked at the Gimbel Library for 12 1/2 years and completed a master’s degree in library science; her position was upgraded from a paraprofessional one this past year. Written descriptions exist for all professional positions.

3. Support staff: All paraprofessionals hold B.A. or B.F.A. degrees, and some staff members take classes, are enrolled in or have completed M.A. programs, either at Parsons, The New School or in a library program in New York City. Currently there is one vacant position within the staff structure of the library. Experience and education in fields relating to art, architecture and design are stressed. Because of the highly specialized nature of the Gimbel collection and its resources, much of the critical training is done on-the-job. Staff have taken workshops or training, especially to learn the features of the new integrated library system. Descriptions exist for all paraprofessional and support positions. Students are employed and contribute the equivalent of 4.6 FTE. The staffing level of Gimbel Library is relatively adequate to manage the collections, user services, and circulation, although the University Libraries will be evaluating these concerns during the summer of 2009.

4. Compensation: The staff is encouraged to be active in professional and paraprofessional groups, both locally and nationally. The Library financially supports attendance at local workshops and professional meetings, to some degree, travel to and attendance at related conferences and meetings. Recent searches to fill professional and paraprofessional union positions have brought attention to the fact that salaries seem low in comparison to other academic institutions, although the benefits from The New School seem competitive.

FACILITIES

1. Space: The Gimbel Library is one block west on 13th Street from the architecture department. All collections are barrier-free and accessible. The issue of facilities has been of ongoing concern to the Libraries of The New School. As part of the 2003 MSCHE Report, The New School recognized the need to improve the size and quality of the library space to make it a more attractive place for research and work. This is part of the University’s strategic plan. We currently do not have sufficient space for our monographic and periodical collections and, accordingly, we have a reshelving area, which fills up when circulating books are returned and becomes an overflow area. The Library will be planning for off-site storage; librarians are also reviewing the collections for possible deaccessioning of any out-dated resources that have little or no historic or retrospective value. Additionally, the library does not have sufficient workspace for its staff, i.e., to prepare journals for the bindery. There are no facilities for group study, except for using regular library tables; the number of seats and computer workstations is relatively low, given the overall number of students enrolled at Parsons. Despite these concerns, the Gimbel Library is well used and well thought of by students. Currently, The New School’s Office of Design & Construction is reviewing space issues across the campus. There have been ongoing plans for a new building at 65 Fifth Avenue, between 13th and 14th Streets, which would house a new university library that would integrate the collections of the different libraries, including Gimbel's, but nothing specific has yet been proposed.

2. Environmental factors and security: Students, staff, and faculty entering the building at street level pass through a security check point. An electronic proximity key card system, underwritten by the University in 2003 and installed at the main entrance of the Library, is still in effect. The Library has a 3-M detection system, and collections are sensitized to detect unauthorized removal of library materials. Lighting is adequate and new improved florescent lighting was installed in the main stacks in the fall of 2008. The University has in place written emergency procedures for fire and disaster. The building is air-conditioned and has a fire-alarm system and there is adequate heating and ventilation; the NS Facilities staff is prompt and attentive in correcting any
major seasonal changes in temperature. We do not provide controlled environmental conditions for our Special Collections. Due to the fact that the Library is housed in an old building, there has been some water emergencies caused by burst pipes or faulty drainage, etc., but the Facilities and Library staff have been very diligent, respectively, in fixing these problems or caring for the library’s resources.

EQUIPMENT

There is very little space in the Library for additional library shelving or computer workstations. There are currently ten public computers, three of which are attached to scanners, and the library supports wireless Internet connectivity. Two copiers support network printing. We will be upgrading our computers during the summer of 2009 and installing new iMacs instead of PCs. Additional workstations and equipment are available elsewhere in Fogelman Library and at NS Labs. There are an adequate number of photocopiers for public use, with three black and white and one color, plus one photocopier for staff use. There are two video monitors for viewing videocassettes and DVDs in the library. There is no separate classroom for instruction, but librarians teach classes using a data projector that is connected to one of the computers in the Picture Collection on the second floor of the library. Occasionally, patrons still use the library copy stand.

3.9.C. BUDGET, ADMINISTRATION, OPERATIONS:

1. Funds: The Gimbel Library is funded through the Office of the Provost of The New School. The budget is competitive with peer institutions in the metropolitan New York area. The total amount spent so far on architecture books for 2008-2009 was $16,251, including architecture and interior design, an increase of 61% from the previous year. The total monographic budget for 2008-2009 for the entire collection is $53,000 annually, over 2007-2008, which was $45,000, and the previous year, 2006-2007, $50,500. Additionally, at the end of each year, the Library has been awarded extra funds by the University Librarian’s Office for new purchases, so we will be purchasing several hundred additional dollars worth of architectural books before the end of the fiscal year. The Library Director oversees the library’s expenditures, determines the different allocations and is the major selector for architecture publications. We also purchased many architectural documentaries this year in DVD format, paying for institutional versions, so the budget has been increased.

2. Efficiency of Operations and Services: For the most part, the Library functions smoothly and according to well-publicized schedules.

3. Participation of Faculty and Students: There is no library or resource collection advisory committee. Faculty and students participate by recommending possible monographs, periodicals and documentaries to acquire and by occasionally donating books and journal issues. Faculty either request books for their course reserves, submit titles to the Director, or can recommend an item for purchase via an online form on the Library website. The Director has consulted with particular faculty and sought feedback regarding possible acquisitions and databases and other matters regarding resources and services.
<table>
<thead>
<tr>
<th>Types of Collections</th>
<th>Number of Volumes in Linear Feet</th>
<th>Budget Year Before Last</th>
<th>Budget Last Year</th>
<th>Budget This Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books classed in LC-NA or Dewey 720's</td>
<td>9,286 (Gimbel) 1,537 (Fogelman)</td>
<td>$5,166 (G-arch)</td>
<td>$4,756 (arch)</td>
<td>$9,838</td>
</tr>
<tr>
<td></td>
<td></td>
<td>$5,494 (G-int des)</td>
<td>$5,313 (int)</td>
<td>$6,413</td>
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<tr>
<td>Other books</td>
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<td>$7,518</td>
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<tr>
<td>Other serial subscriptions</td>
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<td>$23,482</td>
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<td>Microfilm Reels</td>
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<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Microfische</td>
<td>20,000 (arch) 100,000 (total)</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Slides</td>
<td>133 (arch)</td>
<td>$500</td>
<td>$1,300</td>
<td>$2,500</td>
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<tr>
<td>Videos (DVDs)</td>
<td>20+ in books</td>
<td>$500</td>
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<td>Photo-CDs</td>
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<tr>
<td>Digital image files</td>
<td>Databases (indexes included in overall)</td>
<td>Included in overall NS Library budget</td>
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<td>“”</td>
</tr>
<tr>
<td>Other electronic publications</td>
<td>2,200</td>
<td>—</td>
<td>—</td>
<td>—</td>
</tr>
<tr>
<td>Drawings</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>—</td>
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<tr>
<td>Photographs</td>
<td>—</td>
<td>—</td>
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<td>—</td>
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<tr>
<td>Other (Sanborn map Manhattan)</td>
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<td>$2,600</td>
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<td>$85,699</td>
<td>$79,801</td>
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GIMBEL LIBRARY STAFFING

<table>
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<tr>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Librarians</td>
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<tr>
<td>Paraprofessionals</td>
<td>6</td>
<td>6</td>
<td>5*</td>
</tr>
<tr>
<td>Student Assistants (Work-study &amp; OCSE-On-campus Student Employment)</td>
<td>4.5</td>
<td>4.5</td>
<td>4.5</td>
</tr>
<tr>
<td>Administration/Librarian</td>
<td>1</td>
<td>1**</td>
<td>1</td>
</tr>
</tbody>
</table>

Total:
*The position of Assistant to the Librarian for Circulation has been unfilled from April 23, 2008 to July 15, 2009.
**While the position of Library Director was budgeted for these years, for the period of July 2007 through December 2008 it remained vacant.

GIMBEL LIBRARY STAFF (FULL-TIME EQUIVALENTS)

3 Librarians
1 Administration: Director/Librarian
7 Paraprofessionals: 2 Assistant to the Librarians (1 unfilled position); 4 Senior Library Clerks
3.10 FINANCIAL RESOURCES

3.10.A. PROGRAM BUDGET

Budget Process

The University’s fiscal year runs from July 1 to June 30. The School receives an Operating Budget in June prior to the start of the fiscal year. In August, each School presents requests for Critical Needs for the current fiscal year, as well as Capital Improvements and Anticipated Needs for the next fiscal year. Critical needs address unmet financial implications from unexpected growth in class sizes, and health and safety issues that arise related to needed improvements. Requests are reviewed and approved by the University’s Office of Finance and Business.

The operating budget covers costs related to the operation of each of the School’s programs, faculty salaries, administrative salaries, benefits, academic and office supplies, curricular support materials, exhibitions, student teaching assistants and technicians, and general day-to-day expenses.

Because of the large degree of shared resources and the inter-programmatic curricular exchange between the programs in the School, it is difficult to precisely determine either per capita costs or a specific budget number exclusively in support of the M.Arch. program.

In each year since the last accreditation, the operating budget has increased steadily. In 2004-05 the department’s operating budget was $2,413,985. In 2005-06 the operating budget increased to $2,739,779. During academic year 2006-07 the department added a Summer Studies in Architecture program contributing to the increased department budget of $3,067,344. In 2007-08, the budget was $3,159,958.

In fiscal year 2008-2009 the former Department of Architecture, Interior Design and Lighting, which encompassed the Master of Architecture, MFA in Lighting Design, BFA in Architectural Design and BFA in Interior Design programs, joined with the BFA in Product Design and AAS in Interior Design programs to form the School of Constructed Environments. Operating costs for the School increased to cover the addition of faculty salaries, both full and part-time, as well as the increase cost related to the shop facilities. The total operating budget for FY0809 was $5,685,289.

<table>
<thead>
<tr>
<th></th>
<th>Budget</th>
<th>Expenditures</th>
<th>Capital Investment/M.Arch. Student</th>
</tr>
</thead>
<tbody>
<tr>
<td>04-05</td>
<td>2,413,985</td>
<td>$ 2,266,428</td>
<td>$ 11,023</td>
</tr>
<tr>
<td>05-06</td>
<td>2,739,779</td>
<td>$ 2,736,294</td>
<td>$ 11,809</td>
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<tr>
<td>06-07</td>
<td>3,067,344</td>
<td>$2,941,252</td>
<td>$ 14,747</td>
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<tr>
<td>07-08</td>
<td>3,159,958</td>
<td>$3,157,973</td>
<td>$ 14,976</td>
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<tr>
<td>08-09</td>
<td>5,685,289</td>
<td>$5,914,604</td>
<td>$ 11,509</td>
</tr>
</tbody>
</table>

In addition, the School maintains a number of Discretionary Accounts. These accounts are the result of grants or donations either raised by the development opportunities or received as gifts. For the 2008-2009 fiscal year, the School’s restricted accounts totaled approximately $340,992. Funds are allocated towards special projects at the discretion of the Dean in consultation with the program heads of each program.

Discretionary Accounts

- Starwood Hotel - $66,039. This represents a gift from the hotel in support of an annual student competition to design various Starwood programs.
- Angelo Donghia Foundation - $32,686. This money is used to staff and support the Angelo
Donghia Material Library, a resource for all students in the School.
- Design Workshop - $16,763. This represents money raised in support of The Design Workshop program.
- Cartly Foundation - $6,000. This represents the remaining balance of a one-time gift from an alumna.
- Environmental Design - $46,606. These monies represent a collective of gifts from various donors
- Interior Design - $119,742. This is an annual fund ($25,000/year is added) in support of public programs sponsored by the Interior Design program but directed toward inter-disciplinary activity within the School.
- Target: Grocery Target Corp - $14,795. This money represents remaining funds from a project done in conjunction with Target. Remaining funds are to be used at the School’s discretion.
- Edelman Leather - $7,500. This represents a gift from the Edelman Leather company
- B. Jernigan - $21,943.00. This is a one-time gift in support of the interior design program but directed toward inter-disciplinary activity within the School.
- Kalil Endowment – $93,089. This endowment in the name of the late designer, Michael Kalil was given to the department to support initiatives in sustainable design and technology. Each year the profitable interest is used to award grants to students and faculty for their proposals in areas of sustainable design. In addition this money supports the annual Michael Kalil Lecture on Natural and Technological Systems.

Scholarships

M.Arch. students have access to two primary scholarship funds at Parsons and The New School, in addition to other individual scholarships and special opportunities that are coordinated through the Graduate Financial Aid Office. These are the Deans’ Scholarship and the University Scholar’s Program. The Dean’s Scholarships are scholarships determined on the basis of merit for entering graduate students during the admissions process. The Admissions Committee, working in conjunction with the Admissions Office and Dean’s Office sets the levels for admissions packages. Allocations for Dean’s Scholarships are based on levels of $3,000, $6,000, $12,000, and $16,000 annual amounts per student. These awards continue each year for the course of study, assuming good academic standing. Students may receive additional support based on merit review following year-end evaluations and GPA rankings (min 3.7 GPA). The scholarship re-assessment is done between each academic year by the Director, the Chair and the Director of Graduate Financial Aid, in conjunction with the Dean’s Office. In addition, the University Scholar’s Program provides additional support for minority students to aid in their studies. (See 3.4 for more information).

In 2008/09 $238,000 in total aid was given to the M.Arch. students, which increased to $284,000 in 2009/10.

Other Development Activities

The Dean works closely with the Office of Development to identify various sources for fundraising opportunities. The School has created several publications to promote the M.Arch program and The Design Workshop.

3.10.B COMPARATIVE DATA ON ANNUAL EXPENDITURES FOR GRADUATE STUDENTS IN RELATION TO OTHER RELEVANT PROFESSIONAL PROGRAMS IN THE INSTITUTION

With its base in the humanities and arts, New School University does not have the traditional comparable professional programs in engineering, law, or medicine. The closest comparable graduate program at New School University is Milano The New School for Management and Urban Policy.
### MFA Design & Technology

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<th>2004/05</th>
<th>2005/06</th>
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<tr>
<td><strong>Tuition &amp; Fees per F/T student</strong></td>
<td></td>
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<tr>
<td>1 Tuition (12-19 credits/semester)</td>
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<td>14,645</td>
<td>15,525</td>
<td>16,380</td>
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<td>280</td>
<td>280</td>
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<tr>
<td>3 Total tuition &amp; fees</td>
<td>14,030</td>
<td>14,925</td>
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<tr>
<td>4 Enrollment (Fall)</td>
<td>156</td>
<td>143</td>
<td>148</td>
<td>138</td>
<td>153</td>
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<tr>
<td>5 Annual revenue per general ledger</td>
<td>5,181,997</td>
<td>4,184,182</td>
<td>4,414,944</td>
<td>4,404,878</td>
<td>$5,216,733</td>
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<td>6 Instructional operational costs</td>
<td>892,183</td>
<td>428,093</td>
<td>794,850</td>
<td>567,753</td>
<td>583,140</td>
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<td>7 Instructional cost per student</td>
<td>5,719</td>
<td>2,994</td>
<td>5,371</td>
<td>4,114</td>
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### Milano Graduate School of Mgmt. (campus)

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<tr>
<td>1 Tuition (21 credits/year)</td>
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<td>20,454</td>
<td>21,567</td>
<td>22,890</td>
<td>24,150</td>
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<td>200</td>
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<td>15,944</td>
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<tr>
<td>4 Enrollment (Fall)</td>
<td>453</td>
<td>471</td>
<td>424</td>
<td>428</td>
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<td>5 Annual revenue per general ledger</td>
<td>5,872,900</td>
<td>6,186,000</td>
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<tr>
<td>6 Instructional operational costs</td>
<td>4,680,600</td>
<td>4,423,000</td>
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<td>10,332</td>
<td>9,391</td>
<td>9,302</td>
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### MArch Architecture

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<th>2007/08</th>
<th>2008/09</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuition &amp; Fees per F/T student</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Tuition (12-19 credits/semester)</td>
<td>13,750</td>
<td>14,645</td>
<td>15,525</td>
<td>16,380</td>
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<tr>
<td>2 Fees</td>
<td>280</td>
<td>280</td>
<td>280</td>
<td>280</td>
<td>280</td>
</tr>
<tr>
<td>3 Total tuition &amp; fees</td>
<td>14,030</td>
<td>14,925</td>
<td>15,805</td>
<td>16,660</td>
<td>17,660</td>
</tr>
<tr>
<td>4 Enrollment (Fall)</td>
<td>70</td>
<td>70</td>
<td>65</td>
<td>59</td>
<td>57</td>
</tr>
<tr>
<td>5 Annual revenue per general ledger</td>
<td>1,661,080</td>
<td>2,016,471</td>
<td>2,053,882</td>
<td>1,922,080</td>
<td>1,927,348</td>
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<tr>
<td>6 Instructional operational costs</td>
<td>539,959</td>
<td>674,167</td>
<td>717,298</td>
<td>655,819</td>
<td>821,829</td>
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<tr>
<td>7 Instructional cost per student</td>
<td>7,714</td>
<td>9,631</td>
<td>11,035</td>
<td>11,116</td>
<td>14,418</td>
</tr>
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</table>

**Notes:**

a) The students for Architecture and Design & Technology tend to be full-time, while the Milano School has a mix of full-time and part-time students.

b) Costs shown are direct instructional expenditures. Not included are plant costs and allocations for central services such as Registration, Bursar, and Accounting.
3.11 ADMINISTRATIVE STRUCTURE

3.11.A STATEMENT OF ACCREDITATION

Parsons The New School for Design has been accredited by the National Association of Schools of Art & Design (NASAD) since 1966. The next review is scheduled for academic year 2012–2013. NASAD is the national accrediting agency for art and design, college level and post-secondary schools. Accreditation ensures students optimum learning conditions, and faculty the tools to develop the highest quality and varied approaches to instruction.

New School University is accredited by the Middle States Association Commission on Higher Education (MSACHE). The last affirmation of accreditation took place in 2003. The periodic review or self-study was conducted in June 2008. The University’s next full evaluation is slotted for academic year 2012–2013. MSACHE is a professional association devoted to educational excellence through accreditation. Accreditation is achieved through the process of self-regulation and peer evaluation. The accreditation process strengthens the quality and integrity of higher education, making it worthy of public confidence and minimizing external government control.

The Master of Architecture program is accredited by the National Architectural Accreditation Board (NAAB). It was first accredited in 1994, with renewed accreditation in 1999 and 2004.

3.11.B PROGRAM ADMINISTRATIVE STRUCTURE AND COMPARISON TO OTHER PROGRAMS

DEAN AND DIRECTOR

The Master of Architecture Program is directly administered by the Dean of the School of Constructed Environments William Morrish working with the Director of the Graduate Program in Architecture David Leven. Other programs within Parsons The New School for Design have a similar administrative organization, with a Dean and a Program Head (Director or Chair) working together to administer the program, oversee course development and faculty instruction.

DEAN

The Dean represents all programs within the School and the School as a whole to the University through weekly interaction with the Parsons Executive Council. The Dean oversees the coordination and direction of each of the School’s academic programs. The Dean has overall responsibility for faculty evaluation, curriculum design, implementation, academic policy, budget, and development for special projects within the School.

DIRECTOR

The Director of the Graduate Program oversees the day-to-day operation of the Master of Architecture program in close collaboration with the Dean of the School. The Director works directly with students as advisor and faculty member, as well as coordinating curriculum and faculty development.

THE NEW SCHOOL UNITS

Parsons is one of 8 academic units within the larger New School. These 8 colleges and schools include:
— Parsons The New School for Design
— The New School for General Studies
— The New School for Social Research
— Milano The New School for Management and Urban Policy
— Eugene Lang College The New School for Liberal Arts
— Mannes College The New School for Music
— The New School for Drama
— The New School for Jazz and Contemporary Music

The organization of these academic units is similar to Parsons in that a Dean oversees the working of Program Heads within each unit.

Of these, the most closely related programs are the Milano School of Management and Urban Policy and the New School of Social Research. Courses are available to M.Arch. students in both of these divisions.

The Milano School of Management and Urban Policy awards Master of Science degrees in Urban Policy Analysis and Management, Non-profit Management, Health Services Management, and Human Resources Management. The program in Urban Policy Analysis and Management offers several courses of interest to M.Arch. students that provide an understanding of the political, social, and economic contexts of the built environment. These include: The Political Economy of the City, Housing Policy, and Land Use Law: Planning and Design. M.Arch students may take these courses to fulfill their elective requirements.

The New School of Social Research is at the forefront of graduate institutions dedicated to preparing scholars and practitioners in the social sciences. Courses of study are available in the fields of anthropology, economics, philosophy, political science, psychology, sociology, historical studies, and liberal studies. The New School of Social Research offers a concentration in Urban Sociology within its sociology department. Examples of electives include: World Cities: New York, Chicago, Los Angeles, and City and Nation: the Urban Foundations of National Development.

Administration and faculty members of the New School of Social Research, the Milano School, and the Department of Architecture meet on an ad hoc basis to discuss greater interaction between the divisions of The New School that offer courses in urban studies, design, and planning. Within The New School,

3.11.C. LIST OF PROGRAMS IN SAME ADMINISTRATIVE UNIT

The School of Constructed Environments has 7 programs, each with a separate Director working under the Dean of the School. These programs are:

— Master of Architecture – David Leven, Director
— BFA in Architectural Design – Laura Briggs, Director
— BFA in Interior Design – Laura Briggs, Director
— AAS in Interior Design – Johanne Woodcock, Director
— BFA in Product Design – Robert Kirkbride, Interim Director
— MFA in Lighting Design – Derek Porter, Director
— Dual Degree in Architecture and Lighting Design – Leven and Porter, Directors

OTHER RELATED GRADUATE PROGRAMS WITHIN PARSONS

Master of Arts in the History of Decorative Arts:
At the graduate level Parsons School of Design offers a Master of Arts in the History of Decorative Arts in conjunction with the Cooper-Hewitt Museum, the Smithsonian Institution’s National Museum of Design. A select number of classes conceptualizing the production of material culture within the context of architectural history may be taken as
electives by M.Arch students, including courses on the Renaissance palace and a survey of American decorative arts.

Master of Fine Arts in Painting:
This is a two-year program designed for the student committed to painting. This degree program does not normally offer electives relevant to our students.

Master of Fine Arts in Sculpture:
This is a two-year program for students with a serious commitment to the discipline of sculpture. Architecture students may take an independent study course in sculpture as one of their electives with permission from both departments.

Master of Fine Arts in Design and Technology:
This program prepares students to work in new design environments. It provides opportunities for experimentation and collaboration in the context of a large professional college of art and design with comprehensive digital resources. The program offers a solid core curriculum of courses on aesthetics, theory of information design, and technology leading to areas of concentration in multimedia animation and visualization, and fashion, textile, and broadcast design.
DEAN
William Morrish

DIRECTOR
Academic Affairs
Joanna Merwood

ASS. DIRECTOR
Curric. Projects
Saul Medoza

DIRECTOR
Design Workshop
David Lewis

DIRECTOR
Public Programs
Alan Bruton

DIRECTOR
AAS ID
Johanne Woodcock

DIRECTOR
BFAAD/ID
Laura Briggs

DIRECTOR
MFA ID
Jonsara Ruth

DIRECTOR
MFALD
Derek Porter

DIRECTOR
MFALD/ M.Arch
Leven/Porter

DIRECTOR
M.Arch.
David Leven

DIRECTOR
Shops
Mark Bechtel

DIRECTOR
Operations
Christine Chang

DIRECTOR
Advising
Jill Carson-Lake

DIRECTOR
Arch Major

DIRECTOR
Interiors Major

DIRECTOR
Product Major

DIRECTOR
MPS ID degree

SHOP MANAGER
Joel Stoehr

SHOP MANAGER
Dave Maran

SOA
Operations
Howard Leung

SOA
Admissions
Vanessa Curry

School-wide Committees
1. Executive Committee
2. Promotion and Tenure (Ad Hoc)
3. Lectures+Events (Standing)
4. Admissions (Ad Hoc)
5. Facilities (Standing)
6. Curriculum Committee (Standing)
3.12 PROFESSIONAL DEGREES AND CURRICULUM

3.12.A. TITLES AND DESCRIPTION OF THE DEGREE OFFERED

The Master of Architecture in the School of Constructed Environments at Parsons is an NAAB accredited professional. Almost all of our students enter Parsons with a four-year undergraduate degree and enroll in the three-year first professional degree. Students who have met a rigorous set of criteria in their undergraduate BA or BS in architecture undergraduate courses of study can apply for Advanced Standing in the program and complete their M. Arch. degree in 2 years (4 semesters). Students who hold a first professional accredited Bachelor of Architecture degree or Master of Architecture 1 degree complete a non-accredited Master of Architecture II in two or three semesters. The undergraduate degree in architecture is a BFA in Architecture.

In the interest of educating architects who will be both technically competent as well as critical thinkers, Parson’s Master of Architecture program, following NAAB guideline, offers courses in three areas: general studies, professional studies, and electives. Before enrolling in the program, most of our students have already fulfilled their general studies requirements by taking a full complement of arts and sciences courses as undergraduates at liberal arts institutions or a part of a BS or BA in architecture. After enrolling at Parsons students may take graduate-level liberal arts electives in other divisions of The New School. Students who come from BS or BA degrees in Architecture and who demonstrate equivalence in technical courses (Structures I and II, Environmental Technology), but who have not met the criteria for Advance Standing, may waive these classes but must replace them with electives. Taking into consideration any liberal arts courses taken by our students (both prior to and after they have arrived at Parsons), no more than 60% of all required post-secondary course work is devoted to professional studies. M. Arch students must complete all credits in the required and elective courses in residency unless they have been granted Advanced Standing (AP) in the program. In this regard, a three-year length of stay is required to receive the degree or a two-year stay for AP students.

Since 2007, a dual-degree program, Master of Architecture/Master of Fine Arts Lighting Design Dual Degree, has been established with the two-year Master of Fine Arts Lighting Design program, also in the School of Constructed Environments, allowing M.Arch. students to obtain two degrees with an additional year of study. M.Arch. students in this program fulfill the same requirements for the M.Arch. degree, in their required courses as well as take an additional year of study to complete their degree. Typical candidates in this program would apply for entrance into both the M.Arch. program and the MFALD program and must be admitted into both separately before being granted entry into the Dual Degree program. The first year of the Dual Degree is spent entirely in the M.Arch. program’s curriculum sequence. As in all graduate programs at the School of Constructed Environments (M.Arch., MFAID, MFALD), if additional design and representational skills are deemed necessary at the time of admissions, these students would be required to attend the Summer Studies in Architecture program during the summer before arriving at Parsons.
## 3.12.B. OUTLINE OF CURRICULA

### Master of Architecture Curriculum Outline

(P.S. = Professional Studies, Architecture)

<table>
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<th>Course</th>
<th>Credits</th>
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<tr>
<td>Design Studio I (P.S)</td>
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</tr>
<tr>
<td>Representation and Spatial Reasoning I (P.S)</td>
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<tr>
<td>Representation and Spatial Reasoning I (P.S)</td>
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<td>Construction Technology I (P.S)</td>
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<td><strong>First Year Spring</strong></td>
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<td>Design Studio II, (Housing) (P.S.)</td>
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<td>Representation and Spatial Reasoning II (P.S.)</td>
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<td>Issues and Practices of Modern Architecture II (Modern/Postmodern Urbanism) (P.S.)</td>
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<td>Nature in Environment (P.S.)</td>
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<tr>
<td><strong>Second Year Fall</strong></td>
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<td>Architectural Design Studio III (Natural Systems) (P.S.)</td>
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<td>Structural Technology I (P.S.)</td>
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<td>Environmental Technology (P.S.)</td>
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<td>Theory of Architectural Form (P.S.)</td>
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<tr>
<td><strong>Second Year Spring</strong></td>
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<td>Design Studio IV (Design Workshop or Comprehensive Studio) (P.S.)</td>
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<td>Structural Technology II (P.S.)</td>
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<td>Construction Technology II (Detailing) (P.S.)</td>
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<tr>
<td><strong>Third Year Fall</strong></td>
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<td>Design Studio VI (Thesis studio) (P.S.)</td>
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<td><strong>Third Year Spring</strong></td>
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<tr>
<td>Design Studio VI (Thesis studio) (P.S.)</td>
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<tr>
<td>Professional Practice (P.S.)</td>
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<td>2 Electives (satisfies either minor or general studies)</td>
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<tr>
<td><strong>Total credits</strong></td>
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**Dual Degree Program Masters of Architecture / Master of Fine Arts Lighting Design Curriculum Outline**

(P.S. = Professional Studies)

**First Year Fall**

- M.Arch. Studio 1 (P.S.) 6
- Representation And Spatial Reasoning 1 (P.S.) 4
- Modern And Postmodern Architecture Or Issues And Practices Of Architecture (P.S.) 3
- Nature In Environment (P.S.) 3

16

**First Year Spring**

- M.Arch. Studio 2 Housing (P.S.) 9
- Representation And Spatial Reasoning 2 (P.S.) 3
- Modern And Postmodern Architecture Or Issues And Practices Of Architecture (P.S.) 3
- Nature In Environment (P.S.) 3

18

**Second Year Fall**

- MFALD Studio 1 6
- Principles Of Light 3
- Luminaire Design 3
- Theory Of Architectural Form (P.S.) 3
- Structural Technology 1 (P.S.) 3

18

**Second Year Spring**

- MFALD Studio 2: Day Lighting Studio 6
- Day Lighting And Sustainability 3
- Light: Critical Issues 3
- Structural Technology 2 (P.S.) 3
- Light Perception And Culture 1 3

18

**Third Year Fall**

- M.Arch. Studio 3 Natural Systems (P.S.) 9
- Environmental Technology (P.S.) 3
- Theory Of Urban Form (P.S.) 3
- MFALD/M.Arch. Elective (satisfies either minor or general studies) 3

18

**Third Year Spring**

- M.Arch. Studio 4 Design Workshop Or Comprehensive (P.S.) 9
- Construction Technology 2 (P.S.) 3
- Light Perception Culture 2 3
- MFALD/M.Arch. Elective (satisfies either minor or general studies) 3

18

**Fourth Year Fall**

- M.Arch. Studio 5 / Mfal Studio 3 (P.S.) 9
- Thesis Seminar (P.S.) 3
- Luminaire Technology 3
- MFALD/M.Arch. Elective (satisfies either minor or general studies) 3

18

**Fourth Year Spring**

- MFALD/M.Arch. Joint Thesis Studio (P.S.) 9
- MFALD Professional Practice 3
- M.Arch. Professional Practice (P.S.) 3
- MFALD/M.Arch. Elective (satisfies either minor or general studies) 3

18

**Total Credits** 142
3.12.C. MINORS AND CONCENTRATIONS

Parsons M.Arch. program is relatively small, comprised of only 72 students. While the program does not accommodate institutionalized minors and concentrations, our small size affords us the luxury of allowing students to design individual courses of study. Students may consult with the Chair and the Director of the Graduate Program to arrange supervised independent study projects and concentrations tailored to their individual talents and interests.

3.12.D. OFF-CAMPUS PROGRAMS, FACILITIES, RESOURCES, COURSE REQUIREMENTS, LENGTH OF STAY

OFF-CAMPUS PROGRAMS

At the present time, there are no formalized off-campus programs within the Master of Architecture program. Often, individual studio instructors will plan field trips or even long one-to-two week off-site trips that integrate with the studio. In the future there will be traveling studio programs. Currently, studios and programs where students leave the studio for instruction are the Design Workshop and the On Site/Insight Tours. The undergraduate architecture program has run international traveling studios as well as off-site studios on occasion and the M.Arch. program plans to run such parallel-culture studios in the near future.

FACILITIES

School of Constructed Environments, 25 E 13 Street
5,000sf workspace, wireless Internet and networking
Wood shop
Laser shop – 4 laser cutters
Welding shop in MFA Fine Arts department
3d printer – product design program
Light and Energy Lab – MFALD program
Materials Lab
Donghia Classroom and Gallery
Glass Corner – lecture hall
6 smart classrooms

RESOURCES

Parsons, 2 W 13 St and 66 5th Avenue
Sheila Johnson Design Center
Kellen Auditorium
Aronson Gallery
Design Archive
Gimbel Library
School of Constructed Environments, 2 W 13 St
Product Design program shops

COURSE REQUIREMENTS
(See course requirements in curricula above)

LENGTH OF STAY
(See length of stay in degree description above)
3.13 STUDENT PERFORMANCE CRITERIA

3.13.A. CURRICULAR GOALS AND CONTENT

The goals of the Master of Architecture curriculum as stated in the program’s Mission Statement are two-fold: integration of a NAAB accredited professional education, replete with the technical skills necessary to practice the profession of architecture, with the study of contemporary cultural, material, and environmental conditions that surround it. And although there are many directions that an architecture program can choose in which to educate its student body and to establish its voice in the community, the M.Arch. program at Parsons sees the creative, interdisciplinary, and environmentally conscious functions of the architect to be of great importance. As a result the program stresses the activation of site and program, the social commitment of design, the interdisciplinary nature of architecture, tectonic and material methodologies, infrastructural, natural and sustainable systems, and digital and analog representation as fields of potential for a well-rounded architectural curriculum.

As in most architecture programs, the Design Studio sequence constitutes the core of the architecture program. However, in order to make the design studio more than just a series of isolated design exercises that students perform throughout their education, the theoretical, historical and technical classes are coordinated to track the studio problems. This integration between studio and support classes is fostered to create more holistic design work and an understanding that architecture is interdisciplinary by its nature and that design work can emerge from many different sources and interests.

REQUIRED COURSES

In the first year, Design Studio I introduces students to fundamental architectural issues—form, program, site, and structure—through a series of design and analytical projects that emphasize the inventive and conceptual dimension of architectural design and research. Design Studio II, the spring semester studio, addresses architecture’s role in constructing contemporary public and private social relationships in the complex multifaceted program of urban housing. In order to give students a strong foundation in the techniques and skills to represent their design ideas in the two first year studios and beyond, the year-long course, Representation and Spatial Reasoning I and II, is coordinated with Design Studio I and II. In this class, students explore techniques of architectural representation in order to develop their critical ability to think, draw, and analyze architecture. As such, the course is a critical exploration into the conventions of architectural drawing, including plan; section; elevation; 1-, 2-, and 3-point perspective; axonometry; parallel line projection; shadow projection; oblique projection; and descriptive geometry. These conventions are both taught as skills (how to) and studied as critical subjects in the construction of architectural ideas (why). Students are asked to pursue both analog and digital technologies simultaneously. Analog techniques include sketching, hardline drawing, collage, and montage construction. Digital technologies include Photoshop collage, graphic layout systems, 3-D modeling, rendering options, and 2-D and 3-D printing/prototyping.

In Design Studio III, in the second year of the curriculum, students execute designs for modestly scaled buildings focusing on a series of “natural” conditions such as landscape, environment, energy usage and production, and other issues where the built and natural environment interface with one another. Calling into question traditional oppositions between nature and culture, this problem invites students to explore the complex conjunction between design, technology, and sustainability. This studio is supported by the Environmental Technology class which investigates methods and technologies that produce controlled environments for human comfort. Heating, ventilation, and air-conditioning are
seen in the context of natural processes and alternative technologies, such as the passive and active uses of solar and wind energies, renewable vs. fossil fuel resources, and technological relationships to form-making. Other topics include lighting, acoustics, vertical transportation, and electrical systems. Design Studio IV offers students two options, both that address the issues relating comprehensive design. An option, for which the M.Arch. program is well known, is the Design Workshop, the rare studio opportunity where students collaborate on a project from schematic design through construction. Taken in conjunction with Construction Technology II, this studio focuses on how materials and construction shape our cultural and tactile understanding of space. The other option, the Comprehensive Studio, combines the studio critic with a series of consultants, a structural engineer, a curtain wall consultant, a legal, zoning and pro-forma consultant, and a mechanical/environmental engineer to create comprehensive projects where design issues, tectonics, mechanical, legal and envelop issues are understood as integral with one another and with the production of architecture. This course set as its goal, not the actual production of a building as in the Design Workshop, but the production of a set of working drawings for the designs produced in the studio. Both studios are also supported by the Structural Technology II class that explores building materials (concrete, wood, steel, and masonry), safety requirements, wear, and toxicity. Discussions include the way building industry deals with different materials and assemblies. Other topics include lateral forces, long-span, and high-rise structures.

In the third year of the curriculum, the focus of the program becomes quite broad where students research and design looking at urban issues and the role of architecture within the urban environment. Urban social and natural ecologies are understood in relation to the tectonic issues of complex building proposals. Design Studio V is the first studio in this urban program and an option studio. In Studio V, a visiting critic or critics, most often prominent practitioners in the field, present a thematic urban problem related to his/her specific field of interest. To reinforce the understanding of urban design, theory and practice, students take Theory of Urban Form. This course, structured as a colloquium, interspersed with analytical projects, investigates the relationship between architecture and urban form. Topics include representations of the city, urban form and nature; social hierarchies and spatial structure; urban morphologies and geometries, covenant, zoning, and skylines. This seminar, explores various viewpoints on urbanism. Through a series of prominent practitioners and theorists who speak to the class about their work and their views on issues of the city, students understand the immediacy and vibrancy of the current state of the city in our and other cultures.

The culminating studio in the M.Arch. course sequence, Design Studio VI, offers students the opportunity to execute an independent thesis within the structure of a supervised studio devoted to investigating a specific program and New York City site. The flexibility of this studio allows students to pursue their individual interests while requiring them to resolve formal, programmatic, and technical challenges posed by a complex multi-functional urban building. The research for the thesis studio is prepared the previous semester in the Thesis Seminar. Also in this final semester, students are required to take the Professional Practice Class where they are introduced to issues relating to the operation of various scales of the practice of architecture.

ELECTIVES

During their course of study in the M.Arch. program, students are entitled to take four elective courses. They are encouraged to take at least two electives within the Architecture Department and two outside the department. These may be selected from other Parsons graduate course offerings or from other divisions of The New School, including the Graduate School of Management and Urban Policy, the Master of Fine Arts Program as well as the New School for Social Research. The electives within the School of Constructed Environments are particularly important to the ethos of the school in that these courses are essentially where the four programs – Architecture, Interior Design, Product Design and Lighting Design come
together to learn and discuss contemporary design issue as well as to share in the technical facilities relative to each program.

EVALUATION PROCEDURE FOR EXEMPTION WAIVER FROM REQUIRED PROFESSIONAL STUDY COURSES

Students who have had courses in their undergraduate studies or in other graduate studies that duplicate or exceed the required course sequence may seek a waiver from taking a required professional study course. The procedure for seeking a waiver is as follows. Students must submit to the Director of the Graduate Program evidence in the form of detailed syllabi, notebooks, tests, and grades for a given course. The Director of the Graduate Program in consultation, if required, with the faculty member teaching the course evaluate the submitted material and make a determination if equivalence is met. If a waiver is granted, the student is given the opportunity to pursue an elective course instead. This information is noted on a Course Waiver Evaluation form and kept in the students’ permanent file in the Department offices. (See Section 4.1)

EVALUATION FOR ADVANCE STANDING

Transfer credit is not accepted in the Master of Architecture program, however Advanced Standing is allowed, but the criteria for this status are stringent. The policy regarding Advanced Standing is outlined in Section 4.1.

3.13.B. THE GRAPHIC MATRIX

The graphic matrix of student performance criteria has been divided into two sheets: the first shows the required courses of the M.Arch. curriculum and the second outlines the elective courses created by the four programs at the School of Constructed Environments. Master of Architecture students can choose from these electives as well as from electives throughout The New School.
The matrix breaks into the following distribution categories:

13.1 SPEAKING AND WRITING SKILLS
Ability to read, write, listen, and speak effectively

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Representation & Spatial Reasoning I (PGAR 5013) (AB)
— Representation & Spatial Reasoning II (PGAR 5015) (AB)
— Issues and Practices of Modern Architecture I (PGAR 5113) (AB)
— Issues and Practices of Modern Architecture II (PGAR 5114) (AB)
— Modern and Postmodern Architecture I (PGAR 5040) (AB)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (AB)
— Nature in Environment (PGAR 5716) (AB)
— Theory of Architectural Form (PGAR 5123) (AB)
— Theory of Urban Form (PGAR 5513) (AB)
— Construction Technology I (PGAR 5023) (AB)
— Professional Practice (PGAR 5523) (AB)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (AB)
— Race in Design (PGAR 5631-B) (AB)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (AB)
— The Performance of Our Interiors & Exteriors/Performance Architecture + Film (PGAR 5680-A) (AB)
— Global Exchange (PGAR 5680-B) (AB)
— Participatory Design in the Digital Age (PGAR 5680-C) (AB)
— Trees (PGAR 5680-D) (UN)
— Exhibition Design: Museum Lab (PGAR 5611-A) (UN)
— Lighting Principles in Architecture (PGAR 5571-A) (UN)
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)
— Shape, Surfaces, and the Politics of Artifacts (PGAR 5628-A) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)
— Set Design and Performance Studies (PGAR 5595-A) (UN)
— Theory – Night Environment (PGAR 5629-A) (AB)
— Light as Art (PGLT 5135-A) (UN)
— Lighting A Design History (PGLT 5141-A) (AB)
13.2 CRITICAL THINKING SKILLS
Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Representation & Spatial Reasoning I (PGAR 5013) (AB)
— Representation & Spatial Reasoning II (PGAR 5015) (AB)
— Issues and Practices of Modern Architecture I (PGAR 5113) (AB)
— Issues and Practices of Modern Architecture II (PGAR 5114) (AB)
— Modern and Postmodern Architecture I (PGAR 5040) (AB)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (AB)
— Nature in Environment (PGAR 5716) (AB)
— Theory of Architectural Form (PGAR 5123) (AB)
— Theory of Urban Form (PGAR 5513) (AB)
— Construction Technology I (PGAR 5023) (AB)
— Construction Technology II (PGAR 5224) (AB)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (AB)
— Race in Design (PGAR 5631-B) (AB)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (AB)
— The Performance of Our Interiors & Exteriors/Performance Architecture + Film (PGAR 5680-A) (AB)
— Global Exchange (PGAR 5680-B) (AB)
— Participatory Design in the Digital Age (PGAR 5680-C) (AB)
— Trees (PGAR 5680-D) (AB)
— Advanced Digital II (PGAR 5625-A) (AB)
— Digital Presentation (PGAR 5580-A) (AB)
— Digital Play (PGAR 5605-A) (AB)
— Exhibition Design: Museum Lab (PGAR 5611-A) (AB)
— Furniture (PGAR 5615-A) (UN)
— Lighting Principles in Architecture (PGAR 5571-A) (AB)
— Materiality: Methods and Intentions (PGAR 5725-A) (AB)
— Shape, Surfaces, and the Politics of Artifacts (PGAR 5628-A) (AB)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (AB)
— Space, Form & Sustainability Technique (PGAR 5650-A) (AB)
— Set Design and Performance Studies (PGAR 5595-A) (AB)
— Theory – Night Environment (PGAR 5629-A) (AB)
— Architecture & Interior Design (PUID 3052-A) (AB)
— Light as Art (PGLT 5135-A) (AB)
— Lighting A Design History (PGLT 5141-A) (UN)
— IS: ICFF (PGLT 5900-B) (AB)
— Ceramic Lighting (PUPD 3328-A) (UN)

13.3 GRAPHIC SKILLS
Ability to use appropriate representational media, including freehand drawing and computer technology, to convey essential formal elements at each stage of the programming and design process

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Representation & Spatial Reasoning I (PGAR 5013) (AB)
— Representation & Spatial Reasoning II (PGAR 5015) (AB)
— Nature in Environment (PGAR 5716) (AB)
— Construction Technology II (PGAR 5224) (AB)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Race in Design (PGAR 5631-B) (UN)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Trees (PGAR 5680-D) (AB)
— Advanced Digital II (PGAR 5625-A) (AB)
— Digital Presentation (PGAR 5580-A) (AB)
— Digital Play (PGAR 5605-A) (AB)
— Exhibition Design: Museum Lab (PGAR 5611-A) (AB)
— Furniture (PGAR 5615-A) (AB)
— Set Design and Performance Studies (PGAR 5595-A) (AB)
— Light as Art (PGLT 5135-A) (AB)
— IS: ICFF (PGLT 5900-B) (AB)
— Ceramic Lighting (PUPD 3328-A) (AB)

13.4 RESEARCH SKILLS
Ability to gather, assess, record, and apply relevant information in architectural coursework.

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Issues and Practices of Modern Architecture I (PGAR 5113) (AB)
— Issues and Practices of Modern Architecture II (PGAR 5114) (AB)
— Modern and Postmodern Architecture I (PGAR 5040) (AB)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (AB)
— Nature in Environment (PGAR 5716) (AB)
— Theory of Architectural Form (PGAR 5123) (AB)
— Theory of Urban Form (PGAR 5513) (AB)
— Construction Technology I (PGAR 5023) (AB)
— Construction Technology II (PGAR 5224) (AB)
— Environmental Technology (PGAR 5313) (UN)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (AB)
— Race in Design (PGAR 5631-B) (AB)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (AB)
— Global Exchange (PGAR 5680-B) (AB)
— Participatory Design in the Digital Age (PGAR 5680-C) (AB)
— Exhibition Design: Museum Lab (PGAR 5611-A) (AB)
— Furniture/ Furniture, Detail, Space (PGAR 5615-A) (AB)
— Lighting Principles in Architecture (PGAR 5571-A) (AB)
— Materiality: Methods and Intentions (PGAR 5725-A) (AB)
— Shape, Surfaces, and the Politics of Artifacts (PGAR 5628-A) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (AB)
— Set Design and Performance Studies (PGAR 5595-A) (AB)
— Theory – Night Environment (PGAR 5629-A) (AB)
— Architecture & Interior Design (PUID 3052-A) (AB)
— Lighting A Design History (PGLT 5141-A) (AB)

13.5 FORMAL ORDERING SYSTEMS
Understanding of the fundamentals of visual perception and the principles and systems of
order that inform two- and three-dimensional design, architectural composition, and urban
design

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Thesis Seminar (PGAR 5403) (UN)
— Representation & Spatial Reasoning I (PGAR 5013) (UN)
— Representation & Spatial Reasoning II (PGAR 5015) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern and Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)

Electives
— Advanced Digital II (PGAR 5625-A) (AB)
— Digital Presentation (PGAR 5580-A) (AB)
— Digital Play (PGAR 5605-A) (AB)
— Exhibition Design: Museum Lab (PGAR 5611-A) (AB)
— Furniture (PGAR 5615-A) (AB)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Set Design and Performance Studies (PGAR 5595-A) (AB)
— Light as Art (PGLT 5135-A) (AB)
— IS: ICFF (PGLT 5900-B) (AB)

13.6 FUNDAMENTAL DESIGN SKILLS
Ability to use basic architectural principles in the design of buildings, interior spaces, and sites

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Representation & Spatial Reasoning I (PGAR 5013) (AB)
— Representation & Spatial Reasoning II (PGAR 5015) (AB)
— Construction Technology II (PGAR 5224) (AB)

Electives
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Advanced Digital II (PGAR 5625-A) (AB)
— Digital Presentation (PGAR 5580-A) (AB)
13.7 COLLABORATIVE SKILLS
Ability to recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Issues and Practices of Modern Architecture I (PGAR 5113) (AB)
— Issues and Practices of Modern Architecture II (PGAR 5114) (AB)
— Construction Technology I (PGAR 5023) (AB)
— Construction Technology II (PGAR 5224) (AB)
— Environmental Technology (PGAR 5313) (AB)

Electives
— Environment/Architecture and Environmentalism (PGAR 5631-C) (AB)
— Exhibition Design: Museum Lab (PGAR 5611-A) (AB)
— IS: ICFF (PGLT 5900-B) (AB)

13.8 WESTERN TRADITIONS
Understanding of the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Thesis Seminar (PGAR 5403) (UN)
— Representation & Spatial Reasoning I (PGAR 5013) (UN)
— Representation & Spatial Reasoning II (PGAR 5015) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)
— Construction Technology I (PGAR 5023) (UN)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Race in Design (PGAR 5631-B) (UN)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— The Performance of Our Interiors & Exteriors/Performance Architecture + Film (PGAR 5680-A) (UN)
— Trees (PGAR 5680-D) (UN)

13.9 NON-WESTERN TRADITIONS
Understanding of the parallel and divergent canons and traditions of architecture and urban design in the non-Western world

Required
— Design Studio III (PGAR 5201) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Thesis Seminar (PGAR 5403) (UN)
— Representation & Spatial Reasoning II (PGAR 5015) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Race in Design (PGAR 5631-B) (UN)
— The Performance of Our Interiors & Exteriors/Performance Architecture + Film (PGAR 5680-A) (UN)
— Global Exchange (PGAR 5680-B) (UN)
— Participatory Design in the Digital Age (PGAR 5680-C) (UN)
13.10 NATIONAL AND REGIONAL TRADITIONS
Understanding of national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Thesis Seminar (PGAR 5403) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Nature and Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Race in Design (PGAR 5631-B) (UN)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Global Exchange (PGAR 5680-B) (UN)

13.11 USE OF PRECEDENTS
Ability to incorporate relevant precedents into architecture and urban design projects

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)
— Representation & Spatial Reasoning I (PGAR 5013) (AB)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)
— Construction Technology I (PGAR 5023) (UN)

Elective
— Global Exchange (PGAR 5680-B) (UN)
— Exhibition Design: Museum Lab (PGAR 5611-A) (UN)
— Materiality: Methods and Intentions (PGAR 5725-A) (AB)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (AB)
— Set Design and Performance Studies (PGAR 5595-A) (AB)
— Architecture & Interior Design (PUID 3052-A) (AB)
— Light as Art (PGLT 5135-A) (UN)
— Lighting A Design History (PGLT 5141-A) (UN)

13.12 HUMAN BEHAVIOR
Understanding of the theories and methods of inquiry that seek to clarify the relationship between human behavior and the physical environment

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Thesis Seminar (PGAR 5403) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)
— Environmental Technology (PGAR 5313) (UN)
Elective

— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Race in Design (PGAR 5631-B) (UN)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— The Performance of Our Interiors & Exteriors/Performance Architecture + Film (PGAR 5680-A) (UN)
— Global Exchange (PGAR 5680-B) (UN)
— Participatory Design in the Digital Age (PGAR 5680-C) (UN)
— Trees (PGAR 5680-D) (UN)
— Furniture/ Furniture, Detail, Space (PGAR 5615-A) (AB)
— Lighting Principles in Architecture (PGAR 5571-A) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)
— Theory – Night Environment (PGAR 5629-A) (UN)
— Architecture & Interior Design (PUID 3052-A) (UN)
— Light as Art (PGLT 5135-A) (UN)
— Lighting A Design History (PGLT 5141-A) (UN)

13.13 HUMAN DIVERSITY
Understanding of the diverse needs, values, behavioral norms, physical ability, and social and spatial patterns that characterize different cultures and individuals and the implication of this diversity for the societal roles and responsibilities of architects

Required

— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Thesis Seminar (PGAR 5403) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Modern and Postmodern Architecture I (PGAR 5040) (UN)
— Modern And Postmodern Architecture and Urbanism II (PGAR 5118) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Theory of Urban Form (PGAR 5513) (UN)

Elective

— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Race in Design (PGAR 5631-B) (UN)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Global Exchange (PGAR 5680-B) (UN)
13.14 ACCESSIBILITY
Ability to design both site and building to accommodate individuals with varying physical abilities

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)

13.15 SUSTAINABLE DESIGN
Understanding of the principles of sustainability in making architecture and urban design decisions that conserve natural and built resources, including culturally important buildings and sites, and in the creation of healthful buildings and communities

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Urban Form (PGAR 5513) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Environmental Technology (PGAR 5313) (AB)

Elective
— War, Trade and Desire: The Conflicting Architecture of Global Cities/Global Cities (PGAR 5631-A) (UN)
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Trees (PGAR 5680-D) (UN)
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)
— Architecture & Interior Design (PUID 3052-A) (UN)
13.16 PROGRAM PREPARATION
Ability to prepare a comprehensive program for an architectural project, including assessment of client and user needs, a critical review of appropriate precedents, an inventory of space and equipment requirements, an analysis of site conditions, a review of the relevant laws and standards and assessment of their implication for the project, and a definition of site selection and design assessment criteria

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (AB)

13.17 SITE CONDITIONS
Ability to respond to natural and built site characteristics in the development of a program and design of a project

Required
— Design Studio I (PGAR 5001) (AB)
— Design Studio II (PGAR 5002) (AB)
— Design Studio III (PGAR 5201) (AB)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Thesis Seminar (PGAR 5403) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Nature in Environment (PGAR 5716) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (AB)
— Environmental Technology (PGAR 5313) (UN)

Elective
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— The Performance of Our Interiors & Exteriors/Performance Architecture + Film (PGAR 5680-A) (UN)
— Trees (PGAR 5680-D) (UN)
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)
— Theory – Night Environment (PGAR 5629-A) (UN)
— Architecture & Interior Design (PUID 3052-A) (UN)
— Light as Art (PGLT 5135-A) (UN)

13.18 STRUCTURAL SYSTEMS
Understanding of the principles of structural behavior in withstanding gravity and lateral forces, and the evolution, range, and appropriate applications of contemporary structural systems

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (AB)
— Structural Technology I (PGAR 5213) (AB)
— Structural Technology II (PGAR 5214) (AB)

Elective
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)

13.19 ENVIRONMENTAL SYSTEMS
Understanding of the basic principles and appropriate application and performance of environmental systems, including acoustical, lighting, and climate modification systems, and energy use, integrated with the building envelope

Required
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Environmental Technology (PGAR 5313) (AB)

Elective
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Global Exchange (PGAR 5680-B) (UN)
— Trees (PGAR 5680-D) (UN)
13.20 LIFE-SAFETY
Understanding of the basic principles of life-safety systems with an emphasis on egress

Required
— Design Studio IV (PGAR 5202) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Environmental Technology (PGAR 5313) (UN)
— Professional Practice (PGAR 5523) (UN)

13.21 BUILDING ENVELOPE SYSTEMS
Understanding of the basic principles and appropriate application and performance of building envelope materials and assemblies

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Issues and Practices of Modern Architecture I (PGAR 5113) (UN)
— Issues and Practices of Modern Architecture II (PGAR 5114) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Structural Technology II (PGAR 5214 (UN)
— Environmental Technology (PGAR 5313) (UN)

Elective
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)

13.22 BUILDING SERVICE SYSTEMS
Understanding of the basic principles and appropriate application and performance of plumbing, electrical, vertical transportation, communication, security, and fire protection systems

Required
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Environmental Technology (PGAR 5313) (UN)

Elective
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)

13.23 BUILDING SYSTEMS INTEGRATION
Ability to assess, select, and conceptually integrate structural systems, building envelope systems, environmental systems, life-safety systems, and building service systems into building design

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (AB)
— Design Studio V (PGAR 5401) (AB)
— Design Studio VI (PGAR 5402) (AB)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Environmental Technology (PGAR 5313) (UN)

Elective
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)

13.24 BUILDING MATERIALS AND ASSEMBLIES
Understanding of the basic principles and appropriate application and performance of construction materials, products, components, and assemblies, including their environmental impact and reuse

Required
— Design Studio IV (PGAR 5202) (UN)
— Construction Technology I (PGAR 5023) (UN)
13.25 CONSTRUCTION COST CONTROL
Understanding of the fundamentals of building cost, life-cycle cost, and construction estimating

Required
— Design Studio IV (PGAR 5202) (UN)
— Construction Technology I (PGAR 5023) (UN)
— Professional Practice (PGAR 5523) (UN)

Elective
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)

13.26 TECHNICAL DOCUMENTATION
Ability to make technically precise drawings and write outline specifications for a proposed design

Required
— Design Studio IV (PGAR 5202) (AB)
— Construction Technology I (PGAR 5023) (UN)
— Construction Technology II (PGAR 5224) (AB)
— Professional Practice (PGAR 5523) (UN)

Elective
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)

13.27 CLIENT ROLE IN ARCHITECTURE
13.28 COMPREHENSIVE DESIGN
Ability to produce a comprehensive architectural project based on a building program and site that includes development of programmed spaces demonstrating an understanding of structural and environmental systems, building envelope systems, life-safety provisions, wall sections and building assemblies and the principles of sustainability

Required
— Design Studio IV (PGAR 5202) (UN)
— Construction Technology II (PGAR 5224) (UN)
— Environmental Technology (PGAR 5313) (UN)

Elective
— FACE-IT: The Politics of the Façade: The Face of Power: Powering the Façade (PGAR 5628-B) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)

13.29 ARCHITECTS ADMINISTRATIVE ROLES
Understanding of obtaining commissions and negotiating contracts, managing personnel and selecting consultants, recommending project delivery methods, and forms of service contracts

Required
— Design Studio IV (PGAR 5202) (UN)
— Professional Practice (PGAR 5523) (UN)

13.30 ARCHITECTURAL PRACTICE
Understanding of the basic principles and legal aspects of practice organization, financial management, business planning, time and project management, risk mitigation, and mediation and arbitration as well as an understanding of trends that affect practice, such as globalization, outsourcing, project delivery, expanding practice settings, diversity, and others

Required
— Design Studio IV (PGAR 5202) (UN)
— Professional Practice (PGAR 5523) (UN)
Elective
— Materiality: Methods and Intentions (PGAR 5725-A) (UN)

13.31 PROFESSIONAL DEVELOPMENT
Understanding of the role of internship in obtaining licensure and registration and the mutual rights and responsibilities of interns and employers

Required
— Design Studio IV (PGAR 5202) (UN)
— Professional Practice (PGAR 5523) (UN)

13.32 LEADERSHIP
Understanding of the need for architects to provide leadership in the building design and construction process and on issues of growth, development, and aesthetics in their communities

Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Professional Practice (PGAR 5523) (UN)

Elective
— Environment/Architecture and Environmentalism (PGAR 5631-C) (UN)
— Participatory Design in the Digital Age (PGAR 5680-C) (UN)
— Trees (PGAR 5680-D) (UN)
— Space, Form & Sustainability Technique (PGAR 5650-A) (UN)

13.33 LEGAL RESPONSIBILITIES
Understanding of the architect’s responsibility as determined by registration law, building codes and regulations, professional service contracts, zoning and subdivision ordinances, environmental regulation, historic preservation laws, and accessibility laws

Required
— Design Studio IV (PGAR 5202) (UN)
— Professional Practice (PGAR 5523) (UN)

13.34 ETHICS AND PROFESSIONAL JUDGMENT
Understanding of the ethical issues involved in the formation of professional judgment in architectural design and practice
Required
— Design Studio I (PGAR 5001) (UN)
— Design Studio II (PGAR 5002) (UN)
— Design Studio III (PGAR 5201) (UN)
— Design Studio IV (PGAR 5202) (UN)
— Design Studio V (PGAR 5401) (UN)
— Design Studio VI (PGAR 5402) (UN)
— Theory of Architectural Form (PGAR 5123) (UN)
— Professional Practice (PGAR 5523) (UN)