4.1 STUDENT PROGRESS EVALUATION PROCEDURES

4.1A. PROCEDURES FOR EVALUATING STUDENT TRANSFER CREDITS

The Master of Architecture Program’s particular curriculum sequence based on the theory and logics of building and social and environmental concerns sets the Parsons M.Arch. degree apart. As a result the M.Arch. program does not accept transfer credit from other graduate schools on a one-to-one basis. Students who enter the M.Arch. program must complete all 107 credit hours in residency at Parsons unless they have been granted Advanced Placement. Advanced Placement at Parsons requires a particularly stringent set of criteria, all of which must be met in a student’s previous undergraduate education in order to receive this status. Outlined below are the criteria for Advanced Placement:

ADVANCED PLACEMENT POLICY

Students may get Advanced Placement in the Master of Architecture Program at SCE if they have a 4 year Bachelor of Arts or Bachelor of Science degree in Architecture from a recognized four year undergraduate program and their design studio work is considered by the admissions committee to be equivalent to two semesters of graduate design work at Parsons School of Constructed Environments. Possible qualification for Advanced Placement will be determined by the admissions committee at the admissions review. To qualify for a degree from Parsons SCE, students must complete a minimum of two years of study in residence and fulfill of all the three-year course requirements.

To be considered for Advanced Placement, applicants must have completed the following courses and received a minimum grade of B in the course:

— 6 Semesters Studio
— 2 Semesters History
— 2 Semesters Structures
— 1 Semester Theory
— 1 Semester Environmental Technology
— 1 Semester Construction Technology

Students who have not been granted Advanced Standing status but who have completed courses that mirror Parsons graduate course, and can demonstrate, that they have completed the material to the level of our courses offered can receive waivers for these courses but must replace the course with a graduate elective that is 3 credits and meets with the approval of the director. Criteria and procedural formwork for waivers of a class are listed below:
SCE
GRADUATE PROGRAM WAIVER REQUEST FORM (M.ARCH., MFAID, MFALD, DUAL M.ARCH./MFALD DEGREE)

CRITERIA FOR WAIVER

A student may be granted a waiver for a class or classes if he/she demonstrates that the requirements of that class at Parsons have been sufficiently met at another institution. Waivers must be submitted at least one month prior to the course registration deadline.

PROCESS
1. Student sends list of SCE M.Arch., MFAID or MFALD classes to be considered for waiver with a list of proposed corresponding classes from other institution, date of class, grade received.

2. Graduate program director cross checks list and responds to request

3. As part of the waiver review process, the student will submit the materials listed below for each course.

4. Graduate program director and faculty will review materials and respond with approval or denial to waiver request.

5. Graduate program director will work with the student to tailor any curricular modifications to the student’s needs. This revised curriculum will subsequently be entered into student’s file as requirements for graduation.

REQUIRED MATERIALS
Waiver requests with incomplete material submissions will not be considered.
1. Transcripts demonstrating that a grade of B or higher was achieved in the classes

2. Syllabi of classes

3. Course Assignments

4. Homework samples

5. Project images in 8.5x11 format AND/OR copies of tests AND/OR written work/papers for the classes

4.1B. PROCEDURES FOR EVALUATING STUDENT PROGRESS

PROGRESS EVALUATION

M.Arch. students are continually evaluated during their tenure in the program. Instructors notify students of their current academic standing in a class by issuing mid-semester evaluations. Copies of the evaluations are kept in students’ files, but the evaluations do not become part of the students’ permanent academic record. Additionally, students present their work in a formal mid-term review and receive verbal feedback from faculty. Final grades are typically accompanied by written or verbal evaluations. The mid-term and final reviews and subsequent discussions with the course instructors are important evaluation process.
PROGRESS EVALUATION AND GRADING POLICY

M.Arch. students are continually evaluated during their tenure in the program. Instructors notify students of their current academic standing in a class by issuing mid-semester evaluations. Copies of the evaluations are kept in students’ files, but the evaluations do not become part of the students’ permanent academic record. Additionally, students present their work in a formal mid-term review and receive verbal feedback from faculty. Final grades are typically accompanied by written or verbal evaluations. All Design Studios conclude with a public review of midterm and final reviews which are attended by visiting critics, in house faculty and other professionals.

All matriculated graduate students must earn a 3.0 term grade point average (GPA) and a 3.0 cumulative GPA to remain in Good Academic Standing. Students with less than a 3.0 term GPA or cumulative GPA will be placed on Academic Probation.

In addition, graduate students are responsible for meeting requirements in order to remain in Good Academic Standing. Students who do not complete one half of accumulated attempted credits after two consecutive semesters will be subject to Academic Probation. These students may not be permitted to enroll in more courses and/or equivalency credits in the following semester.

Finally, graduate students are expected to earn a satisfactory grade B in each required course. Students who do not satisfactorily complete a required or sequential course, but who are otherwise in Good Academic Standing, may be placed on Curricular Probation. Students on Curricular Probation may be ineligible to continue in portions of their academic programs until the deficiency is resolved.

The following graduate students will be dismissed:
— those who earn less than a 3.0 term GPA or cumulative GPA for two consecutive semesters
— those who earn less than a 2.5 term GPA
— those on Academic Probation who do not pass all courses
— those admitted on Academic Probation who earn less than a 3.0 term GPA and who do not pass all courses
— those on Curricular Probation who fail to make satisfactory progress
— those who twice fail the master’s exam or thesis

Students on Academic Warning, Academic Probation, or Curricular Probation are required to meet with their advisor prior to registering and may be required to reduce their course load. Students are notified of their academic standing by the Assistant Dean of Advising through an official letter. Should a student in the M.Arch. program be dismissed from Parsons, he or she may petition the Academic Status Review Committee to reverse the decision by filing a formal appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of Academic Dismissal. Students can expect to hear the results of an appeal within two to four weeks of its submission. The decision of the Academic Status Review Committee is final.

Appeals must contain the following information:
— an explanation of poor performance and/or failure to complete required coursework
— a description of plans to improve academic performance and/or to complete outstanding work
— any other relevant information pertaining to academic history or potential
Students dismissed based on fall term grades must be notified before spring semester classes begin. If the Dismissal status is determined after classes begin, the student will be allowed to attend classes and will be placed on Probation for the spring term.

The Academic Status Review Committee is chaired by the assistant dean and comprises staff and faculty members from the university community.

Graduate Grade Descriptions:
A  Work of exceptional quality.  
A- Work of high quality.  
B+ Very good work.  
B Good work; satisfies course requirements. Satisfactory completion of a course is considered to be a grade of B or higher.  
B- Below average work.  
C+ Less than adequate work.  
C Well below average work.  
C- Poor work; lowest possible passing grade.  
F Failure.  
GM Grade not reported.  
Grades of D are not used in graduate level courses.  
W Withdrawal. This grade can be assigned only by the Registration Office. If a student withdraws from a course during the add/drop period, the course is deleted from his or her permanent record. If a student withdraws between the fourth and seventh weeks and completes an Add/Drop form, obtaining advisor approvals and submitting it to the Registration Office, he or she will receive a grade of W, assigned by the registrar. A receipt provided by the Registration Office to the student confirms that a withdrawal has been made. No withdrawals are allowed after the seventh week of classes. There is no penalty for a grade of W.  
WF Withdrawal Failing. Instructors may assign this grade to indicate that a student has unofficially withdrawn or stopped attending classes. It may also be issued when a student fails to submit a final project or to take an examination without prior notification or approval from the instructor. The WF grade is equivalent to an F in calculating the grade point average (zero grade points), and no credit is awarded.  
P/U Pass/Unsatisfactory. Traditionally used in noncredit classes only.

GRADERS OF INCOMPLETE

The grade of I (Incomplete), signifying a temporary deferment of a regular grade, may be assigned when coursework has been delayed at the end of the semester for unavoidable and legitimate reasons. Incomplete grades are given only with the written approval of the instructor, with consultation with the program Director. The Request for a Grade of Incomplete Grade form must be filled out by the student and instructor prior to the end of the semester.  
I (Incomplete) and GM grades for graduate students at Parsons The New School for Design will be converted to WF one year after the end of the class.

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 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.

GRADUATION REQUIREMENTS

To earn a graduate degree, students must have a minimum 3.0 cumulative GPA and have completed departmental requirements. Candidates for the March must complete 107 credits in residence, except those granted advanced standing, who must complete a minimum of 72 credits in residence.

Students must complete degree requirements within 5 years for the master’s degree. Beyond this time limit, students are not permitted to register unless an extension of time is obtained. Extensions of time may be granted based on a petition submitted by the student and assessed by the student’s academic department. To petition, the student must outline work completed toward the degree and a plan for completion of the degree. If the extension of time is not granted, the student will be dismissed from the program.

Graduating students must initiate the degree conferral process by filing a Graduation Petition in the New School Records Office. This must be done regardless of intent to attend the commencement ceremony. It is the student’s responsibility to verify with the program advisor that all required credits have been completed.

There is no fee for petitions submitted prior to October 1 for January conferral or February 15 for May conferral. Late fees are charged for petitions received after the aforementioned dates and no petitions will be accepted after November 15 and March 30 without written approval from the assistant dean for advising.

Participation in commencement exercises does not ensure that degree requirements have been completed. The Records Office does a final evaluation when the last semester grades have been submitted. All students are notified by mail of their status.

Graduate students must have completed all course work, including thesis, exams, or exhibitions to be eligible to participate in the commencement exercises.

REMEDICATION STANDARDS

Students who do not satisfactorily complete a required or sequential course, but who are otherwise in Good Academic Standing, may be placed on Curricular Probation. Students on Curricular Probation may be ineligible to continue in portions of their academic program until the deficiency is resolved.

Because students must fulfill program requirements in the proper sequence, a failing grade or no credit for a required course may make the student ineligible to continue in the following semester. If allowed to proceed, the student will be obliged to make up the required course in a subsequent semester in conjunction with, or in place of, courses offered at the next level of study. Conflicts in scheduling may occur in the process of meeting makeup requirements and may extend enrollment beyond that normally expected for graduation.

With divisional approval, graduate students with a grade of B- or below and undergraduate students with a grade of F or WF are eligible to repeat up to three courses during a single degree program. Although the initial grade will appear on the transcript, the grade earned the second time will be computed in the grade point average (GPA) and the previous grade will drop out of the cumulative GPA. Students must submit an approved form at the time of registration. This policy does not apply to courses in which the F was received as a result of academic dishonesty. Repeated courses may not be counted twice toward fulfillment of graduation requirements. Nor may they be counted twice for loan or New York Tuition.
Assistance Program (TAP) certification. Students on Curricular Probation are required to meet with their advisor prior to registering and may be required to reduce their course load.

Tutoring may be recommended for some students who require remediation. 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.
Mid-Semester Evaluations
Parsons The New School for Design/Fall 2009

Student: 
Program: 
Course: 
Instructor: 

ID: 
CRN: 

Grade*: 
Number of Absences: 

➢ Warning (please circle, when applicable):
  Academic 
  Attendance

➢ No Warning, but student should consult with
  Advisor (please circle, when applicable):
  Yes 
  No

Comments:

Instructor Signature: ________________________________

This Evaluation will not become part of the student's Permanent Record.

*Undergraduate Grading Standards
A = Outstanding Work
A- = Exceptional Work
B+ = Promise Toward Excellence
B = Good Work
B- = Progress of Promise
C+ = Progress of Promise
C = Average
C- = Below Average
D = Poor Passing
F = Failure

*Graduate Grading Standards
A = Work of exceptional quality
A- = Work of high quality
B+ = Very good work
B = Good work; satisfies course requirements
B- = Below average
C+ = Less than adequate
C = Well below average, lowest possible passing grade
F = Failure
4.2 STUDIO CULTURE POLICY

STUDIO CULTURE POLICY, PARSONS SCHOOL OF CONSTRUCTED ENVIRONMENTS

INTRODUCTION
At Parsons School of Constructed Environments, the studio is the core of the educational curriculum. It is the place of experimentation, research, critique, and exploration. In the space of the studio, aesthetic skills are developed, ideas are tested, and diverse modes of thought are fostered and brought to bear upon design challenges. Since studio is the focus of the School, the identity and culture of the Master of Architecture program and all other programs at the school is constructed in this space.

PHYSICAL ENVIRONMENT
In addition to the physical conditions necessary for a studio to function productively, a number of important cultural conditions must be fostered so that ideas are freely exchanged, students’ individual development is supported, and the larger ideals of the university are enacted. These physical and social conditions constitute the Parsons’ Studio Culture Policy.

WORKING ENVIRONMENT
A supportive studio environment requires that each participant, student and faculty, be committed to the productive functioning of the school. Each studio participant must behave responsibly, respect the communal space and personal space and property of his or her colleagues, must work to maintain an environment that is conducive to learning and working for all. A successful studio culture seeks to foster interaction between students, faculty, departments, and the New York community in order to make the experience of the programs at the school as diverse and robust as possible. The open atelier organization of the studio spaces encourages this atmosphere where students share common experiences and learn from one another. Common areas are a crucial component of this environment, both as an arena for students to engage their peers socially and as a venue for group discussions, pin-ups, and informal meetings. As such, it is imperative that students and instructors take responsibility for the maintenance of common areas, ensuring that these areas are clean and available for others to use.

DIVERSITY
The diversity of the student body and faculty is one of Parsons’ greatest assets. The location of Parsons in the diverse urban context of New York City attracts students from a wide variety of places. The New School’s Diversity Policy (see article 3.4 of APR) facilitates an atmosphere of multi-cultural, ethnic diversity and understanding amongst students from under-represented populations and students from more dominant cultural groups. Diversity at The New School and at Parsons is also defined as representative of students of all sexual orientations.

SOCIAL PEDAGOGY
The New School is known historically as an institution concerned with social issues. This legacy reverberates in the choice of studio projects students are asked to tackle, ensuring that they work on topics relevant to broader cultural and societal issues. Such issues are also engaged in various public events, including a lecture series, tours, and site visits that expand the classroom to encompass the urban context.

Sustainable practices, from responsible personal behavior to sustainable building practices, are emphasized in the studio, both as a matter of culture and of curriculum. From the optimization of studio materials and recycling of scrap to the design of energy efficient buildings, sustainable practices are fostered in both the studio environment and design work. Following the integration of theory and practice in social and sustainable ideals, the collaborative process is another intrinsic component of studio culture. In order for a studio culture to flourish, collaborative projects are a necessity. This manner of working ensures
that students are exposed to the ideas of others, and to the pragmatic nature of collaboration in architecture.

TIME MANAGEMENT
Studio work is structured to be challenging, requiring rigor and dedication of students without placing unrealistic expectations on students’ time. Instructors strive to organize the studio such that class time is used efficiently and course expectations allow for the successful completion of studio and other course work. Time away from studio and time for sleep are essential for students to maintain healthy lives and relationships. Parsons acknowledges this explicitly in its policy to close studio facilities for six hours every night, removing the temptation to spend all night in studio. The building is also closed during all major holidays.

REVIEWS AND CRITIQUE CULTURE
Studio reviews focus student work on specific educational benchmark moments and provide students the opportunity to publicly present their design projects. Reviews are open to all students in the department and provide an essential peer-to-peer learning opportunity. In addition, instructors are encouraged to hold peer reviews throughout the semester. Critics from diverse institutional and professional backgrounds enrich discussion and expand students’ exposure to the field. While work presented at reviews should be of the highest quality, reviews are first and foremost educational opportunities and should be treated as such. At reviews, critics’ comments should focus on ways to expand or improve student work in constructive and supportive ways. Reviews should be timed to ensure that students’ work is given equal attention. In addition to studio reviews, student portfolios are reviewed annually in order to gauge student progress, to identify strengths and weaknesses, and to further develop students’ presentation skills.

EVALUATION
Because it operates on the adjunct model, Parsons attracts busy educators and professionals from the top of their fields. In order for this system to function effectively, however, feedback from students and full-time faculty is essential. Course evaluations give students the opportunity to anonymously report on the strengths and weaknesses of individual courses while providing instructors with valuable input on teaching methods, assignments, and course content. In addition, full-time faculty assessments of adjunct instructors provide feedback and evaluation at an institutional level.

ANNUAL POLICY ASSESSMENT
To ensure the continued relevance the Parson’s studio policy in a changing world, this document should be revised annually by student representatives from the Master of Architecture and other programs of the School of Constructed Environments. In order to maximize the inclusive nature of the policy, faculty and students of SCE are emailed copies, encouraging comments to be submitted to the drafting committee. This line of communication is open throughout the year, through the student council meetings of the SCE where elected representatives of different years and programs come together with faculty, and through frequent email notifications.
4.3 COURSE DESCRIPTIONS

PGAR 5001
DESIGN STUDIO 1

Credits: 6
Type of Course: Studio
Instructor: Andy Bernheimer, Reid Freeman, Kimberly Yao, Natalie Fizer, Kimberly A. Ackert
Prerequisites: None
Course Description: 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.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.6 Fundamental Design Skills (AB), 13.7 Collaborative Skills (AB), 13.8 Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (AB), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.14 Accessibility (UN), 13.15 Sustainable Design (UN), 13.16 Program Preparation (UN), 13.17 Site Conditions (AB), 13.18 Structural Systems (UN), 13.21 Building Envelope Systems (UN), 13.23 Building Systems Integration (UN), 13.32 Leadership (UN), 13.34 Ethics and Professional Judgment (UN)

Pedagogic Objectives: The studio is the first of six required graduate design studios and introduces architectural design as a critical practice engaging research invention, rigor and craft. Each student will be asked to develop a topic of research based on the studio reading list and individual precedent analysis. The studio will focus on the development of design skills as they relate to components of the design process such as program, environmental and contextual site conditions, and precedent studies. Emphasis will be placed on your ability to use architectural media as both a representational and generative design tool. Drawing and modeling techniques will be considered fundamental to your design process.

Completion Requirements: In addition to the assigned readings, each student will be required to develop their own body of readings in order to supplement their individual thesis and research. Emphasis will be placed on the correspondence between models, drawings and readings. Class time will be divided into individual desk critiques, formal and in formal student presentations, open discussions and formal reviews. Class participation is critical to development and resulting grade. Students are required to work in class during the designated studio time.
PGAR 5002
DESIGN STUDIO 2

Credits: 9
Type of Course: Studio
Instructor: Douglas Gauthier, Katherine Chia
Prerequisites: Design Studio 1
Course Description: Design Studio II addresses architecture’s role in constructing contemporary social relationships by asking students to reconsider one of the most familiar architectural spaces—the home.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.6 Fundamental Design Skills (AB), 13.7 Collaborative Skills (AB), 13.8 Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (AB), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.14 Accessibility (AB), 13.15 Sustainable Design (UN), 13.16 Program Preparation (UN), 13.17 Site Conditions (AB), 13.18 Structural Systems (UN), 13.21 Building Envelope Systems (UN), 13.23 Building Systems Integration (UN), 13.32 Leadership (UN), 13.34 Ethics and Professional Judgment (UN)

Pedagogic Objectives: This is the second in a series of six required design studios for graduate study at Parsons. In this studio students study various conditions particular to housing including the part (the unit) the whole (the housing building), public, semi public/semi-private, private space, urban and ecological issues and precedents of housing schemes. Issues such as culture, technology, history, theory receive critical readings in this studio. This is done with an understanding that diagrams, drawings, and models—architectural conventions—are a form of thought and the language with which invention, rigor, and discovery are expressed.

Completion Requirements: Attendance is of course mandatory at all scheduled studio meetings. It is expected that students spend a great deal of time working in the studio—experimenting, sharing ideas, processes, as well as working with one’s colleagues. Students are encouraged to sit in on one another’s desk critiques. This accomplishes a number of things by fostering a studio-wide critique structure, students learn a great deal from one another, and it begin to understand with a level of objectiveness that develops specific points the work and process.
PGAR 5201
DESIGN STUDIO 3

Credits: 9
Type of Course: Studio
Instructor: Robert M. Rogers, Jonathan J. Marvel, Laura Briggs, Derek Porter David Leven
Prerequisites: Design Studio 1, 2
Course Description: In Design Studio III students execute designs for modestly scaled buildings in relationship to landscape conditions. Calling into question traditional oppositions between nature and culture, this problem invites students to explore the complex conjunction between design, technology, and sustainability.

Student Performance Criteria:

13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.6 Fundamental Design Skills (AB), 13.7 Collaborative Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (AB), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN), 13.16 Program Preparation (UN), 13.17 Site Conditions (AB), 13.18 Structural Systems (UN), 13.19 Environmental Systems (UN), 13.21 Building Envelope Systems (UN), 13.22 Building Service Systems (UN), 13.23 Building Systems Integration (UN), 13.32 Leadership (UN), 13.34 Ethics and Professional Judgment (UN)

Pedagogic Objectives:
The focus of the studio is to explore the role of architecture in qualifying the relationship between the ecological and the constructed. With this focus, nature and artifact are deliberately paired as specific to each other, and understood as linked through dynamic exchange and mutualism. Site is not confined to the visible factors of the built environment (historic traces, morphology, or use) but expands to include the equally important but not always apparent biological and thermodynamic conditions of the urban ecosystem. This perspective affects a shift from the concern for discrete objects or figures to a landscape sensibility that foregrounds surfaces that are responsive, resilient, vital and fluid. Complexity and variation becomes a subject.

Completion Requirements:

Grading is based on development, technical execution, conceptual strength of work and overall effort. Attendance, group discussion and improvement throughout the semester are important factors as well. You will be given a midterm evaluation and a final grade. The midterm evaluation, as well as individual reviews and pin-ups, will clarify areas that need strengthening. The final grade will, in part, reflect your improvement in these areas. Work for each problem must be completed within the specified time frame allotted.
PGAR 5202
DESIGN STUDIO 4_ COMPREHENSIVE STUDIO

Credits: 
9

Type of Course: 
Studio

Instructor: 
David Piscuskas, Nathaniel Oppenheimer, Juergen Riehm, Henry Smith-Miller

Prerequisites: 
Design Studio 1, 2, 3

Course Description: 
Design Studio IV (The Comprehensive Studio) combines the studio critic with a structural engineer to create comprehensive projects where design issues and tectonics are understood as integrated with one another.

Student Performance Criteria: 

Pedagogic Objectives: 
The Comprehensive Studio, one of six required design studios for graduate study at Parsons, examines the iterative process of (architectural) design; with particular focus on means and medias for project development, representation, and execution (building) in an ever evolving technological and global marketplace. Studio "visiting professionals" drawn from New York based design firms; architectural, engineering and marketing, provide hands on and in studio lectures and criticism. As facsimile for the postgraduate school professional experience, the studio critically examines current design process while encouraging the discovery of alternative means and methods for the practice of architecture.

Completion Requirements: 
Semester requirements will include site analysis, precedent study, production of an urban master plan within the defined site and finally the development of a building, which corresponds to the established master plan. Specific presentation requirements will be established on a student by student basis.
The course strives to see the constraints and obligations of a project as opportunities for invention and successful design, and to establish the value of collaboration by filtering individual ideas through the work of the collective to arrive at a final design that exceeds the work of the individuals involved. They will learn to bring together the diverse requirements and obligations required to make a realized extraordinary work of architecture by working with real material, budget, cost, time schedules, code, lifesafety, and other issues that face any built architectural design.

The Design Workshop is one of the option studios in the spring semester open to students in the Department of Architecture, Interior Design and Lighting, to work directly with a client, designing then fabricating that design in a tight time frame. The studio portion of The Design Workshop is aimed specifically at determining, negotiating and realizing the final design with construction documents and material cost estimates. The studio portion of The Design Workshop executes the first three phases of an architectural project – Schematic Design, Design Development, Construction Documents – in a 15 week period.
PGAR 5401
DESIGN STUDIO 5

Credits: 9

Type of Course: Studio

Instructor: Henry Smith-Miller, Jared Della Valle, Andrew Bernheimer, Charles Renfro, Dan Wood, Amale Andraos

Prerequisites: Design Studio 1, 2, 3, 4

Course Description: During Design Studio V, a visiting critic presents a thematic urban problem related to his/her specific field of interest.

Student Performance Criteria:

Pedagogic Objectives: Students will document existing conditions in the study area, focusing on use, access, potentials, and problems. The documentation will include not only buildings, but also infrastructural systems, demographics, economics, and ecology of the site. Simultaneously students will examine one of several historical precedents in the context of the studio’s conceit. Students will demonstrate the ability to “read” a site and present the analysis in the form of drawings and/or models. The students will use this analysis to develop their own specific program within the context. They will create a series of diagrams to register the existing conditions of their site as well as the intended effect of their proposal.

Completion Requirements: Students will be graded based on the rigor of their analysis and production of a complete project, which incorporates previously established analytical ideas into a built form with a consistent architectural concept. Other contributing requirements are attendance (required), preparedness for presentations and reviews, clarity of thought and consistent documentation throughout the investigation.

Attendance is mandatory. Students are required to inform their instructors in the case that they are unable to attend a given class session. Students are otherwise expected to be prepared and present at the beginning of each studio day. Failure to do so will be reflected in the studio grade.
Credits: 9
Type of Course: Studio
Instructor: Stella Betts, David Leven, Joanna Merwood, Peter Wheelwright, J. Reid A. Freeman, Paul Goldberger, Astrid M. Lipka, Mark Rakatansky, Henry Smith-Miller
Prerequisites: Design Studio 1, 2, 3, 4, 5
Course Description: 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 site. This thesis 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.

Student Performance Criteria:

Pedagogic Objectives: The pedagogical objective of this ultimate studio are the analysis of complex urban sites coupled with deep readings of social, environmental, technological, and institutional/programmatic conditions that bear on that site. Students are then asked to utilize their analysis as platforms from which to design complex, architectural projects that solve the technical issues of building but question the role of architecture and urbanism within the themes listed above. The main objective of this studio is the synthesis of the learning that they have done in their academic careers in the M.Arch program into architectures that look beyond the parameters of a single building with set program.

Completion Requirements: Students must determine their own schedule of deliverables with their thesis advisors based on the typical structure of a semester that includes mid-term and final reviews as well as a series of workshops for which students must be prepared with study models and drawings of their projects. The thesis work will be assessed based on the clarity of thought, the depth of analytical thinking, the consistent attention to all aspects of the project, and the expansive levels of completion of all documents and models.
### PGAR 5403
#### THESIS SEMINAR

<table>
<thead>
<tr>
<th>Section</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credits:</td>
<td>1</td>
</tr>
<tr>
<td>Type of Course:</td>
<td>Seminar</td>
</tr>
<tr>
<td>Instructor:</td>
<td>Stella Betts, J. Reid A. Freeman, Paul Goldberger, Astrid M. Lipla, Mark Rakatansky</td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>Design Studio 1, 2, 3, 4</td>
</tr>
<tr>
<td>Course Description:</td>
<td>A successful thesis topic is direct and concise and therefore, a thesis project should be limited in its scope of investigation. But it also will have larger architecture and urban implications. To this end, students will identify and develop architectural propositions that intersect with politics, social issues, history, theory, representation, building technology, and/or culture at large.</td>
</tr>
<tr>
<td>Student Performance Criteria:</td>
<td>13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.6 Fundamental Design Skills (AB), 13.7 Collaborative Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (AB), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN), 13.16 Program Preparation (AB), 13.17 Site Conditions (UN)</td>
</tr>
<tr>
<td>Pedagogic Objectives:</td>
<td>Thesis Prep offers students the opportunity to initiate, compile and organize research that will lead to Design studio 6 in the Spring semester. In addition to providing a forum for the dissemination of information about thesis, this course provides a framework within which students articulate a thesis problem and select a site prior to the beginning of the spring semester.</td>
</tr>
<tr>
<td>Completion Requirements:</td>
<td>Students will present their ongoing research via their Thesis Binder (see schedule), and through Powerpoint slides (10 slides exactly, treated as a graphic manifesto). Faculty and students will comment. Students are expected to produce work of the highest quality, consistent with a Graduate Thesis level.</td>
</tr>
</tbody>
</table>
PGAR 5013
REPRESENTATION AND SPATIAL REASONING 1

Credits: 4
Type of Course: Lecture
Instructor: Daniel A. Dadoyan, Carlo Frugiele, Nicole Robertson
Prerequisites: None
Course Description: This year long course explores techniques of architectural representation in order to develop a student’s 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. 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. Assignments in this course are coordinated with the Design Studio sequence.

Student Performance Criteria:
13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (UN), 13.6 Fundamental Design Skills (AB), 13.8 Western Traditions (UN), 13.11 Use of Precedents (AB)

Pedagogic Objectives:
The course is the first of two required courses on architectural representation. Through both analog and digital tutorials, students are introduced to fundamental drawing techniques - orthographic, paraline, light/shadow, and perspective projections. The tutorials run parallel to lectures that locate these techniques historically in various periods of cultural production. Students are then asked to apply and explore these techniques through the careful analysis of an architectural precedent. Over the course of the term, a series of drawing conventions are explored as analytical and speculative tools to generate multiple readings of a given architectural precedent. The course exposes students to a range of media, through both the analog and digital generation of drawings and physical models. Basic digital modeling and rendering interfaces are also introduced by way of targeted tutorials in Rhinoceros, 3D Studio Max, CAD, and Sketchup.

Completion Requirements:
Drawing and/or modeling exercises are issued over the course of the term, to be completed within one to three weeks. Assigned readings pertain to a specific drawing convention under study, and students are encouraged to discuss the readings during the lecture sessions. Class time is also used for group tutorials, formal reviews of drawings, as well as desk-critiques to oversee individual progress and development over the course of an exercise, and the term as a whole.
### Course Information

**PGAR 5015**  
**REPRESENTATION AND SPATIAL REASONING 2**

<table>
<thead>
<tr>
<th>Credits:</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Course:</td>
<td>Lecture</td>
</tr>
<tr>
<td>Instructor:</td>
<td>Carlo Frugiuele</td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>None</td>
</tr>
<tr>
<td>Course Description:</td>
<td>This year long course explores techniques of architectural representation in order to develop a student’s 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.</td>
</tr>
<tr>
<td>Student Performance Criteria:</td>
<td>13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (UN), 13.6 Fundamental Design Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN)</td>
</tr>
<tr>
<td>Completion Requirements:</td>
<td>Projects are evaluated based on the students’ success in fulfilling the objectives of the project with emphasis on creative problem solving, process, development, imagination and rigor. Progress in craft and creative exploration should be visible through the duration of the exercise. Process work will serve an important role in the development of a successful concept and the final manifestation of an idea. As such, evidence of the development of a work will play a significant role in determining the student’s overall grade at mid-semester and at the end of the term. Class participation will be a component of the final grade.</td>
</tr>
</tbody>
</table>
PGAR 5113-A
ISSUES AND PRACTICES MODERN ARCHITECTURE 1

Credits: 3
Type of Course: Seminar
Instructor: Jean M. Gardner
Prerequisites: History of Architecture and of Modern Architecture
Course Description: The development of Modernity as a worldwide dominant cultural paradigm embodies within it architectural utopias, behavior patterns and consequently urban, building and land types and forms radically different from those embedded in traditional cultures. What are the ramifications for architecture of the global spread of Modernity? This research seminar explores the relevance of architectural Modernity today, its origins and relation to traditional patterns of building and its evolving transformations with particular emphasis on the possibilities for architecture to contribute to a more sustainable world.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.7 Collaborative Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN), 13.17 Site Conditions (UN), 13.19 Environmental Systems (UN), 13.21 Building Envelope Systems (UN)

Pedagogic Objectives: 1 – To develop student understanding of how “the expanded field of architecture” – economics, politics, ecology, sustainable design, community development, sociology, etc.— as well as historical traditions play out in today’s world, using current New York City development projects as case studies.
2 – To develop student speaking, writing, critical thinking and collaboration skills;
3 – To apply individual and team research and knowledge to the complexities of today’s ‘real life’ situations.

Completion Requirements: 1 – weekly discussion of relevant texts in class (oral) and online (written)
2 – a team-led seminar discussion of a critical issue, and
3 – team research and collaboration for a case study that involves a current development project within New York City that necessitates student site visits and involvement in city government and neighborhoods as well as raises questions of the city’s sustainability;
4 – oral presentations of case study at mid-semester and semester’s end, using multi-media and live participation by both presenters and audience.
PGAR 5114-A
ISSUES AND PRACTICES MODERN ARCHITECTURE 2

Credits: 3
Type of Course: Seminar
Instructor: Jean M. Gardner
Prerequisites: History of Architecture and of Modern Architecture

Course Description: The development of Modernity as a worldwide dominant cultural paradigm embodies within it architectural utopias, behavior patterns and consequently urban, building and land types and forms radically different from those embedded in traditional cultures. What are the ramifications for architecture of the global spread of Modernity? This research seminar explores the relevance of architectural Modernity today, its origins and relation to traditional patterns of building and its evolving transformations with particular emphasis on the possibilities for architecture to contribute to a more sustainable world.

Student Performance Criteria
13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.7 Collaborative Skills (UN), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN), 13.19 Environmental Systems (UN), 13.21 Building Envelope Systems (UN)

Pedagogic Objectives:
1 – To develop student understanding of how “the expanded field of architecture” – economics, politics, ecology, sustainable design, community development, sociology, etc. – as well as historical traditions play out in today’s world, using current New York City development projects as case studies.
2 – To develop student speaking, writing, critical thinking and collaboration skills;
3 – To apply individual and team research and knowledge to the complexities of today’s ‘real life’ situations.

Completion Requirements:
Students will be expected to participate in:
1 – weekly discussion of relevant texts in class (oral) and online (written)
2 – a team-led seminar discussion of a critical issue, and
3 – team research and collaboration for a case study that involves a current development project within New York City that necessitates student site visits and involvement in city government and neighborhoods as well as raises questions of the city’s sustainability;
4 – oral presentations of case study at mid-semester and semester’s end, using multi-media and live participation by both presenters and audience.
PGAR 5040-A
MODERN AND POST MODERN ARCHITECTURE

Credits: 3
Type of Course: Lecture
Instructor: Joanna R. Merwood-Salisbury
Prerequisites: None
Course Description: This course will introduce themes central to modern architecture from the mid-nineteenth century, and their transformations in the twentieth and early twenty-first centuries, paying particular attention to New York as a paradigm of the perpetually contemporary city. As architecture encountered the industrialized condition of modernity and the rise of the metropolis, it gave rise to a fascinating range of aesthetic and programmatic experiments. The course will pay particular attention to the way in which architects have responded to, and participated in broader technological, economic and sociopolitical transformations, as well as formal and aesthetic developments in the arts.

Student Performance Criteria:
13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.8 Western Traditions (UN) 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN)

Pedagogic Objectives: This course teaches students enrolled in a professional postgraduate architecture program to frame their design practice in the context of the complex social and cultural forces that have shaped the built environment in the modern era. Western architectural history is presented as a series of discussions around reoccurring themes such as "functionalism," "organicism," and "standardization." Students are expected to understand the origins of those themes in post-Enlightenment social theory and to analyze them in the contemporary context. Special emphasis is placed on mastering the skills of textual analysis and scholarly writing, and on learning how to make clear and concise verbal presentations.

Completion Requirements: All components of each assignment must be attempted in order to receive a passing grade in the course. Under New School regulations, students who are absent without reasonable excuse for 20% or more of the classes automatically fail the course. In a 16-week semester this is equivalent to 3 classes. The course requires three hours of in-class lectures and discussion, and one hour of group study per week. In addition students should spend about an hour to two hours completing the required reading.
PGAR 5118
MODERN AND POSTMODERN ARCHITECTURE AND URBANISM 2

Credits: 3
Type of Course: Lecture
Instructor: Joanna R. Merwood-Salbury, Deborah Lewittes
Prerequisites: None
Course Description: This seminar 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, in colloquium format, 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.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.8 Western Traditions (UN) 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN)

Pedagogic Objectives: Examining built and un-built projects imagined for New York by architects, city authorities, developers and social reformers, this class introduces students to some key concepts in urban architecture and planning in the nineteenth, twentieth and twenty-first centuries. Using primary documents (both drawn and written), readings on New York’s urban history, and theoretical texts, the class is structured around the critical analysis of a series of case studies. Throughout the course, New York will be considered in terms of its wider regional and global relationships as a paradigm of the modern Metropolis, and a vital node in the contemporary global network of information and economic exchange. Special emphasis is placed on mastering the skills of textual analysis and scholarly writing, and on learning how to make clear and concise verbal presentations.

Completion Requirements: All components of each assignment must be attempted in order to receive a passing grade in the course. Under New School regulations, students who are absent without reasonable excuse for 20% or more of the classes automatically fail the course. In a 16-week semester this is equivalent to 3 classes. The course requires three hours of in-class lectures and discussion, and one hour of group study per week. In addition students should spend about an hour to two hours completing the required reading.
PGAR 5716
NATURE IN ENVIRONMENT

Credits: 3
Type of Course: Seminar
Instructor: Victoria Marshall/Dilip DaCunha
Prerequisites: None
Course Description: This course probes the linkage between material and social constructions of the natural world. Students develop an understanding of what it means to make architecture in and of the land.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN), 13.17 Site Conditions (UN)

Pedagogic Objectives: The objectives of the class are three-part: to critically engage written as well as built material, to test the correspondence between them, and to develop a student’s interest in an architectural question through researching its historical, theoretical, and built context.

Completion Requirements: For the first half of the semester, a weekly group discussion of readings is conducted in conjunction with several students presenting case studies of buildings that elicit some of the arguments made in the readings. In considering the relationship between buildings and texts, students are synthesizing the formal and the theoretical.

The second half of the semester continues a weekly group discussion of readings within the context of student presentations of their individual research projects. Instructors assist students with refining the scope and bibliographic material for their research project through individual and smaller group meetings.
PGAR 5123-A  
THEORY OF ARCHITECTURAL FORM

Credits: 3
Type of Course: Seminar
Instructor: Glen D. Forley, Mitchell Owen
Prerequisites: None
Course Description: Theory of Architectural Form introduces key debates and theoretical writings developing within architecture since the mid-1960s that have contributed to what is generally understood as the postmodern critique of an architectural modernism. The class focuses on architectural theory developing in the United States and in Europe beginning with the questioning of the modern movement in the respective turns to history of Robert Venturi and Aldo Rossi. Infused by concurrent developments in philosophical, linguistic, cultural, and sociological writings, the disparate theories that constituted a postmodern architecture in the broadest sense shared a premise that the modern movement and its utopian aspirations had either failed or had become exhausted. The course will test the merits of the theoretical propositions that emerged to replace the “modernist project” through student presentation of built work, class discussion of written material, and individual research.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.17 Site Conditions (UN), 13.34 Ethics and Professional Judgment (UN)

Pedagogic Objectives: The objectives of the class are three-part: to critically engage written as well as built material, to test the correspondence between them, and to develop a student’s interest in an architectural question through researching its historical, theoretical, and built context.

Completion Requirements: For the first half of the semester, a weekly group discussion of readings is conducted in conjunction with several students presenting case studies of buildings that illicit some of the arguments made in the readings. In considering the relationship between buildings and texts, students are synthesizing the formal and the theoretical.

The second half of the semester continues a weekly group discussion of readings within the context of student presentations of their individual research projects. Instructors assist students with refining the scope and bibliographic material for their research project through individual and smaller group meetings.
PGAR 5513
THEORY OF URBAN FORM

Credits: 3
Type of Course: Seminar
Instructor: Nina Rappaport, Brian McGrath
Prerequisites: None
Course Description: Theory of Architectural Form introduces key debates and theoretical writings developing within architecture since the mid-1960s that have contributed to what is generally understood as the postmodern critique of an architectural modernism. The class focuses on architectural theory developing in the United States and in Europe beginning with the questioning of the modern movement in the respective turns to history of Robert Venturi and Aldo Rossi. Infused by concurrent developments in philosophical, linguistic, cultural, and sociological writings, the disparate theories that constituted a postmodern architecture in the broadest sense shared a premise that the modern movement and its utopian aspirations had either failed or had become exhausted. The course will test the merits of the theoretical propositions that emerged to replace the “modernist project” through student presentation of built work, class discussion of written material, and individual research.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (UN), 13.8 Western Traditions (UN) 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN)

Pedagogic Objectives: In this course, we examine the processes of urban formation and transformation. We explore the dynamic economic, social, political, and cultural forces influencing the development of urban forms, and we evaluate the potential for design and planning professionals to contribute (re)development solutions that are socially and environmentally responsible.

Completion Requirements: This colloquium will rely heavily on class participation through discussion, questions prepared for each session, and reading responses. Because of the invitations to guest speakers it is essential that you are prepared for class discussions. Only in rare you attend circumstances will I accept excuses for being absent. Please let me know a week ahead if you have a conflict so that I can provide an assignment.
PGAR 5023
CONSTRUCTION TECHNOLOGY 1

Credits: 3
Type of Course: Seminar
Instructor: Karen Brandt, Ken Lewis, James G. Garrison
Prerequisites: None
Course Description: This lecture/lab course examines the integration of structural, mechanical, and architectural systems in complex buildings. Buildings that wed inventive technical systems with formal innovations are used as case studies. Construction systems discussed include post and beam, frame and platform, wood and steel, load-bearing masonry walls, and concrete frame.

Student Performance Criteria:

Pedagogic Objectives:
This course proceeds from the premise that for an architect construction and sustainability are destined to influence both the expressive and conceptual content of each work. A dual course of study is pursued where practical construction knowledge is gained in parallel with and understanding of the tectonic and sustainability consequences of their application.

Completion Requirements:
Through an examination of structural and material innovations in contemporary and historic architecture and their application in a case study format a broad understanding of architecture is gained. Course work includes the primary research of significant contemporary buildings through observation, analysis, model building, and drawing.
Credits: 3
Type of Course: Seminar
Instructor: Martin P. Cox, Timothy K. Bade, Jane M. Stageberg
Prerequisites: None
Course Description: In this course, taught in conjunction with the Design Workshop, students develop construction details that reinforce concepts formulated in the design studio. Particular attention is given to how detail (material and joint) directs the perceptions and practices of spatial occupation.


Pedagogic Objectives: This seminar is aimed at giving students a working knowledge of the conceptual and material basis for designing and executing architectural details. Fundamental principles and conventions of detailing will be presented and discussed. However, this is not a course aimed at blindly regurgitating standards. The pedagogical focus is on developing the manner in which the architectural detail is the material realization of an architectural concept, and as such, must demonstrate the transmutation of material choices - while recognizing and abiding by accepted material laws, techniques, and known conventions of practice - into invented and designed assemblies that orchestrate and produce the whole.

Completion Requirements: The seminar is broken into two distinct segments. The 1st half of the seminar is aimed at the production of inventive material detail mock-ups and a critical investigation into issues of the ecological impact and environmental legacy of materials. This asks each student to focus on material properties, origin and system of production. The 2nd half of the seminar emphasized the conventions and potential of construction drawings to organize study and pursue architectural details with the fabrication of larger detail mock-ups. The subject for the second half of the seminar is student’s studio project, allowing all students in the class to participate in the development and drawing of construction sets and building physical mock-ups for their project.
PGAR 5213
STRUCTURAL TECHNOLOGY I

Credits: 3
Type of Course: Seminar
Instructor: Harriet Markis
Prerequisites: None
Course Description: This course focuses on basic principles of structural analysis, such as statics, strength, stiffness, and economy of materials and the behavior of beams, columns, trusses, cables, arches, frames, and space structures.

Student Performance Criteria: 13.18 Structural Systems (AB)

Pedagogic Objectives: This class, Part I of a two semester course, is the introduction to structural concepts and their applications. The class will focus on the understanding of elementary static, strength of materials, the concept of force & moment, and beam & column behavior.

Completion Requirements: Attendance & Participation 10%
Homework (will be graded) 20%
Quizzes 20%
Mid-Term Exam 25%
Final Exam 25%
PGAR 5214
STRUCTURAL TECHNOLOGY II

Credits: 3
Type of Course: Seminar
Instructor: Harriet Markis
Prerequisites: Structural Technology I
Course Description: The second part of the structures sequence explores building materials (concrete, wood, steel, and masonry), their topic of selection, safety requirements, wear, and toxicity. Discussion includes the way building industry deals with different materials and assemblies. Other topics include lateral forces, long-span, and high-rise structures.


Pedagogic Objectives: This class, part two of a two semester course, uses the principles learned in Structural Technology I to design with steel, wood and concrete: primary focus on the basic structural elements such as beams and columns.

Completion Requirements: Attendance & Participation 20%
Design Project 20%
Three Exams (20% each) 60%
PGAR 5313
ENVIRONMENTAL TECHNOLOGY

Credits: 3
Type of Course: Seminar
Instructor: Wendy Meguro, Emilie N. Hagen
Prerequisites: None
Course Description: This course investigates technologies that produce controlled environments for human comfort. Heating, ventilation, and air conditioning are seen in the context of natural processes and alternative technologies, such as the passive and active uses of solar and wind energies, renewable vs. fossil fuel resources, and technological relationships to form-making. Other topics include lighting, acoustics, vertical transportation, and electrical systems.


Pedagogic Objectives: In the second year of the Master of Architecture program, this course introduces designers to their impact on human comfort and environmental sustainability. Students first learn to master the basics site planning and building massing to utilize passive systems for conditioning and lighting. Next, mechanical conditioning and lighting systems are introduced. Students learn to make informed design decisions with information gleaned from tools such as a sun path diagram, heat loss/gain calculations, and psychrometric chart. Concepts are taught in parallel with studio project development to encourage synthesis of class concepts and their application as a designer. Students explain class concepts through explanatory diagrams of their studio projects.

Completion Requirements: The course requires attendance of one three-hour lecture per week, and three hours of homework assignments and reading each week. Students are required to complete and submit all assignments on the respective due date.
PGAR 5523
PROFESSIONAL PRACTICE

Credits: 3
Type of Course: Seminar
Instructor: Perry Winston
Prerequisites: None

Course Description: Students examine the professional environment in which the architect works as well as the knowledge base related to the organization and conduct of a design practice. After investigating the nature of Professions and a short history of the architectural profession, they examine the building process and the architect’s role in the design and construction phases, architect/client dynamics, the interrelationships between practice, information, and project management, and the ethical and legal guidelines for the profession. Issues related to practice are be explored, such as local and world economic conditions, getting started, competitions, getting published, and social responsibility.

Student Performance Criteria:
13.1 Speaking and Writing Skills (AB), 13.20 Life Safety (UN), 13.25 Construction Cost Control (UN), 13.26 Technical Documentation (UN), 13.27 Client Role in Architecture (UN), 13.29 Architect’s Administrative Roles (UN), 13.30 Architectural Practice (UN), 13.31 Professional Development (UN), 13.32 Leadership (UN), 13.33 Legal Responsibilities (UN), 13.34 Ethics and Professional Judgment (UN)

Pedagogic Objectives: The goal of the seminar is to broaden and deepen the student’s understanding of the profession, its role in society, and his or her place in it. The seminar highlights the nature of practice: the ability to combine the broad range of skills acquired during architectural education into a consistent provision of high-quality design services to clients. Preparing responses to questions based on case studies in practice allows the student to refer to and apply the provisions of the Owner-Contractor and Owner-Architect AIA contracts to situations in design or construction. The ability to place a value on time spent on the various stages of a design project and develop a project schedule, financial budget, and to formulate a fee proposal is the basis for a mid-semester written assignment.

Completion Requirements: To provide the students – in their last semester before graduating – a chance to examine in depth one particular aspect of Practice that interests them, they must outline a topic and do research for a 10-15 page term paper as well as make a 15- min. oral and visually-illustrated presentation of their topic in class. The latter is specifically to assess their ability to make an engaging and convincing presentation, an essential professional skill for architects.
PGAR 5631-A
ARCHITECTURE AND SOCIAL PRACTICE I:
– WAR, TRADE AND DESIRE: THE CONFLICTING ARCHITECTURE OF GLOBAL CITIES
[F08 CRN 1446]
– GLOBAL CITIES [F09 CRN 1405]

Credits: 3
Type of Course: Seminar
Instructor: Brian McGrath, Vyjayanthi V. Rao
Prerequisites: None
Course Description: This course is structured as a dialogue between the disciplines of architecture and anthropology and situates urban culture and design within expanded disciplinary and geographic fields. Urban analyses, while focusing on specific artifacts, will also be broadly framed to consider ecological, social and economic dynamics during a period of dramatic global change. Issues from urban studies, social science and public policy will be analyzed through detailed architectural analysis of contemporary urban spaces.

Student Performance Criteria:
13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (UN), 13.4 Research Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN) 13.10 National and Regional Traditions (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.15 Sustainable Design (UN)

Pedagogic Objectives: How can we create an understanding of the global city in between anthropology and architecture? How can we understand cities not as defined by a national culture, but as creating a space between national imaginations? How can we read urban artifacts as texts, and cultural texts as urban artifacts? How can ethnographic writing produce a more humane understanding of architecture? How can an analysis of the material culture of contemporary urban artifacts create anthropology of the present? How is it possible to research, write and work together in academic settings? How can a discussion of the global city be continually questioned within the context of the unpredictability of unfolding events?

Completion Requirements: Class and blog discussion and participation: Weekly participation and blog entries are required from disciplinary perspective. Three illustrated presentations are required from interdisciplinary teams. The final paper or documentary project should be a co-authored comparison. Analyze or compare the “conflicting architectures” of at least two urban design artifacts. Look at the global impact of war, trade or desire on a local urban locus Must include textual and visual/spatial analysis and drawings 20 pages, (5000 words, bibliography and end notes)
PGAR 5631-B
ARCHITECTURE AND SOCIAL PRACTICE I:
RACE IN DESIGN [F08 CRN 6522_F09 CRN 5203]

Credits: 3
Type of Course: Seminar
Instructor: Charles L. Davis
Prerequisites: None
Course Description: The purpose of this course is to trace the ways that architecture and race intersect in architectural thinking and design from the enlightenment to the contemporary period. Since the coupling of architecture and race is not yet commonplace in design criticism, the use of case studies will provide a window for interrogating the relationship between the race concept and the product of design.

Student Performance Criteria:
13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (UN), 13.4 Research Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN) 13.10 National and Regional Traditions (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN)

Pedagogic Objectives:
Toward this end the student will learn the most influential race concepts to emerge since the eighteenth century, as well as be taught to identify the disciplinary contexts proper to each definition.

These definitions cross the disciplines of philosophy, biology, anthropology, political science and cultural studies. It is important for the student to recognize how biological models have historically found architects, and be able to compare how these avenues are distinct from the ways that political and cultural theory’s have found them. Inversely, it is important for students to recognize that these separate contexts often relate back to one another in the broader practice and execution of architecture.

Completion Requirements: Students are expected to complete the reading assignments for each week and to write a final paper that addresses a specific theme on which the course has touched.
PGAR 5631-C
ARCHITECTURE AND SOCIAL PRACTICE I:
– ENVIRONMENT [F08 CRN 6637]
– ARCHITECTURE AND ENVIRONMENTALISM [F09 CRN 5301]

Credits: 3
Type of Course: Seminar
Instructor: Daniel A. Barber
Prerequisites: None
Course Description: Most histories of modern architecture trace the relationships between technological advancement and innovations in design. This course is concerned with those principles and practices in the architecture of the 20th century that took the environment as a central determinant of design, structural, or processual decisions. Less a pre-history of ‘sustainability’ than a counter-history of ‘modernism’, the course intends to understand how innovations in architecture have resonated across a much larger field of cultural inquiry, forming a central part of the history of thinking about the environment.

Student Performance

Pedagogic Objectives: The course intends to understand how innovations in architecture have resonated across a much larger field of cultural inquiry, forming a central part of the history of thinking about the environment.

Completion Requirements: This is a course in the practice of historical research. There will be required readings every week and students will be expected to complete a term paper demonstrated original research relevant to the themes of the course.
PGAR 5680-A
ARCHITECTURE AND SOCIAL PRACTICE II:
– THE PERFORMANCE OF OUR INTERIORS & EXTERIORS [SP08 CRN 2450]
– PERFORMANCE ARCHITECTURE + FILM [SP09 CRN 2252]

Credits: 3
Type of Course: Lecture
Instructor: Mark Rakatansky
Prerequisites: None

Course Description: This seminar explores how design acts both as a director and as an actor within the spatial drama. The experience of bodies in space results in and from the performative interiority of design — interior to physical space and interior to social culture. Just as with actors, those social and psychological interior states are drawn forth and made evident and vivid through their reactions to various other interior and exterior characters and characteristics.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.8 Western Traditions (UN), 13.9 Non-Western Traditions (UN), 13.12 Human Behavior (UN), 13.17 Site Conditions (UN)

Pedagogic Objectives: The question arises as to how design will show itself to be in the midst of this performance, in the act of its act. Here design can learn from a variety of performative media (films, cartoons, drama), and within the seminar — through the close analysis of films and buildings — the class explores the ways design elements and assembly systems, program and spatial types, may be developed as characters, as actors within the spatial drama of interiors and exteriors.

Completion Requirements: Beginning with some of the precursors of performative design and proceeding to the most contemporary examples of digital performative architecture, the class focuses on their own performative analysis of historical and contemporary buildings through class presentations and final papers.
PGAR 5680-B
ARCHITECTURE AND SOCIAL PRACTICE II:
– GLOBAL EXCHANGE [SP08 CRN 2450]

Credits: 3
Type of Course: Lecture
Instructor: Brian McGrath
Prerequisites: None
Course Description: The course is designed to identify and study theories, methods, and tools from social science, media studies, and architecture that would enhance the analysis of complex problematic urban conditions and enrich potential design solutions to these problems.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.9 Non-Western Traditions (UN), 13.10 National and Regional Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.19 Environmental Systems (UN), 13.24 Building Materials and Assemblies (UN)

Pedagogic Objectives: The goal of the seminar is to develop rapid assessment techniques based on transdisciplinary skills culled from architecture, the social sciences and communication design technologies. Three disciplinary lenses - anthropology, architecture and communication design - will be presented, but the goal is to develop transdisciplinary and transnational practices bridging sectors that will benefit from new information and communication technologies as well as new ways of intervening in the field. Investigation skills and contextual analysis will be in the service of developing immediate and practical design solutions for a wide variety of urban problems in the developing world within the dense discursive field of non-government organization practice, but also in relation to large scale urban development projects involving international design teams and foreign investment.

Completion Requirements: Four short project based assignments with interdisciplinary collaborative teams. First, mapping - psychogeographies of “global flows locally constructed” in Newark, NJ, including the port and airport, an immigrant community and public housing projects. Second, sensing – three comparative remote ethnographies will be constructed from on-line information for Bangkok, Mumbai and Shenzhen. Third, modeling – one global city will be examined in detail, and finally, play – the class will be involved in a community design charrette back in Newark which will include videography and sound mapping. You will be given both midterm and final grades.
PGAR 5680-C
ARCHITECTURE AND SOCIAL PRACTICE II:
– PARTICIPATORY DESIGN IN THE DIGITAL AGE [SP08 CRN 6729, SP09 CRN 5328]

Credits: 3
Type of Course: Lecture
Instructor: Jean Gardner
Prerequisites: None
Course Description: This experiential research seminar explores the methods of individual contribution and social networking that are being used on the street and the computer to support participatory design. The heart of this exploration is experiential learning, rather than theory.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.9 Non-Western Traditions (UN), 13.12 Human Behavior (UN), 13.13 Human Diversity (UN), 13.32 Leadership (UN)

Pedagogic Objectives: This experiential research seminar explores the methods of individual contribution and social networking that are being used on the street and the computer to support participatory design. What new tools are needed? How can designers make use of them? The heart of this exploration is experiential learning, rather than theory.

Completion Requirements: You will be engaged in applying what you are learning as well as seeing how others have contributed. You will be expected to research a participatory process to report in class. For the final project, students will relate their research to a project from their own studio or professional work.
PGAR 5680-D
ARCHITECTURE AND SOCIAL PRACTICE II:
– TREES [SP09 CRN 6939]

Credits: 3
Type of Course: Lecture
Instructor: Natalie Fizer
Prerequisites: None

Course Description: The goal of the seminar is to produce a tree timeline based on the historical, ecological, and architectural framework of the class that is to be included in the forthcoming “1,000,000 trees” exhibit.

Student Performance Criteria: 13.1 Speaking and Writing Skills (UN), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.8 Western Traditions (UN), 13.12 Human Behavior (UN), 13.15 Sustainable Design (UN), 13.17 Site Conditions (UN), 13.19 Environmental Systems (UN), 13.32 Leadership (UN)

Pedagogic Objectives: The seminar will look at how changing cultural understandings of the tree can organize an historical account of New York City’s built and ecological development. The seminar is organized around three frameworks—historical, ecological, and architectural—and has two overlapping goals: first, to focus the wide-ranging discourses pertaining to sustainability and its practices in various design fields through the discrete subject of the “tree,” and second, to chart the changing iconography of trees from objects of veneration and sustenance, to public nuisance, to vital elements in the development of the city’s public space and urban ecological infrastructure.

Completion Requirements: The organization and the visual layout of your research is part of your design, but the upper left corner of your "primary drawing", chart, diagram or drawing, is to have a 1/16” scale silhouette of your tree.
Research your chosen wood sample and -
A. Document your particular tree specimen’s botany through drawing/s, chart/s or diagram/s.
B. Construct three models of your Tree
   1. Required model:
      1/8” descriptive 3-dimensional model of the whole tree - roots, trunk and crown
   2. The subsequent two models can replace or supplement your graphic documentation in part "A". The models can take any form or scale and material expression but must still retain some referent to your specific Tree.
PGAR 5625-A
ADVANCED DIGITAL II [SP08 CRN 4355_SP09 CRN 2111]

Credits: 3
Type of Course: Lecture
Instructor: Mathanraj Ratinam, Jeffery Feddersen
Prerequisites: None
Course Description: This course will seek to brief architecture students with no previous programming experience on the fundamentals of computer programming, with a specific focus on how programming can affect architectural practice.
Student Performance Criteria: 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB)
Pedagogic Objectives: This course will seek to brief architecture students with no previous programming experience on the fundamentals of computer programming, with a specific focus on how programming can affect architectural practice.
Completion Requirements: The class will involve weekly lectures; assignments and in-class labs through the first half of the semester followed by guest lectures and two larger assignments in the second half.
Credits: 3
Type of Course: Lecture
Instructor: John Cerone, Bret A. Quagliara
Prerequisites: None
Course Description: This course will investigate the relationship between digital design and production systems. Specifically, the course will examine recent and new possibilities for the direct translation of digital information into systems of fabrication.

Student Performance Criteria: 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB)

Pedagogic Objectives: This course will investigate the relationship between digital design and production systems. Specifically, the course will examine recent and new possibilities for the direct translation of digital information into systems of fabrication. Using the Department’s laser cutters and the fabrication resources of New York City as a testing bed, students will examine the protocols, limits, and opportunities for digitally controlled production.

Completion Requirements: Class lectures will cover the capabilities of various software platforms, highlighting their interconnectivity and potential to interact/drive one another, as well as current CNC methods of fabrication and their roles within the design process. Students will be expected to complete weekly assignments that will develop systemic techniques for working within the software platforms covered in the course and means for producing quick iterative models. The majority of the class will be focused on developing a digital data base model from which a variety of different data sets and systems can be extracted. The deliverables for this assignment are a one-minute animation detailing/analyzing the components and systems that comprise the database model, and a series of CNC fabricated models that can be used as tools to analyze the data base model as it responds to a variety of parameters. Additionally, students will be graded on their contributions to class discussions and the course blog.
Credits: 3
Type of Course: Studio
Instructor: Michael J. Morris, Benjamin L. Bacon
Prerequisites: None
Course Description: In this course you will collaboratively design a temporary interactive environment between the digital and architectural realms. The introduction of embedded sensing devises, micro-computers and sources of light, sound and motion into architecture, allows for a new kind of ephemeral space. As a means to explore the idea of a responsive, ambient architecture, which incorporates atmospheric qualities, the temporal dimensions and phenomenon of clouds will be a thematic guide.

Student Performance Criteria: 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB)

Pedagogic Objectives: The course will involve a series of exercises, detailing and programming tutorials between pairings of DT and AILD students. The final project will culminate in an exhibition/installation of an ephemeral and physical constructed “cloud” in response to a public event to be determined (Art Fair, Festival, etc).

Completion Requirements: Attendance is mandatory at all scheduled class meetings. Attendance and participation to all scheduled reviews and pin ups is mandatory and failure will affect the resulting evaluation for the course.

The collaborative program and projects between students from the different departments and course of study, digital design and architecture, is intended to inspire in cross-disciplinary understanding and collaboration.

The experimenting, sharing ideas, processes, as well as working with one’s colleagues is critically important for the individual and group’s achievement, results, and final evaluation. Students are also encouraged to sit in on another’s desk critiques and pinups to foster a course wide critique structure, and promote students to learn a great deal from one another, and it begin to understand with a level of objectiveness that develops specific points the work and process.
Credits: 3
Type of Course: Seminar
Instructor: Timothy W. Ventimiglia
Prerequisites: None
Course Description: We live in a society that is obsessed with museums. The American Association of Museums reports that “the estimated 16,000 museums in the United States receive more than 850 million visits per year, more than all the country’s professional baseball, football, and basketball sporting events combined”. The Museum Lab will explore the ever-expanding sphere of interpretive space in our culture, its historic origins, its morphological and philosophical evolution, its politics, and the means and methods by which exhibitions are developed by today’s design practitioners.

Student Performance Criteria:
13.1 Speaking and Writing Skills (UN), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB), 13.7 Collaborative Skills (AB), 13.11 Use of Precedents (UN)

Pedagogic Objectives: This seminar will explore the ever-expanding sphere of interpretive space in our culture, its historic origins, its morphological and philosophical evolution, its politics, and the means and methods by which exhibitions are developed by today’s design practitioners.

Completion Requirements: Grades will be based on the student’s demonstration of his/her understanding of the course’s topics through active engagement in class discussions, site visits and satisfactory completion of the design exercises. Exercises completed late will not be considered. The grade for the semester will be calculated as follows: 30% reading log, 40% participation in discussions, 30% design assignment.
Credits: 3
Type of Course: Lecture
Instructor: Alfred Zollinger, Douglas Fanning
Prerequisites: None
Course Description: The course introduces strategies for designing furniture. We will cover the full range of design processes starting with small-scale furniture production (hand-crafted one-off design and customized built-in furniture) to small batch production through mass production processes. This course will examine the history of furniture design and fabrication and how various scales of production and manufacturing influence design decisions.
Student Performance Criteria: 13.2 Critical Thinking Skills (UN), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB), 13.12 Human Behavior (AB)
Pedagogic Objectives: – The development of skills for understanding, forming, and articulating a problem and its solution
– Engagement in a reiterative process for making and critical reflection
– Establishing a basis for addressing the complex range of issues inherent to an architectural project
Completion Requirements: Grading will be based upon satisfactory completion of the stated requirements of each project and progress towards attainment of the above pedagogical objectives. Attendance and timeliness of the submittal of work are also factors for grading.
PGAR 5571-A
LIGHTING PRINCIPLES IN ARCHITECTURE [F08 CRN 3815_F09 CRN 3422]

Credits: 3
Type of Course: Lecture
Instructor: Anita A. Jorgensen
Prerequisites: None
Course Description: Students will be introduced to lamp source categories, the history of these technical evolutions, optics, luminary designs and other related fundamentals associated with understanding basic lighting principles associated with lighting applications. These lectures will be accompanied with hands on demonstrations and exercises that will introduce a tangible awareness of the physics associated with luminary design, optics, color and color rendering properties of various light sources as well as examine issues of perception and the anatomy of our vision system. This initial technical study will culminate in a studio based design project based on a New York space where students will conduct field analysis, programmatic development, and propose a lighting design. Here students will gain awareness regarding the correlation between the quantifiable measurement of light and more ephemeral design considerations including issues of perception and other human factors.

Student Performance Criteria: 13.1 Speaking and Writing Skills (UN), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.9 Non-Western Traditions (UN), 13.12 Human Behavior (UN)

Pedagogic Objectives: Students will gain awareness regarding the correlation between the quantifiable measurement of light and more ephemeral design considerations including issues of perception and other human factors. The course will explore the impact of lighting in creating spatial relationships and how it is used to embrace both the function of a space and its impact on ones physiology, sociology and spirit. To gain these insights a foundation of knowledge will be built to include application skills, technical understanding and theory.

Completion Requirements: Evaluation is based on:
Homework Assignments (quality and timeliness) All late work will receive a lower grade.
Participation in class discussions and lectures.
In-Class Test/ Midterm Exam.
Demonstration of understanding of course material.
Final Project.
More than 3 unexcused absences will result in a failing grade.
### Credits: 3

#### Type of Course:
Seminar

#### Instructor:
Matthew Baird

#### Prerequisites:
None

#### Course Description:
A fundamental assumption of this course is that Architecture is more profound building art when its detail elements are conceived in a manner that reinforces a larger idea about the whole. Through a series of historic inquiries into specific works of architects from WWI to present, this seminar will explore architectural detailing in relation to cultural context and theory. This course will trace the emergence of recent formal methodologies that are driven by a search for poetic expression in detailing, and research in new materials, utility, and energy capture.

#### Student Performance Criteria:
- 13.1 Speaking and Writing Skills (UN)
- 13.2 Critical Thinking Skills (AB)
- 13.4 Research Skills (AB)
- 13.9 Non-Western Traditions (UN)
- 13.11 Use of Precedents (AB)
- 13.15 Sustainable Design (UN)
- 13.17 Site Conditions (UN)
- 13.18 Structural Systems (UN)
- 13.21 Building Envelope Systems (UN)
- 13.23 Building Systems Integration (UN)
- 13.24 Building Materials and Assemblies (AB)
- 13.30 Architectural Practice (UN)

#### Pedagogic Objectives:
The pursuit of experimental and analytical drawings and models in student research will examine the relation between representation and intention in the work being studied and in the analysis being performed.

#### Completion Requirements:
Students will work in research teams of 2-3 people depending on final class size. Each week, reviews of assembled drawings and analytical models will be combined with group discussion of assigned readings.
PGAR 5628-A  
SEMINARS IN ARCHITECTURAL HISTORY: SHAPE, SURFACES, AND THE POLITICS OF ARTIFACTS [F08 CRN 4579_SPO9 CRN 6903_F09 CRN 4016]

Credits: 3  
Type of Course: Seminar  
Instructor: Peter Wheelwright  
Prerequisites: None  
Course Description: This seminar introduces students to a range of texts on architectural history and theory in support of their work in the studio. The first half of the semester concentrates on lectures, readings and study group discussions. The second half on two analytical design projects and a final analysis (‘close read’) of the students’ studio projects. Throughout the semester, students participate in study groups directing class discussions on the readings through ad hoc analytical representations of the texts.

Student Performance Criteria: 13.1 Speaking and Writing Skills (UN), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (UN)

Pedagogic Objectives: Drawing from design case studies scaled from site to building interiors and details, as well as from an inter-disciplinary set of readings in design theory, natural and technological science, philosophy and social theory, the seminar explores the dynamic relationship between ourselves and the spaces we occupy. Through the notion of spatio-existentialism, the seminar attempts to broaden an understanding of the contingent facts of evolutionary biology, history, and cultural knowledge as linked and intrinsic factors within an environment’s potential to legislate the physical and phenomenal nature of habitation through space-shape, material, and form in light.

Completion Requirements: In addition to leading seminar discussions with graphic presentations that illustrate the salient points of their readings, students are required to complete three design exercises on the themes of Spatio-Existential Places, Spatio-Existential Sequences, and Spatio-Existential Artifacts. Their final project is a “close reading” of their individual studio project that studies a Sequence of transition, penetration, location, connection, convocation as well as the mediatory role of the resident objects (artifacts) within the sequence.
SEMINARS IN ARCHITECTURAL HISTORY:
[SP09 CRN 6906_F09 CRN 6238]

Credits: 3
Type of Course: Seminar
Instructor: David Lewis
Prerequisites: None

Course Description: SP09. The class will be covering a general design history of modernism in the American context from the mid-nineteenth century leading up to WWII, followed by more detailed analysis and documentation of material in and around the war years, including the momentous Case Study House program, and culminating in an examination of the lasting legacies and new inspirations of mid-century design in contemporary culture.

F09. This seminar will map the contradictory and polemical understandings of the role performed by the facade in both architectural discourse and contemporary architectural practice. Using the intentionally fictional binary of facade/elevation as a starting point, this seminar will look critically at the slippery allocation of meaning and performance of the public side of architecture.


Pedagogic Objectives: The methodology of this seminar will draw from the disciplinary traditions of history, formal analysis, technology and material research. It will seek to bridge across these areas of thought, using the historical development of the technology of façade materials as an organizing principle for discussion, notably the move from load-bearing facades, to hung facades, to curtain walls, to high performance double skins, to complex factory components with product-design specifications.

Completion Requirements: Each student will be asked to write a 2000 word essay (7pages) complete with intense, well-crafted and thorough façade analysis on a specific project.
PGAR 5650-A
SPACE, FORM & SUSTAINABILITY TECHNIQUE [SP08 CRN 3752, SP09 CRN 3309]

Credits: 3
Type of Course: Lecture
Instructor: Emilie N. Hagen, Anthony O. Pereira
Prerequisites: None
Course Description: The goal of this course is to explore the implications of emerging solid-state technologies for architecture. While modern building envelopes are made up of several layers that serve discrete purposes, they do not interrelate parts across the thickness of the wall. In this class we will explore the idea of a reflexive surface that draws energy in on one side to be used on the other. We will analyze the role of the super thin layers of silicon, positively and negatively charged, which can be crystallized, cut, deposited, and scored, into and onto multiple substrates.


Pedagogic Objectives: The goal of this course is to explore the implications of emerging solid-state technologies for architecture. While modern building envelopes are made up of several layers that serve discrete purposes, they do not interrelate parts across the thickness of the wall.

Completion Requirements: Each student will be assigned two design projects. The first project will involve the full-scale construction of a small-scale solar powered construction. The second will build on knowledge gained from the first project and will require a proposal at a building scale of an intelligent skin. In addition, students will be asked to perform several short assignments crafted to gain understanding.
Credits: 3
Type of Course: Seminar
Instructor: Marsha Ginsberg
Prerequisites: None
Course Description: The class will investigate scenic design through engaging in the design process and by contextualizing the design work with key moments in the history of modernist theater and contemporary practice.
Student Performance Criteria: 13.1 Speaking and Writing Skills (UN), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.4 Research Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB), 13.9 Non-Western Traditions (UN), 13.11 Use of Precedents (AB), 13.13 Human Diversity (UN)
Pedagogic Objectives: A focus throughout the semester will be on the consideration of theatrical time: how do we create spaces (even a unit set) that can progress with the performative and textual demands of the piece? We will also explore compositional issues on both a formalistic and content basis. How does composition express visual and conceptual ideas? This exploration will center upon looking at the relationships between an originating text and its visual manifestation. How does a scenic design relate to a text? Do we design the text literally, metaphorically, subtextually, fragmentarily, deconstructively? What is the basis for these choices?
Completion Requirements: Active participation in class discussions and critiques; common courtesies such as attendance, punctuality, and preparation. Grading will be based on commitment (in work & attendance), participation, exploration of ideas, engagement in experimentation, development of your own work during the term, successful and timely completion of objectives of the project. Late work will be graded down. Please note: Parsons permits two unexcused absences per term before grade is penalized. Chronic lateness also will result in a penalized grade.
Credits: 3
Type of Course: Seminar
Instructor: Brian P. McGrath, Leni J. Schwendinger
Prerequisites: None
Course Description: This course, co-taught by urban design and lighting design professionals, examines emerging theories and practices in designing public spaces of the New York City through the critical lens of the nighttime environment. The course examines the night as a space in which architectural and social codes can be reversed, and new kinds of public spaces and can be created. Through the critical lens of the night, we will examine the 2030 Plan for New York City. How will one million new residents be accommodated in the already full thirty-four community districts in New York? What kind of public spaces can be designed to accommodate the diverse needs of this majority immigrant population? How can the city both shrink its energy consumption and its environmental impact while growing in population? How has gentrification affected the quality of public life in New York City?

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (AB), 13.4 Research Skills (AB), 13.9 Non-Western Traditions (UN), 13.12 Human Behavior (UN), 13.17 Site Conditions (UN)

Pedagogic Objectives: Interdisciplinary studies: the intersection of urban design and lighting design; Multi-media, mapping and photography; Multi-media, mapping and photography; Gentrification and social discourse; Design and activism; Collaborative work

Completion Requirements: — Class discussion and participation 20%
— Night Life Exercise 20%
— Urban Design Analysis 20%
— Urban Lighting Analysis 20%
— Final Design Project 20%
### PUID 3052-A
**ARCHITECTURE & INTERIOR DESIGN [F08 CRN6521_SP09 CRN6940_F09 CRN5202]**

<table>
<thead>
<tr>
<th><strong>Credits:</strong></th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of Course:</strong></td>
<td>Seminar</td>
</tr>
<tr>
<td><strong>Instructor:</strong></td>
<td>Barbara Lewandowska</td>
</tr>
<tr>
<td><strong>Prerequisites:</strong></td>
<td>None</td>
</tr>
</tbody>
</table>

**Course Description:** The course will focus on two man-made and two natural materials. Glass and metal and wood and stone will be used as examples to investigate their inherited possibilities and limitations in a non-structural environment. Field trips will broaden understanding and implication of those choices.

**Student Performance Criteria:**
- 13.2 Critical Thinking Skills (AB)
- 13.4 Research Skills (AB)
- 13.9 Non-Western Traditions (UN)
- 13.11 Use of Precedents (AB)
- 13.12 Human Behavior (UN)
- 13.15 Sustainable Design (UN)
- 13.17 Site Conditions (UN)

**Pedagogic Objectives:**
An understanding of the nature of materials, their potential applications, their physical, tactile and visual qualities, and their proper detailing, is intrinsic to the design process.

**Completion Requirements:**
Each student will be asked to write a 2 5-7 page papers focusing on each pairing of materials. The papers will be well written expositions of how the students understand the man made and natural materials that they have studied.
PGLT 5135-A
LIGHT AS ART [SP09 CRN 6902]

Credits: 3
Type of Course: Seminar
Instructor: Derek Porter
Prerequisites: None
Course Description: This course will investigate “Light” as a poetic and artistic gesture through the fabrication of lighting related assemblies and environmental installations. This “hand on” method of learning will begin with an introduction to light source technologies and small scale physical studies investigating intrinsic properties of lamp types and will grow into more complex material relationships and spatial considerations, culminating in the creation of objects and/or environmental installations. It is recommended that students have a general understanding of electrical systems as well as wood and steel fabrication processes.

Student Performance Criteria:
13.1 Speaking and Writing Skills (UN), 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN), 13.17 Site Conditions (UN), 13.24 Building Materials and Assemblies (UN)

Pedagogic Objectives:
Basic introduction to light source technology and historical relationship in the development of each source type.
Survey of light based artists, installations and objects, offering insight in architectural, spatial, psychological and philosophical interests with light that may not be understood from a more conventional manner of applications.
Establish a vocabulary of terms relative to light and lighting relationships.
Through a series of direct exercises, gain an awareness of the abstract, delicate and ephemeral qualities of light, vision and the subtle yet significant impact light has on human experience.
Develop an awareness of light and how philosophically it may impact your future professional/personal ideas and work.

Completion Requirements:
There will be a total of four to five project assignments planned through the course of the semester. These assignments will range in complexity, comprehensiveness and method, including research, writing, mock-ups, three dimensional fabrication and spatial installations. Initial assignments will be developed in groups with later assignments supporting independent investigations. The final project will result in a full scale installation located within public spaces of the School of Constructed Environments (SCE). There will be no written tests, quizzes, midterm or final exams.
PGLT 5141-A
LIGHTING A DESIGN HISTORY [F08 CRN 3816_F09 CRN 3423]

Credits: 3
Type of Course: Seminar
Instructor: Pamela Kladzyk
Prerequisites: None
Course Description: This course will draw from domestic, ceremonial, and commercial lighting and shading traditions of Africa, the Americas, Asia, Europe, India, and Middle East in order to learn about mordant, enduring, new, and hybrid practices. Electrical lighting is a relatively new phenomenon, and in many parts of the world, little used. The incorporation of off-grid, vernacular lighting and shading design in contemporary projects is occurring with greater frequency, and hybrid solutions will be studied. Designs for heating, cooling, and air circulation directly related to lighting and shading design will also be included.

Student Performance Criteria: 13.1 Speaking and Writing Skills (AB), 13.2 Critical Thinking Skills (UN), 13.4 Research Skills (AB), 13.9 Non-Western Traditions (UN), 13.11 Use of Precedents (UN), 13.12 Human Behavior (UN)

Pedagogic Objectives: Students will be expected to develop an understanding of important standards, forms, aesthetics, and vocabulary for use in critical discourse. Creative relationships between architecture and illumination, light and shadow, symbol and technology from various world cultures will be analyzed. Students will develop the ability to analyze, interpret, describe, and use historic and symbiotic relationships in their own designs.

Completion Requirements: The course will be comprised of weekly class lectures followed by discussion of lecture material and assigned readings. Lecture and reading material will present overviews of environmental, social, and formal responses to lighting and shading design as well as focus on significant designers, architectural forms, implements, uses, and theoretical underpinnings.
Credits: 3
Type of Course: Independent Study Schedule Type
Instructor: Alfred Zollinger
Prerequisites: None
Course Description: Trade stand design can be situated somewhere between stage and exhibition design or, if one were to look at precedents in modern art, be inspired by performance art and happenings. What sets stands apart from most other built artifacts is their short lifespan and their use and/or viewing by a large audience over a very short time. Judged mainly for their visual impact, be it through their originality or bold use of color or graphics, they rarely withstand close up scrutiny as to their materiality and logic of construction other than being lightweight, efficient and easily deployable.

Student Performance Criteria: 13.2 Critical Thinking Skills (AB), 13.3 Graphic Skills (AB), 13.5 Formal Ordering Systems (AB), 13.6 Fundamental Design Skills (AB), 13.7 Collaborative Skills (AB), 13.27 Client Role in Architecture (AB)

Pedagogic Objectives: A local trade fair will serve as the site for the design and construction of a temporary stand. Construction and assembly time, material and budgetary constraints, site conditions and reusability will be embraced as resistance and worked with.

Completion Requirements: This course will result in an actual built and installed project at a fair in early May (towards the end of the semester) other commitments during that time should be considered. Realizing a collectively designed project at full size offers an opportunity, but will be demanding on everyone’s schedule and patience. Prior construction experience or facility and skills in making are preferred.
PUPD 3328-A
ADVANCED CERAMICS [F08 CRN 4466]
CERAMIC LIGHTING [F09 CRN 3935]

Credits: 3
Type of Course: Studio
Instructor: Christie M. Wright
Prerequisites: None
Course Description: Porcelain has long been desired for its translucent properties, making it a natural vehicle/material for lighting. In this class students will learn and use a variety of ceramic techniques to design and produce lighting objects, which use flame, incandescent, and alternative light as a source.

Student Performance Criteria: 13.2 Critical Thinking Skills (UN), 13.3 Graphic Skills (AB), 13.24 Building Materials and Assemblies (UN)

Pedagogic Objectives: Issues of function, conceptual content, safety, translucency/opacity, ritual, atmosphere and material limits will be incorporated into each project.

Completion Requirements: Students will be responsible for completing a series of exercises that expose them to a variety of fabrication as well as lighting methods. The final project will be the production of a unique ceramic lighting object and will be graded on its expertise of fabrication, its luminous qualities and the degree to which the two elements, light and housing, are integrated with one another.
### Kimberly Ackert

**Parsons SCE Courses Taught**
- Design Studio 1 PGAR 5001  
  - Fall 2008
- Lighting Studio 4 PGLT 5004  
  - Spring 2009

**Education**
- B.Arch, California Polytechnic, San Luis Obispo  
  - 1981
- Danish International School  
  - 1980
- Mercedes T. Basss Fellowship in Architecture, American Academy in Rome  
  - 1997

**Teaching/Administrative Experience**
- Parsons School of Design  
  - Graduate School of Design, Harvard University, Visiting Faculty  
  - 2002 – present
- Syracuse University, Visiting Critic  
  - 2005
- Cornell University, Visiting Critic  
  - 01/02
- Yale University, Visiting Critic  
  - 2001
- New York Institute of Technology, Visiting Critic,  
  - 2002
- Pratt Institute, Visiting Critic  
  - 1998
- University of Technology, Visiting Critic, Sydney Australia  
  - 1991

**Professional Experience**
- Ackert Architecture, New York, NY  
  - 1999 – present
- Skidmore, Owings & Merrill, Design Associate, NY, NY  
  - present
- New York State Dormitory Authority, Project Manager,  
  - 1997 – 99
- New York, NY  
  - 1994 – 98
- Dawson, Brown and Ackert Architecture, Partner, Sydney, Australia  
  - 1989 – 92
- Richard Meier and Partners, New York, NY  
  - 1999
- Skidmore, Owings & Merrill, New York, NY,  
  - 1987 – 89
- Bureau d’Architecture Lombardi, Lausanne, Switzerland,  
  - 1984 – 87
- Bureau d’Architecture Lefer, Paris, France  
  - 1981 – 83
  - 1981

**Selected Publications/Recent Research/Awards**
- Off the Grid Homes, Laurie Nave  
  - 2007
- Domesticities, Pilar Viladas  
  - 2006
- Green Architecture, James Wines  
  - 2000
- Pacific Rim  
  - 1999
- 40 Under 40  
  - 1995
- New York Times, Sunday Magazine  
  - 2002
- A + U Magazine  
  - 1990
- Interiors Magazine  
  - 1990
- Villa Giardini  
  - 1989
- Hauser Magazine  
  - 1990
- Architectural Review  
  - 1990
- Architecture Australia  
  - 1990
- House and Garden Australia  
  - 1990

**Professional Memberships**
- American Institute of Architects

**Licenses/Registration**
- New York State Licensure  
  - 1992
TIMOTHY BADE

PARSONS SCE COURSES TAUGHT

Construction Technology 2 PGAR 5224
Spring 08/09

EDUCATION

Masters in Architecture, Columbia University
1993
Bachelor of Science in Architectural Design, Arizona State University
1987

TEACHING/ADMINISTRATIVE EXPERIENCE

Instructor of Construction Technology 2, Parsons the New School for Design
2008 – present
Visiting Critic, Columbia University, Pratt University, City College School of Architecture

PROFESSIONAL EXPERIENCE

Stageberg Architecture
Steven Holl Architects, Tim was named partner in 2006, and worked on such notable projects as the Chapel of St. Ignatius, Higgins Hall Center Wing at Pratt Institute, Simmons Hall at MIT, Department of Philosophy at New York University, West Marina Project in Beirut, Lebanon, New Residence at the Swiss Embassy, Washington D.C., and Kiasma, the Museum of Contemporary Art in Helsinki, Finland
07 – present
1993 – 2007

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

Honor Award for Projects: AIA New York Chapter, PS 1 Summer Blow Up, Queens, NY
2009
Honor Award for Architecture, AIA California Council, Art Cave, Napa, CA
2008
Lumen Award from the Illuminating Engineering Society New York, Art Cave
2008
Citation Award, Progressive Architecture Awards, January, Private Library, Maiden Rock, WI ‘Cave Art.” Mark #16, October/November
2008
“Art Cave in the Napa Valley.” Domus, September
2008
“Stone Circle.” Artforum, July 7
2008
“Tesori nel caveu.” De La Repubblica delle Donne, May
2008
“The Thin Line: Art’s new horizons in the Wine Country.”
2008
San Francisco Chronicle, April 13
“Art collector couple builds museum-size cave in Napa for collection.” San Francisco Chronicle, December 3
2007
“Irish provide cutting edge US architecture.” Irish Independent, November 21
2007
“California Collectors put their art in a cave.” The Art Newspaper, October
2007
Publisher’s Catalogue, Art Review, November/December
2005

PROFESSIONAL MEMBERSHIPS

N/A

LICENSES/REGISTRATION

N/A
ANDREW BERNHEIMER

PARSONS SCE COURSES TAUGHT
Design Studio 6 PUAD 4003  Spring 09
Design Studio 5 PGAR 5401  Fall 08

EDUCATION
Master of Architecture with Honors, Washington University, St. Louis, MO  1994
Bachelor of Arts, Williams College  1990

TEACHING/ADMINISTRATIVE EXPERIENCE
Parsons the New School for Design, New York, NY  Sp 09/ Fall 08
Visiting Critic in Architecture
Syracuse University, Syracuse, NY  Spring 08
Visiting Professor in Architecture
City College of New York, New York, NY  Fall 05
Adjunct Professor of Architecture
Rhode Island School of Design, Providence, RI
Visiting Critic in Architecture/Advanced Architectural Design
Core Studio - Architectural Design II
Visiting Critic in Architecture/Advanced Architectural Design  Fall 2001
Degree Project Advisor
Lehigh University, Bethlehem, PA  Fall 00
Visiting Critic in Architecture  Spring 01

PROFESSIONAL EXPERIENCE
Della Valle Bernheimer, Brooklyn, NY  1997 – present
Gleicher Design Group, New York, NY  1996-98
Kohn Pedersen Fox Architects and Planning Consultants, New York, NY  1994-96

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
Princeton Architectural Press: Think / Make, a Monograph of Della Valle Bernheimer’s work  2009
Metropolis – “Make it Happen,”  May 2009
Architectural Record – “SU Names Winners of ‘Green Home’ Competition,”  April 2009
The Architect’s Newspaper – “It’s a Beautiful Day in the Neighborhood,”  Feb 2009
From the Ground Up Competition – Winning Entry, R-House, Syracuse, NY  2009

PROFESSIONAL MEMBERSHIPS
American Institute of Architects
Architectural League of New York
National Council of Architectural Registration Board

LICENSES/REGISTRATION
New York State Licensure
Connecticut Licensure
Texas Licensure
STELLA BETTS

PARSONS SCE COURSES TAUGHT
Thesis Seminar PGAR 5403 Fall 08/09
Design Studio 6 PGAR 5402 Spring 08/09

EDUCATION
M.Arch, Harvard University Graduate School of Design 1990–94
B.A., Philosophy / Fine Arts, Connecticut College 1984–88

TEACHING/ADMINISTRATIVE EXPERIENCE
Adjunct Faculty: Master of Architecture Program, School of Constructed Environments, Parsons The New School for Design 2004–present
Visiting Faculty: Syracuse University School of Architecture Fall 2007
Visiting Critic: Yale School of Architecture, Harvard GSD, Columbia University, University of Pennsylvania
Lecturer: Syracuse University, Princeton University, Colgate University, Savannah College of Arts and Design, Architectural League of New York

PROFESSIONAL EXPERIENCE
LEVENBETTS, New York, NY, 1997–present
Michael Wurmfeld Assoc, New York, NY 1996–97
Fussell Construction Corp, New York, NY 1994–96
Robinson Mills and Williams Architects, San Francisco, CA 1989–90

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
LEVENBETTS Monograph: Pattern Recognition, Princeton Architectural Press 2008
Architectural Record; Design Vanguard Issue; December 2007
Contemporary World Interiors, Edited by Susn Yelavich; 2007
Phaidon Press Limited
Young Americans New Architecture in the USA, Edited by Beate Engelhorn; DOM Publishers 2007
Dwell Magazine, “Play It As It Lays”, Dwell, September, CC01 House, NY 2006
Emerging Voices, Architectural League of New York Feb 2009
New York Foundation for the Arts 2008, Artist Grant 2008
AIA Design Award 2008; Merit Award: AIA NY Chapter 2008
Design Award, 2008; Stockholm Public Library 2008
Archtype 2007 Notable Projects; Award: Archtype 2007
Notable Projects, 2007; Mixed Greens Gallery, NYC

PROFESSIONAL MEMBERSHIPS
Architectural League of New York

LICENSES/REGISTRATION
NA
LAURA BRIGGS

PARSONS SCE COURSES TAUGHT
Design Studio 3 PGAR 5201
Space Form and Sustainable Technique CRN3752 PGAR 5650-A
Fall 2008
Fall 2007

EDUCATION
M. Architecture, AAD, Columbia University, Graduate School of Architecture, Planning and Preservation
Bachelor of Architecture, Bachelor of Fine Arts, Rhode Island School of Design
Kingswood School Cranbrook, 1977
1991
1982
1977

TEACHING/ADMINISTRATIVE EXPERIENCE
Interim Dean, School of Constructed Environments.
Parsons the New School for Design
2009
2005 – 2008

Assistant Professor of Architecture, University of Pennsylvania, Department of Architecture
2004 – 2005

Assistant Professor of Architecture, Cornell University, College of Architecture, Art and Planning
1996 – 2004

Adjunct Assistant Professor of Architecture, Columbia University, GSAPP
1991 – 1997

Muschenheim Fellow, Assistant Professor of Architecture, University of Michigan, CAUP
1991 – 1993

PROFESSIONAL EXPERIENCE
BRIGGS KNOWLES Architecture + Design, New York NY,
Partner
1992 – present

Steven Holl Architects, New York NY
1991

Schwartz / Silver Architects, Boston MA
1986 – 90

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
Lecture “Conservation and Concentration”, Washington University, St Louis, and ASES Buffalo, NY
2009

Brunner Prize, The Third Skin, Clip-On Woven PV Prototype
2009

“Focus the Nation Teach-In: Global Warming Solutions for America”, The New School
2008

Architecture Lighting Magazine Design Awards Jury, Washington, DC
2008

Moderator, “Green The Codes: PlaNYC on New York City’s Building Codes”, The New School
2007

“Brooklyn Renaissance” Dwell Magazine, the New Foundations Housing Project
2007

“The Italianate Job”, Dwell Magazine, Marc Kristel on the Martin Residence
2007

PROFESSIONAL MEMBERSHIPS

LICENSES/REGISTRATION
NA
## MARTIN COX

<table>
<thead>
<tr>
<th>PARSONS SCE COURSES TAUGHT</th>
<th>Construction Technology 2 PGAR 5224</th>
<th>Spring 08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATION</td>
<td>Bachelor of Architecture, School of Architecture, University College Dublin, Ireland</td>
<td>1995</td>
</tr>
<tr>
<td>TEACHING/ADMINISTRATIVE EXPERIENCE</td>
<td>Instructor of Construction Technology 2, Parsons the New School for Design</td>
<td>2008 – present</td>
</tr>
<tr>
<td></td>
<td>Instructor, graduate design studio, Yale University School of Architecture</td>
<td>2007 – present</td>
</tr>
<tr>
<td></td>
<td>Visiting Critic, Columbia University, Pratt University, Martell Distinguished Visiting Critic, SUNY Buffalo</td>
<td></td>
</tr>
<tr>
<td>PROFESSIONAL EXPERIENCE</td>
<td>Stageberg Architecture</td>
<td>2006 – present</td>
</tr>
<tr>
<td></td>
<td>Steven Holl Architects</td>
<td>1996 – 2006</td>
</tr>
<tr>
<td></td>
<td>Projects include Toolenburg-Zuid Masterplan, Zuidas Amsterdam Housing, University of California San Francisco Mission Bay Master Plan, Bellevue Art Museum, University of Iowa School of Art and Art History, Milan Regional Government Center, Planar House and the D.E. Shaw Research Center</td>
<td></td>
</tr>
<tr>
<td>SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS</td>
<td>Honor Award for Projects: AIA New York Chapter, PS 1 Summer Blow Up, Queens, NY</td>
<td>2009</td>
</tr>
<tr>
<td></td>
<td>Honor Award for Architecture, AIA California Council, Art Cave, Napa, CA</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>Lumen Award from the Illuminating Engineering Society New York, Art Cave</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>‘Cave Art.” Mark #16, October/November</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>“Art Cave in the Napa Valley.” Domus, September</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>“Stone Circle.” Artforum, July 7</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>“Tes ori nel caveau.” De La Repubblica delle Donne, May</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>“Irish provide cutting edge US architecture.” Irish Independent, November 21</td>
<td>2007</td>
</tr>
<tr>
<td></td>
<td>“California Collectors put their art in a cave.” The Art Newspaper, October</td>
<td>2007</td>
</tr>
<tr>
<td></td>
<td>Publisher’s Catalogue, Art Review, November/December</td>
<td>2005</td>
</tr>
<tr>
<td>PROFESSIONAL MEMBERSHIPS</td>
<td>Serves The Board of Directors of the not-for-profit arts organization Artists Space</td>
<td></td>
</tr>
<tr>
<td>LICENSES/REGISTRATION</td>
<td>New York State Licensure</td>
<td>2009</td>
</tr>
</tbody>
</table>
**DANIEL DADOYAN**

<table>
<thead>
<tr>
<th>PARSONS SCE COURSES TAUGHT</th>
<th>Representation &amp; Spatial Reasoning I CRN2365 PGAR5013</th>
<th>Fall 2008</th>
</tr>
</thead>
</table>

**EDUCATION**

- M. Arch II Cornell University
  - Major, Architectural Design
  - Minor, Comparative Literature
- Richmond Harold Shreve Award for graduate thesis work
- B. Arch, American University of Beirut (AUB)
  - Awarded with High Distinction
  - 2001

**TEACHING/ADMINISTRATIVE EXPERIENCE**

- Part-time Faculty
  - SCE, Parsons The New School for Design
  - Adjunct Instructor
  - School of Arch. & Planning, SUNY at Buffalo
  - Teaching Assistant
  - M.Arch II Program, Dept. of Arch., Cornell University
  - Fall 2007 – present
  - 2003 – 2005
  - 2001 – 2003

**PROFESSIONAL EXPERIENCE**

- Designer
  - Kohn Pedersen Fox Associates, New York NY
  - Designer
  - Perkins Eastman Architects, New York NY (Housing Studio)
  - Designer
  - Dine Murphy Wood LLC
  - 10/2007 – present
  - 2005 – 2007

**SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS**

- Arquitectura Ideas Competition: 12/2007
- Lodge Museum in the Chichen Itza Site, Mexico Façade Competition for El Museo Cultural de Santa Fe New Mexico: 04/2007
- Competition organized by the Sufi Order International for Sufi Shrine Upstate NY Stage II Finalist: 02/2007
- “Unbuilt Architecture” Design Award Program, Boston Society of Architects, Boston, MA: 06/2006
- “Windscape” Design Competition, Boston Society of Architects, Boston MA (Team Entry w/ Prof. Dennis Maher, SUNY Buffalo): 12/2005
- Mosaic Foundation Architectural Visions Competition Recipient of Honorable Mention Award: 04/2005
- Armenian Genocide Memorial Competition, Glendale CA: 03/2005

**PROFESSIONAL MEMBERSHIPS**

- NA

**LICENSES/REGISTRATION**

- LEED AP
DOUGLAS FANNING

PARSONS SCE
COURSES TAUGHT

Furniture CRN6520 PGAR 5615-A
Design Studio 3 PGAR 5201-A

Fall 2008
Fall 2009

EDUCATION

Master of Architecture, Columbia University, Graduate School of Architecture, New York, NY
May 1994

Bachelor of Science in Architecture, University of Maryland, School of Architecture, College Park MD
May 1990

TEACHING/
ADMINISTRATIVE
EXPERIENCE

Rhode Island School of Design, Architecture Dept., Providence, RI, Guest Professor, Advanced Studio Architecture
2007 – present

The University of Pennsylvania, Graduate Architecture Dept., Philadelphia, PA, Associate Professor, Architecture and Furniture
2005 – present

Parsons School of Design, Architecture, Interior & Lighting Design, New York NY, Adjunct Associate Professor, Senior and Sophomore Design Studio
2006 – present

The University of the Arts, Master Industrial Design Department, Philadelphia, PA, Associate Professor, Advanced Projects Studio 1 in MID Program, Performance and Technology
2004 – 2005

Columbia University, Graduate School of Architecture, New York. NY, Adjunct Associate Professor, Materials&Methods Parsons School of Design, Furniture and Product Design,
1995 – 2001

New York. NY, Adjunct Assoc. Professor, Materials and Details, Integrating Furniture and Architecture
2000

Parsons School of Design, Architecture and Interior Design,
New York. NY, Adjunct Associate Professor, Material and Details and Thesis Advisor
1994 – present

School of Design, Altos de Chavon, Santa Domingo, Dominican Republic. Visiting Faculty for summer intensive design program, weekly and bi-weekly courses

PROFESSIONAL
EXPERIENCE

DYAD STUDIO

1994 – present

SELECTED
PUBLICATIONS/
RECENT RESEARCH/
AWARDS

Lark Books- Two Entries Selected for 500 Tables
Spring 2009

Nomination for the German International Design Award for Good Design Award; The Chicago Athenaeum Museum of Architecture and Design
2006

Travel Fellow- Japan Gifu Prefecture/IDNF Design Prize. Artist-in-Residency
2004

PROFESSIONAL
MEMBERSHIPS

Furniture New York
Furniture Society
Brooklyn Designs Association/ Brooklyn Chamber of Commerce

LICENSES/
REGISTRATION

NY State Licensure
NATALIE FIZER

PARSONS SCE COURSES TAUGHT
- Arch & Social Practice II: Trees CRN6939 PGAR5680-D Spring 2009
- Vertical Design Studio PUAD 4002 Spring 2009
- Design Studio 1 PGAR 5001 Fall 2008

EDUCATION
- B.Arch, Irwin S, Chanin School of Architecture, Cooper Union for the Advancement of Art and Science, NY, NY 9/83 – 5/89
- B.A., Rutgers University, New Brunswick, NJ 9/74 – 5/79

TEACHING/ADMINISTRATIVE EXPERIENCE
- Graduate and Undergraduate Architecture Design Instructor, Architecture Program, School of Constructed Environments, Parsons the New School for Design 2005 – present
- Director/Instructor, Undergraduate Architecture Program, Parsons the New School for Design 9/98 – 7/05
- Studio Instructor, First Year Undergraduate and First Year Graduate; SCI-Arc, Los Angeles, CA 9/95 – 12/98
- Assistant Professor, Department of Architecture, Iowa State University. Ames, IA 1/90 – 12/91
- Visiting Critic; Yale School of Architecture, Harvard GSD, Columbia University, Berkley School of Architecture, CCAC, UT Austin

PROFESSIONAL EXPERIENCE
- FizerForley, New York, NY 1994 – present
- A.I.R. Gallery, Brooklyn, NY 8/08
- Exhibit design, “The Tree of Life, the Sun, the Goddess.” 11/05
- Ukrainian Museum, New York, NY
- Contarsy/Lynch residence, New York, NY 06/05
- Dentine residence, New York, NY 02/01
- Bar Demi, New York, NY 07/00
- Morgenstein residence, New York, NY 05/99
- Verbena Foods, New York, NY 06/98
- Verbena Restaurant and Courtyard Garden, New York, NY 9/94
- Polshek and Partners, New York, NY 1990
- Toshiko Mori Architects, New York, NY 1987
- Mayers and Schiff, New York, NY 1986

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
- NYSCA – New York State Council on the Arts Grant: 2008
- 1,000,000 trees
- Parsons The New School for Design Curricular Initiative Grant: TREE LAB 2008
- NYFA - New York Foundation for the Arts Fellow. Grant: the timeline 2002

PROFESSIONAL MEMBERSHIPS
- NA

LICENSES/REGISTRATION
- NA
GLENN FORLEY

PARSONS SCE COURSES TAUGHT

Architecture and Social Practice II: Trees (lecturer) CRN6939 PGAR 5680-D Spring 2009
Theory of Architectural Form CRN2805/CRN2595 PGAR 5123 Fall 08/09

EDUCATION

Master of Architecture, Harvard Graduate School of Design, Cambridge, MA 06/90
A.B. Art History, Brown University, Providence, RI Fall 82 – SP83
Undergraduate Program, The Institute for Architecture and Urban Studies, NY, NY

TEACHING/ ADMINISTRATIVE EXPERIENCE

Instructor, School of Constructed Environments, Parsons The New School for Design, NY, NY Fall 05 – 08
Instructor, Summer Studies in Architecture, Parsons The New School for Design, NY, NY Summer 07/08
Studio Instructor, Summer Intensive Studies, Parsons The New School for Design, NY, NY Summer 07/08
Adjunct Assistant Professor, Art Department, Vassar College, Poughkeepsie, NY Fall 07-Spring 99

Professional Experience

FizerForley, New York, NY 1994 – present
A.I.R. Gallery, Brooklyn, NY 08/08
Exhibit design, “The Tree of Life, the Sun, the Goddess.” 11/05
Ukrainian Museum, New York, NY
Contarsy/Lynch residence, New York, NY 06/05
Dentice residence, New York, NY 02/01
Bar Demi, New York, NY 07/00
Morgenstein residence, New York, NY 05/99
Verbena Foods, New York, NY 06/98
Verbena Restaurant and Courtyard Garden, New York, NY 09/94

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

(* with Natalie Fizer,** with Richard Sommer):
**The Democratic Monument in America: a twentieth-century topography book project in development

PROFESSIONAL MEMBERSHIPS

NA

LICENSES/REGISTRATION

NA
REID FREEMAN

PARSONS SCE
COURSES TAUGHT

Design Studio 6 PGAR 5402  Fall 2008
Design Studio 6 PGAR 3515  Spring 2009

EDUCATION

M.Arch, Harvard University, Graduate School of Design  1990 – 94
B.A. Fine Arts / Architecture, Colgate University  1984 – 88

TEACHING/ ADMINISTRATIVE EXPERIENCE

Visiting Faculty, Parsons the New School for Design School of Constructed Environments, Masters Program  2008 – present
Visiting Faculty, Princeton University School of Architecture Masters Program  2006 – 2008
Masters Program
Studio Instructor, Tulane University School of Architecture, Architect’s Week Design / Build Charette  Summer 1993
Studio Instructor, Harvard University GSD, Career Discovery Program  1993 – 1994
Teaching Assistant, Harvard University GSD Masters Program
Visiting Critic, Harvard University GSD, Columbia University, Princeton University, University of Arizona, University of Virginia, Pratt Institute, Parsons School of Design, City College of New York, NJIT, RIT

PROFESSIONAL EXPERIENCE

Barker Freeman Design Office, Brooklyn, NY  98 – present
James Carpenter Design Associates, New York, NY  05 – present
Architecture Research Office (AR0), New York, NY  1997 – 2005
Audrey Matlock Architects, New York, NY  1995
HLW International, New York, NY  1994

SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS

Merit Award for Architecture 2008, NY State AIA, for Princeton School of Architecture Addition (AR0)  2008
Honor Award for Architecture 2008, NJ AIA, for Princeton School of Architecture Addition (AR0)  2008
American Architecture Award 2007, Chicago Athenaeum Museum, for Martha’s Vinyard House (AR0)  2007
Design Citation 2006, NY City AIA, for Corrulamp – 1 prototype (AR0)  2007
Merit Award 2006, NY State AIA, for Martha’s Vineyard House (AR0)

PROFESSIONAL MEMBERSHIPS

LICENSES/ REGISTRATION

NY State Licensure

2009 APR PARSONS SCE MASTER OF ARCHITECTURE PROGRAM  VOL 2 SECTION 4.4  PAGE 67
## JEAN GARDNER

### PARSONS SCE COURSES TAUGHT

<table>
<thead>
<tr>
<th>Course</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Issues &amp; Practices of Modern Architecture II</td>
<td>Spring 08/09</td>
</tr>
<tr>
<td>CRN1634/1609 PGAR 5114-A</td>
<td></td>
</tr>
<tr>
<td>Issues &amp; Practices of Modern Architecture I</td>
<td>Fall 08/09</td>
</tr>
<tr>
<td>CRN1429 PGAR 5113-A</td>
<td></td>
</tr>
<tr>
<td>Architecture &amp; Social Practice II: Participatory Design in the Digital Age</td>
<td>Spring 2009</td>
</tr>
<tr>
<td>CRN5328 PGAR 5680-C</td>
<td></td>
</tr>
</tbody>
</table>

### EDUCATION

- B.Arch/Art History, University of Notre Dame, Notre Dame Indiana 1985

### TEACHING/ADMINISTRATIVE EXPERIENCE

- Senior Faculty, The Schools of Constructed Environments and of Design Strategies, Parsons The New School for Design; and The Environmental Studies Program, The New School, New York City present

### PROFESSIONAL EXPERIENCE

- Director, The Earth Group, New York City; present
- Moderator, First Philip Johnson Glass House Conversation, National Trust for Historic Preservation; 2008
- Coordinator, CUNY Sustainable Building Initiative; 2004 – 05
- Co-Founder and Co-Director: Michael Kalil Endowment for Smart Design; 2001 – 08
- Co-Organizer, national and regional conferences on Climate Change and Design Education; 1990’s

### SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

- Water in the 21st Century, New School Faculty Grant; 2008 – 09
- Cinemetrics: Architectural Drawing Today (with Brian McGrath), Wiley Academic; 2007
- Cinemetrics, Graham Foundation Grant; 2005 – 06
- Venice Biennale, exhibited "The Hall of Risk" to commemorate 9/11, (With David Rockwell & Paul Ryan); 2002

### PROFESSIONAL MEMBERSHIPS

- Sustainable Women; Learn Green NYC; Association of Architectural Schools, SCS rep; Sustainable Education for Educators (SEE); Cloud Institute

### LICENSES/REGISTRATION

- NA
**DOUGLAS GAUTHIER**

### PARSONS SCE COURSES TAUGHT
- Design Studio 2 CRN2109 PGAR 5002  
  Spring 07/08/09
- Digital Presentation CRN 3486 PGAR 5580-A  
  Fall 2007
- Design Studio 2 CRN2670 PGAR 5002  
  Spring 2006

### EDUCATION
- Columbia University GSAPP, New York. M.S. Advanced Architectural Design  
  1992
- B.Arch/Art Hist, Uni. of Notre Dame, Notre Dame Indiana  
  1985

### TEACHING/ADMINISTRATIVE EXPERIENCE
- Ivan Smith Global-Lab Professor. University of Florida, Gainesville - School of Architecture  
  Coordinator: Design + Construction Sequence, MS RED Program- Columbia University GSAPP  
  2010
- Associate Professor. New Jersey Institute of Technology, School of Architecture; Graduate Adjunct Studio & Seminar Professor- Parsons The New School of Design  
  Visiting Critic- Syracuse Graduate School of Architecture  
  2009
- Workshop Professor- VSVU Slovak Academy of Art and Architecture, Bratislava; Adjunct Associate Professor-City College School of Architecture  
  2006

### PROFESSIONAL EXPERIENCE
- Gauthier architects, New York, Principal  
  2009
- Founding Partner in 1998 at System Architects, New York  
  2006
- Collaboration with Frank Barkow&Regine Leibinger, Berlin  
  1998
- Holt Hinshaw Jones: Architecture. Project architect, San Jose  
  1994
- Repertory Theater  
  1993
- Bernard Tschumi Architects. Project architect, Le Fresnoy  
  1991
- Holt Hinshaw Pfau Jones: Architecture, San Francisco  

### SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
- “Building Talks.” Interview in Studio X, the GSAPP center for research & agitation. 2009 Garber, Richard, Editor.  
  “Closing the Gap: Information Models in Contemporary Design.” Architectural Design  
  2009
- “BURST*008 at MoMA.” D. Gauthier.  
  2009
- Rotaru, Irina, Editor. “Gauthier Architects - Dossier.” Architecture  
  2009
- Fabrics, Luca, Editor. “La casa É Servita." Costriure(cover)  
  2009
- Terragni, Elisabetta. “A Burst of Ideas.” Domus: Special Green Ways  
  2009
  2008

### PROFESSIONAL MEMBERSHIPS
- The Architectural League of New York; The Van Alen Institute; The New York Artist’s Equity; StoreFront for Architecture; Structural Engineers Association of NY

### LICENSES/REGISTRATION
- New York State Licensure, #024334  
  Since 1993
**EMILIE HAGEN**

**PARSONS SCE COURSES TAUGHT**
- Environmental Technologies CRN2101/1968 PGAR 5313
  - Fall 08/09
- Space, Form & Sustainable Tech CRN3309 PGAR 5650-A
  - Spring 2009

**EDUCATION**
- BArch, School of Architecture and Urban Design, University of Kansas
- Institute of Architecture and Urban Planning, University Of Stuttgart, Germany

**TEACHING/ADMINISTRATIVE EXPERIENCE**
- Graduate Instructor, School of Constructed Environment, Parsons the New School for Design, Architecture
  - 2008 – present
- Columbia University Graduate School of Architecture Guest Critic
  - 2008

**PROFESSIONAL EXPERIENCE**
- Environmental Designer, Atelier Ten Environmental Designers
  - 2005 – present
- Architect, BNIM Architects, Elements Division Architect, Wbp Architects
  - 2004 – 2005
  - 2003

**SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS**
- Intro to LEED
  - 2008
- Office talk at Robert A.M. Stern Architects
- Natural Talent Design Competition, Greenbuild Conference
  - 2007
- Integrated Sustainable Design, Cooper Union
  - 2006

- Urban Green: Culver House, Greening the Heartland Conference
  - 2004
- Heartland Green Sheets - Greening the Heartland Conference
- L-Space - Ars Electronica Festival, Linz, Austria
  - 2003

**PROFESSIONAL MEMBERSHIPS**
- NA

**LICENSES/REGISTRATION**
- LEED AP
ANITA JORGENSEN

PARSONS SCE COURSES TAUGHT

Lighting Principles in Architecture CRN3815/3422 PGAR 5571-A Fall 08/09

EDUCATION

MFA, Lighting Design, New York University 1988
Lighting Internship, Juilliard Stage Department 1984 – 85
Fine Art and Art History CUNY Study Grant, Florence, Italy 1984
BFA/BA, Fine Arts and Art History, City University of New York at Hunter College

TEACHING/ADMINISTRATIVE EXPERIENCE

Adjunct Faculty, School of Constructed Environments, Parsons The New School for Design, NY, NY

PROFESSIONAL EXPERIENCE

Anita Jorgensen Lighting Design, Principal 1996 – present
Mather Jorgensen Lighting Design, Principal 1997 – 2001
The Metropolitan Museum of Art, Staff/Lighting Designer 1990 – 1995
Fisher Marantz Stone, Designer/Project Manager 1987 – 1990

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

“Full-Court Impress”, by Mark A. Newman, Architectural Lighting April 2003
“Naismith Memorial” Basketball Hall of Fame, by Charles Linn, Architectural Record January 2003
"East Hampton Rec Center, New York", by Clifford A. Pearson, Architectural Record April 2001
"Balancing Act”, Lighting Dimensions Sept 1999
"Outstanding Designs – Libraries/Media Centers”, August 1999
American School & University

"Confessions of a Window Dresser", by Simon Doonan, Callaway 1999
"Devil’s Workshop: 25 Years of Jersey Devil Design", by Susan Piedmont and Mark Alden Branch Summer 1994
"Building From Within", The Metropolitan Museum of Art Bulletin 2003
Lumen 2003, Naismith Basketball Hall of Fame,
Gwathmey Siegel Architects & Associates, Architect

PROFESSIONAL MEMBERSHIPS

Member of the International Association of Lighting Designers
Member of the Illuminating Engineering Society
Member International Dark Sky Association

LICENSES/REGISTRATION

Lighting Certified by the National Council on Qualifications for the Lighting Professions

2009 APR PARSONS SCE MASTER OF ARCHITECTURE PROGRAM VOL 2 SECTION 4.4 PAGE 71
DAVID LEVEN

PARSONS SCE COURSES TAUGHT
Design Studio 6 CRN1619 PGAR 5402  Spring 2009
Thesis Preparation CRN3515 PGAR 5403  Fall 2008

EDUCATION
M.Arch, Yale University  1988–91
B.A., Fine Arts/Architecture, Colgate University  1982–86
Institute for Architecture and Urban Studies  1984–85

TEACHING/ADMINISTRATIVE EXPERIENCE
Instructor/Director, Associate Professor, Master of Architecture Program, School of Constructed Environments, Parsons the New School for Design  2008– present
Adjunct Faculty, School of Architecture Urban Design and Landscape Architecture, City College of New York  2003–08
Visiting Faculty, Syracuse University School of Architecture  Fall 2007
Visiting Critic, Harvard GSD, Columbia, University of Pennsylvania
Lecturer, Syracuse, Princeton, Colgate

PROFESSIONAL EXPERIENCE
LEVENBETTS, New York, NY  1997–present
ACconci Studio  1994
Donham and Sweeney Architects, Boston, MA  1993
James Sterling Architects, Portland, ME  1991–92

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
LEVENBETTS Monograph: Pattern Recognition, Princeton Architectural Press  2008
Architectural Record; Design Vanguard Issue  Dec 2007
Contemporary World Interiors, Edited by Susan Yelavich; Phaidon Press Limited  2007
Young Americans New Architecture in the USA, Edited by Beate Engelhorn; DOM Publishers  2007
Dwell Magazine, “Play It As It Lays”, Dwell CC01 House, NY  Sept 2006
Emerging Voices, Architectural League of New York  Feb 2009
New York Foundation for the Arts 2008, Artist Grant, 2008
AIA Design Award 2008; Merit Award: AIA NY Chapter Design Award, 2008; Stockholm Public Library
Architectural Record Design Vanguard 2007; Winner: International Portfolio Competition 2007

PROFESSIONAL MEMBERSHIPS
American Institute of Architects
Architectural League of New York

LICENSES/REGISTRATION
New York State Licensure #30291885
New Jersey Licensure #21AI01782400
### DEBORAH LEWITTES

#### PARSONS SCE COURSES TAUGHT

<table>
<thead>
<tr>
<th>Course</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York PGAR 5118</td>
<td></td>
</tr>
</tbody>
</table>

#### EDUCATION

<table>
<thead>
<tr>
<th>Institution</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D. Art History, City University of New York (CUNY), Graduate School and University Center</td>
<td>2003</td>
</tr>
<tr>
<td>B.A., English Literature, Princeton University</td>
<td>1989</td>
</tr>
</tbody>
</table>

#### TEACHING/ADMINISTRATIVE EXPERIENCE

<table>
<thead>
<tr>
<th>Institution</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adjunct Faculty, School of Constructed Environments, Parsons The New School for Design, Department of Architecture</td>
<td>Spring 2009</td>
</tr>
<tr>
<td>Tufts University, Department of Art and Art History, Andrew W. Mellon Postdoctoral Fellow in the Humanities, Assistant Professor, CUNY/Kingsborough Community College, Dept. of Art, Instructor, CUNY/Baruch College, Dept. of Fine and Performing Arts</td>
<td>2005–07</td>
</tr>
<tr>
<td></td>
<td>2003–05</td>
</tr>
<tr>
<td></td>
<td>1998–2001</td>
</tr>
</tbody>
</table>

#### PROFESSIONAL EXPERIENCE

<table>
<thead>
<tr>
<th>Publication</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>04-05/05-06</td>
</tr>
<tr>
<td></td>
<td>01-02/02-03</td>
</tr>
<tr>
<td></td>
<td>2001–02</td>
</tr>
<tr>
<td></td>
<td>2000–01</td>
</tr>
</tbody>
</table>

#### PROFESSIONAL MEMBERSHIPS

<table>
<thead>
<tr>
<th>Organization</th>
</tr>
</thead>
<tbody>
<tr>
<td>College Art Association, Society of Architectural Historians, Historians of British Art</td>
</tr>
</tbody>
</table>

#### LICENSES/REGISTRATION

<table>
<thead>
<tr>
<th>License</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
</tr>
<tr>
<td><strong>PARSONS SCE COURSES TAUGHT</strong></td>
</tr>
<tr>
<td>-------------------------------</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

| **EDUCATION** | Master of Architecture, Princeton University School of Architecture | June 1995 |
|               | Master of Arts, History of Architecture and Urbanism, Cornell University | July 1992 |
|               | Bachelor of Arts, Political Science major, Phi Beta Kappa, Carleton College | June 1988 |

| **TEACHING/ADMINISTRATIVE EXPERIENCE** | Director, The Design Workshop Program, Associate Professor, School of Constructed Environment, Parsons | 2007 – present |
|                                       | The New School for Design | |
|                                       | Director, Master of Architecture Program, SCE, Parsons | 2002 – 2007 |
|                                       | Advisory Council, Founding Member, School of Architecture, University of Limerick, Ireland | 2005 – present |
|                                       | Visiting Professor, Graduate School of Architecture, University of Pennsylvania | 2001 – 2002 |
|                                       | Visiting Professor, Ohio State University: Richard Trott | |
|                                       | Assistant Professor in Architectural Design and Theory, Dept. of Architecture, Cornell University | 2001 – 2002 |

| **PROFESSIONAL EXPERIENCE** | Lewis.Tsurumaki.Lewis (LTL Architects, PLLC), New York: Principal and Partner | 1996 – present |
|                            | Publications Director, Cornell University, College of Architecture, Art, and Planning | 1997 – 1998 |

|                                                  | Paul Lewis, Marc Tsurumaki, and David J. Lewis. Situation Normal...Pamphlet Architecture no. 21, (New York: Princeton Architectural Press) | 1998 |

| **PROFESSIONAL MEMBERSHIPS** | Architecture League of New York | |
|                             | Storefront for Art and Architecture | |

| **LICENSES/REGISTRATION** | NA |
ASTRID LIPKA

PARSONS SCE COURSES TAUGHT
Design Studio 6 PGAR 5402
Thesis Preparation PGAR 5403

EDUCATION
Master of Science in Advanced Architectural Design, Columbia University
Dipl.-Ing. Architecture, University Hamburg

TEACHING/ADMINISTRATIVE EXPERIENCE
Adjunct Faculty, M. Arch Program, School of Constructed Environments, Parsons the New School for Design
Teaching Assistant, Columbia, Princeton
Visiting Critic, Columbia, Barnard, Princeton, Cooper Union, Yale, Pratt, NYIT, NJIT

PROFESSIONAL EXPERIENCE
Lyn Rice Architects, New York, NY
OpenOffice arts+architecture collaborative, New York, NY
Bothe Richter Teherani Architects, Hamburg, Germany
Bernstorff Architekten, Hamburg, Germany
Joerg Friedrich Architect, Hamburg, Germany
Boege Lindner Boege Architects, Hamburg, Germany

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
1000x: Landscape Architecture, [AND]SCAPES, by Chris van Uffelen, Verlagshaus Braun
Architectural Record, Record Interiors Issue, Lyn Rice Architects
Unites a NYC Campus with a New Urban Quad at Parsons, Sheila C. Johnson Design Center, by Beth Broom, Vol 196, No 9, 1000x: Architecture of the Americas, Sheila C. Johnson Design Center, by Michelle Galindo, Verlagshaus Braun
Space Magazine, Recent Work: Sheila C. Johnson Design Center, edited by Jee-young Lee, No 489
Pure Plastic: New Materials for Today’s Architecture, Passage, by Chris van Uffelen, Verlagshaus Braun
Azure, Forms & Function: Got It Together (Sheila C. Johnson Design Center), by David Sokol, Vol 24, No 184
The New York Times, In Inner Mongolia, Pushing Architecture’s Outer Limits, by F. Bernstein, CLVII/54, 297
National AIA Honor Award, Sheila C. Johnson Design Center, NY
AIA New York Merit Award, Sheila C. Johnson Design Center, NY

PROFESSIONAL MEMBERSHIPS
American Institute of Architects (AIA)
The Architectural League New York, Society for College and University Planners
LEED AP, USGBC

LICENSES/REGISTRATION
New York State Licensure, LEED AP (US Green Building Council)
### HARRIET MARKIS

#### PARSONS SCE COURSES TAUGHT
- Structural Technology 2 CRN1641/CRN1617 PGAR5214-A  Spring 08/09
- Structural Technology 1 CRN1434/CRN1391 PGAR5213-A  Fall 08/09

#### EDUCATION
- Master of Engineering (Structures), Cornell University  1978
- Bachelor of Science in Civil Engineering (Architecture Minor), Rensselaer Polytechnic Institute  1977

#### TEACHING/ADMINISTRATIVE EXPERIENCE
- Chair, Pratt Institute, Construction Management & Facilities Management Departments, School of Architecture  July 2007–present
- Chair, Pratt Institute, Construction Management & Facilities Management Departments, School of Architecture  Sept 2002–present
- Structural Technology I & II, School of Constructed Environments, Parsons the New School for Design Design – Build Workshop  June 1990– June 2007
- Adjunct Assistant Professor, Pratt Institute, Graduate & Undergraduate Architecture Departments, School of Architecture, Steel, Wood and Concrete Structures, Statics and Strength of Materials  March 1985–June 1990
- Adjunct Assistant Professor, Pratt Institute, Graduate & Undergraduate Architecture Departments, School of Architecture, Steel, Wood and Concrete Structures, Statics and Strength of Materials  March 1985–June 1990
- Structures seminar for Architectural Licensing Exam Private classes of approx. 25 students

#### PROFESSIONAL EXPERIENCE
- Dunne & Markis, consulting structural engineers partner  1990– present
- Private consultant, structural engineering  Dec 1988–May 1990

#### SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
- NA

#### PROFESSIONAL MEMBERSHIPS
- American Society of Civil Engineers
- Structural Engineering Certification Board
- Structural Engineers Association of New York
- American Concrete Institute

#### LICENSES/REGISTRATION
- Professional Engineer: New York, New Jersey, Connecticut, Delaware, New Hampshire, Rhode Island
VICTORIA MARSHALL

PARSONS SCE COURSES TAUGHT
Nature in Environment PGAR 5716-A  Spring 2008

EDUCATION
M. LA, Cert UD, University Of Pennsylvania  1997
B. LA, University of New South Wales  1992

TEACHING/ ADMINISTRATIVE EXPERIENCE
Parsons the New School for Design,  2008 – present
Columbia University  2002 – 08
Pratt Institute  2007
University of Toronto  2005
University of Pennsylvania  2003 – 05
Harvard University  2002

PROFESSIONAL EXPERIENCE
Principal/founder, Till Design, Newark  2004 – current
Artist Assistant, Mary Miss Studio, New York  1997 – 2004
Landscape Designer, South Sydney Council, Sydney  1991 – 1994

SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS
Victoria Marshall, “The Urban Complex” in Scapes No.8: Triggers, Urban Design at the Small Scale, School of Constructed Environment, Joanna Merwood and Brian McGrath eds., NYC, NY
Victoria Marshall, “TILL” in paiseaDos - landscape architecture review, UNITED STATES OF AMERICA (EAST COAST), Jaime Garcia & Alberto D eds., Valencia, Spain
Victoria Marshall and Dil Hoda, “Creative Uncertainty” in Restorative Commons:Creating Health and Well-being through Urban Landscapes, Lindsay Campbell and Anne Wiesen eds., USDA, Pennsylvania

PROFESSIONAL MEMBERSHIPS
American Society of Landscape Architects

LICENSES/ REGISTRATION
New Jersey Licensure
JONATHAN MARVEL

PARSONS SCE COURSES TAUGHT
Design Studio 5 PGAR 5401  Fall 2006
Design Studio 5 PGAR 5401  Fall 2007
Design Studio 3 PGAR 5201  Fall 2008

EDUCATION
Graduate School of Design, Masters in Architecture, 1986
Harvard University
Bachelor of Arts, Dartmouth College  1982

TEACHING/ ADMINISTRATIVE EXPERIENCE
Visiting Professors, Sam Fox School of Design and Visual Arts, Washington University in St. Louis  2007/2008
Adjunct Associate, Dept. of Arch, Parsons School of Design  2003 –
Cullinan Chair Professor, School of Architecture, Rice Uni.  present
Adjunct Associate Professor of Architecture, Harvard University  2004
Guest Lecturer on Museum Design, Center for Curatorial Studies Bard College  1995/1996
Adjunct Assistant Professor, Planning & Preservation Graduate school of Architecture, Columbia University  1996 – 2003

PROFESSIONAL EXPERIENCE
Rogers Marvel Architects, New York  92 – present

SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS
2009: AIA NYC Award of Merit, W57th Street POP (Privately Owned Public) Space  2009
2008: AIA NYC Honor Award, Governors Island Park and Public Space, AIA NYC Building Type Awards, Urban Design Honor, 55 Water Street, AIA NYC Building Type Awards, Urban Design Merit, Pentagon Reservation  2009
Pedestrian Plaza, BSA/AIA NY Housing Design Program Honor Award, State Street Townhouses, AIA NYS Award of Merit, Theory World Headquarters & Retail Flagship, AIA NYS Award of Merit, New York Public Library, Mulberry St. Branch, AIA National Honor Award for Regional and Urban Design, New York Stock Exchange Streetscapes  2009
2007: AIA National Honor Award for Regional and Urban Design, New York Stock Exchange Streetscapes, AIA New York State Design Citation, State Street Townhouses, AIA New York State Collaborative Design Merit

PROFESSIONAL MEMBERSHIPS
American Institute of Architects, Buckminster Fuller Institute, Institute of Urban Design

LICENSES/ REGISTRATION
Registered Architect, New York, New Jersey, Oklahoma, NCARB

2009 APR PARSONS SCE MASTER OF ARCHITECTURE PROGRAM VOL 2 SECTION 4.4 PAGE 78
### PARSONS SCE COURSES TAUGHT

<table>
<thead>
<tr>
<th>Course</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arch &amp; Social Practice II: Global Exchange CRN6651 PGAR 5680-B</td>
<td>Spring 2008</td>
</tr>
<tr>
<td>Arch &amp; Social Practice I: Global Cities CRN1446/CRN1405 PGAR 5631-A</td>
<td>Fall 08/09</td>
</tr>
<tr>
<td>Digital Architecture I CRN6901 PGAR 5605-A</td>
<td>Spring 2009</td>
</tr>
</tbody>
</table>

### EDUCATION

<table>
<thead>
<tr>
<th>Degree</th>
<th>Institution</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master of Architecture</td>
<td>Princeton University</td>
<td>1981</td>
</tr>
<tr>
<td>Howard Crosby Butler Fellowship</td>
<td>Syracuse University</td>
<td>1980</td>
</tr>
<tr>
<td>Bachelor of Architecture cum laude</td>
<td></td>
<td>1979</td>
</tr>
<tr>
<td>Institute for Architecture and Urban Studies New York</td>
<td></td>
<td>1978</td>
</tr>
</tbody>
</table>

### TEACHING/ADMINISTRATIVE EXPERIENCE

<table>
<thead>
<tr>
<th>Position</th>
<th>Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Associate Professor Urban Design, School of Constructed Environments</td>
<td>Parsons The New School for Design</td>
<td>2007 – present</td>
</tr>
<tr>
<td>Part-time Faculty, Columbia University</td>
<td></td>
<td>1991 – 2007</td>
</tr>
<tr>
<td>Adjunct Associate Professor of Architecture</td>
<td></td>
<td>1993 – 2007</td>
</tr>
<tr>
<td>Full Time Faculty, New Jersey Institute of Technology, School of Architecture</td>
<td></td>
<td>1985 – 1991</td>
</tr>
</tbody>
</table>

### PROFESSIONAL EXPERIENCE

<table>
<thead>
<tr>
<th>Position</th>
<th>Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positions Held</td>
<td>Urban-Interface, LLC Newark, NJ</td>
<td>2000 – present</td>
</tr>
<tr>
<td>Principal and Founder, Till Design Hoboken, NJ</td>
<td></td>
<td>2006 – present</td>
</tr>
<tr>
<td>Principal Architect, Emilio Ambasz &amp; Associates New York, NY</td>
<td></td>
<td>1985</td>
</tr>
<tr>
<td>Senior Designer, Skidmore, Owings &amp; Merrill New York, NY</td>
<td></td>
<td>1980</td>
</tr>
</tbody>
</table>

### SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

<table>
<thead>
<tr>
<th>Book</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Designing Patch Dynamics, Columbia Books on Architecture</td>
<td>2007</td>
</tr>
</tbody>
</table>

### PROFESSIONAL MEMBERSHIPS

- Registered Architect and Fellow, Institute for Urban Design

### LICENSES/REGISTRATION

<table>
<thead>
<tr>
<th>License</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York Registration</td>
<td>1985 – present</td>
</tr>
<tr>
<td>New Jersey Registration</td>
<td>2004 – present</td>
</tr>
<tr>
<td><strong>WENDY MEGURO</strong></td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td><strong>PARSONS SCE COURSES TAUGHT</strong></td>
<td>Environmental Technologies CRN2101/CRN1968 PGAR 5313</td>
</tr>
<tr>
<td><strong>EDUCATION</strong></td>
<td>MS Architecture Studies in Building Technology, Massachusetts Institute of Technology BArch, School of Architecture, University of Hawaii, Manoa</td>
</tr>
<tr>
<td><strong>TEACHING/ADMINISTRATIVE EXPERIENCE</strong></td>
<td>Adjunct Faculty, School of Constructed Environments, Parsons The New School for Design</td>
</tr>
<tr>
<td><strong>PROFESSIONAL EXPERIENCE</strong></td>
<td>Environmental Designer, Atelier Ten Environmental Designers 2005 – present</td>
</tr>
<tr>
<td></td>
<td>Photographer and Graphic Designer, Kajioka Yamachi Architects 2003</td>
</tr>
<tr>
<td><strong>SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS</strong></td>
<td>Log journal article, “To LEED or Not to LEED” 2006</td>
</tr>
<tr>
<td></td>
<td>Jordan Kauffman meets LEED consultant Wendy Meguro 2005</td>
</tr>
<tr>
<td></td>
<td>Beyond Blue &amp; Red Arrows: Optimizing Natural Ventilation in Large-scale Buildings, Massachusetts Institute of Technology</td>
</tr>
<tr>
<td><strong>PROFESSIONAL MEMBERSHIPS</strong></td>
<td>NA</td>
</tr>
<tr>
<td><strong>LICENSES/REGISTRATION</strong></td>
<td>New York Registration 1985 – present</td>
</tr>
<tr>
<td></td>
<td>New Jersey Registration 2004 – present</td>
</tr>
</tbody>
</table>
DAVID PISCUSKAS

PARSONS SCE COURSES TAUGHT
Design Studio 4 PGAR 5202
Spring
08/07/06/05

EDUCATION
University of California Los Angeles - Master of Architecture
Brown University - Bachelor of Arts in Art
1982
1979

TEACHING/ADMINISTRATIVE EXPERIENCE
Adjunct Faculty, Parsons School of Design

PROFESSIONAL EXPERIENCE
1100 Architect, New York, NY- Founder and Principal
1983

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS
2009
1000x Architecture of the Americas. Berlin, Germany: Verlagshaus Braun
2008
2008
Pinto, Nick. “Plans for BPC Library Unveiled.” Tribeca Tribune
Oct 5 2007
Aronson, Steven M.L. “Let There Be More Light.” Architectural Digest
Oct 2007
Magill, Mollie. “Resin.” Hamptons Cottages and Gardens
August 1–15
2007
2007
Cullinan, Emma. “NY Architects revamps Thorton’s.” The Irish Times
3 May 2007
Stephan, Petra. “Kunststuck.” AIT
April 2007
2006
2006
2005
Green, Penelope. “This Man’s Home Is a Castle.” The New York Times 31 July 2005
Fall 2004

PROFESSIONAL MEMBERSHIPS
Fellow of the American Institute of Architects
The Architectural League

LICENSES/REGISTRATION
New York State Licensure; New Jersey Licensure;
Connecticut Licensure; Virginia Licensure; Pennsylvania Licensure
### MARK RAKATANSKY

#### PARSONS SCE COURSES TAUGHT

<table>
<thead>
<tr>
<th>Course Details</th>
<th>Fall</th>
<th>Spring 08/09</th>
<th>Spring 08/09</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis Preparation PGAR 5403</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Studio 6 PGAR 5402</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Architecture &amp; Social Practice II: The Performance of our Interiors and Exteriors CRN 2450/2252 PGAR 5680-A</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### EDUCATION

- M.Arch, University of California at Berkeley  
  1979–1982
- B.A., Design Aesthetics, University of California at Santa Cruz  
  1976–1979

#### TEACHING/ADMINISTRATIVE EXPERIENCE

- Adjunct Faculty, Master of Architecture Program, School of Constructed Environments, Parsons the New School for Design  
  1999– present
- Adjunct Associate Professor, Graduate School of Architecture, Planning and Preservation, Columbia University  
  1999– present
- Visiting Associate Professor, Pratt Institute  
  1999– present
- Associate Professor, Iowa State University (on leave 1999-2001)  
  1993–2001
- Adjunct Assistant Professor, University of Illinois at Chicago  
  1989–1993
- Design Critic in Architecture, GSD, Harvard University  
  1987–1989
- Visiting Professorship: University of Florida Northwestern University 1992, University of California, LA  
  1999

#### PROFESSIONAL EXPERIENCE

- Mark Rakatansky Studio, Brooklyn, NY  
  1982–present

#### SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

  2006
  2004
- Log, “The Bitterness and the Sweetness of Architecture,”  
  2003

#### PROFESSIONAL MEMBERSHIPS

- Architectural League of New York

#### LICENSES/REGISTRATION

- NA
CHARLES RENFRO

<table>
<thead>
<tr>
<th>PARSONS SCE COURSES TAUGHT</th>
<th>Design Studio 5 PGAR 5401</th>
<th>Fall 09</th>
</tr>
</thead>
</table>

| EDUCATION                 | Master of Science in Advance Architectural Design, Columbia University | 1994   |
|                           | Bachelor of Architecture, Rice University                              | 1989   |
|                           | B.A., Art History/Architecture, Rice University                         | 1987   |

| TEACHING/ADMINISTRATIVE EXPERIENCE | Parsons School of the Constructed Environment | Fall 09 |
|                                   | Scholar in Residence, Friends Seminary, New York,                      | 2009/2010 |
|                                   | Cullinan Visiting Professor, School of Architecture, Rice University   | 2006   |
|                                   | Adjunct Assistant Professor of Architecture, Columbia University GSAPP  | 2000 – 05 |
|                                   | Guest Instructor, Design Directions Program, Cooper-Hewitt National Design Museum | 2001   |

| PROFESSIONAL EXPERIENCE | Diller Scfidio + Renfro, Principal | 04 – present |
|                        | Creative Arts Center, Brown University, Providence, RI, to be completed | 2010   |
|                        | Lincoln Center Public Spaces, Lincoln Center Development Project, NY, to be completed | 2009   |
|                        | Juilliard School/ Alice Tully Hall, Lincoln Center, NY | 2009 |
|                        | Hypar Restaurant, Lincoln Center, NY, to be completed | 2010 |
|                        | High Line, New York, Phase I completed | 2009 |
|                        | Governors Island, New York, NY, in progress | 2006 |
|                        | Institute of Contemporary Art, Boston, | 2004 |
|                        | EPEL Library, Invited Competition, Lausanne, Switzerland | |

| SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS | By Charles Renfro: |
|                                               | Steven Henry Madoff, editor, Art School (Propositions for the 21st Century), The MIT Press |
|                                               | Out Magazine, “Handpicked,” |
|                                               | Bomb Magazine, “Federal,” |
|                                               | About Charles Renfro and Diller Scfidio + Renfro: |
|                                               | The New Yorker, “Center Stage,” |
|                                               | Advocate, “Charles Renfro: The Organic Architect,” Green Masters issue, |
|                                               | Art Lies interview |
|                                               | AIA Medal of Honor |

| PROFESSIONAL MEMBERSHIPS | Storefront for Art and Architecture, Board of Directors |
|                         | American Institute of Architects |

<p>| LICENSES/REGISTRATION | New York |
|                       | Rhode Island |</p>
<table>
<thead>
<tr>
<th>PARSONS SCE COURSES TAUGHT</th>
<th>Design Studio 4 PGAR 5202</th>
<th>Spring 08/07/06/05</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>FH Rheinland-Pfalz, Trier, West Germany - Diploma in Architecture</td>
<td>1973–77</td>
</tr>
<tr>
<td>TEACHING/ADMINISTRATIVE EXPERIENCE</td>
<td>Adjunct Faculty, Parsons School of Design</td>
<td></td>
</tr>
<tr>
<td>PROFESSIONAL EXPERIENCE</td>
<td>1100 Architect, New York, NY</td>
<td>1983</td>
</tr>
<tr>
<td></td>
<td>Founder and Principal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1000x Architecture of the Americas. Berlin, Germany: Verlagshaus Braun</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>Magill, Mollie. “Resin.” Hamptons Cottages and Gardens</td>
<td>Aug 1–15 07</td>
</tr>
<tr>
<td>PROFESSIONAL MEMBERSHIPS</td>
<td>Fellow of the American Institute of Architects</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Architectural League</td>
<td></td>
</tr>
<tr>
<td>LICENSES/REGISTRATION</td>
<td>New York State Licensure; New Jersey Licensure; Connecticut Licensure</td>
<td></td>
</tr>
</tbody>
</table>


### ROBERT M. ROGERS

| PARSONS SCE COURSES TAUGHT | Design Studio 5 PGAR 5401 | Fall 06/07  
Design Studio 3 PGAR 5201 | Fall 2008 |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>EDUCATION</td>
<td>Masters in Design Studies, Design Theory, Harvard University, Graduate School of Design</td>
<td>1989</td>
</tr>
<tr>
<td></td>
<td>Bachelor of Architecture, Rice University, School of Architecture</td>
<td>1983</td>
</tr>
<tr>
<td></td>
<td>Bachelor of Arts, Rice University, School of Architecture</td>
<td>1981</td>
</tr>
<tr>
<td>TEACHING/ADMINISTRATIVE EXPERIENCE</td>
<td>Visiting Professors, Sam Fox School of Design and Visual Arts, Washington University in St. Louis</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>Adjunct Associate, School of Constructed Environment</td>
<td>2003 – present</td>
</tr>
<tr>
<td></td>
<td>Parsons School of Design</td>
<td>2004</td>
</tr>
<tr>
<td></td>
<td>Cullinan Chair Professor, School of Architecture, Rice University</td>
<td>1996 – 2003</td>
</tr>
<tr>
<td></td>
<td>Adjunct Assistant Professor, Planning &amp; Preservation, Graduate school of Architecture, Columbia University</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visiting Assistant Professor of Architecture, School of Architecture, Pratt Institute</td>
<td>1989 – 1997</td>
</tr>
<tr>
<td>PROFESSIONAL EXPERIENCE</td>
<td>Rogers Marvel Architects, New York, NY</td>
<td>1992 – present</td>
</tr>
<tr>
<td></td>
<td>I.M. Pei &amp; Partners, New York, NY</td>
<td>81/82/83-88</td>
</tr>
<tr>
<td>SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS</td>
<td>2009: AIA NYC Award of Merit, W57th Street POP (Privately Owned Public) Space</td>
<td>2009</td>
</tr>
<tr>
<td></td>
<td>2008: AIA NYC Honor Award, Governors Island Park and Public Space, AIA NYC Building Type Awards, Urban Design Honor, 55 Water Street, AIA NYC Building Type Awards, Urban Design Merit, Pentagon Reservation Pedestrian Plaza, BSA/AIA NY Housing Design Program Honor Award, State Street Townhouses, AIA NYS Award of Merit, Theory World Headquarters &amp; Retail Flagship, AIA NYS Award of Merit, New York Public Library, Mulberry St. Branch, AIA National Honor Award for Regional and Urban Design, New York Stock Exchange Streetscapes</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>2007: AIA National Honor Award for Regional and Urban Design, New York Stock Exchange Streetscapes, AIA New York State Design Citation, State Street Townhouses, AIA New York State Collaborative Design Merit, 55 water Street Plaza, AIA New York City Project Merit</td>
<td>2007</td>
</tr>
<tr>
<td>PROFESSIONAL MEMBERSHIPS</td>
<td>Fellow, American Institute of Architects; Washington D.C. National Peer; General Services Administration, Design; Excellence Program Member; Architectural League of NY</td>
<td></td>
</tr>
</tbody>
</table>
# JOANNA MERWOOD-Salisbury

**PARSONS SCE COURSES TAUGHT**  
Issues & Practices in Modern Architecture & Urbanism II: Imagining New York CRN2992 PGAR 5118-A  
Modern & Postmodern Architecture I CRN2804/CRN2594 PGAR 5040-A  
Fall 08/09

**EDUCATION**  
Ph.D. Princeton University  
MA. Princeton University  
M.Arch McGill University  
B.Arch Victoria University of Wellington, New Zealand  
B.Building Science Victoria University of Wellington, NZ

**TEACHING/ADMINISTRATIVE EXPERIENCE**  
Director of Academic Affairs, School of Constructed Environments, Parsons The New School for Design  
Adjunct Faculty, Bard College; University of Illinois at Chicago; Barnard and Columbia; Colleges; Pratt Institute  
Present

**PROFESSIONAL EXPERIENCE**  

**PROFESSIONAL MEMBERSHIPS**  
Society of Architectural Historians  
College Art Association

**LICENSES/REGISTRATION**  
NA
HENRY SMITH-MILLER

PARSONS SCE COURSES TAUGHT
Design Studio V CRN6178 PGAR 5401 Fall 04/06/08
Design Studio III CRN2728 PGAR 5201 Fall 2005
Design Studio IV CRN1616 PGAR 5202 Spring 2009

EDUCATION
Fulbright Scholar in Architecture, Rome, Italy 1966 – 1968
Masters in Architecture with Honors, School of Architecture, University of Pennsylvania 1965 – 1966
School of Architecture, Yale University
Bachelor of Arts Degree in Art History and Architecture 1964 – 1965
Magna cum Laude, Princeton University 1960 – 1964

TEACHING/ ADMINISTRATIVE EXPERIENCE
Yale University, Saarinen Chair Visiting Critic or Adjunct Professor at Columbia 1987 – present
University, Southern California Institute of Architecture, Washington University, University of Virginia, University of Pennsylvania, The Graduate School of Design Harvard University, Institute for Advanced Architectural Studies Venice, Italy

PROFESSIONAL EXPERIENCE
Principal, Smith-Miller + Hawkinson Architects 82 – present
Michael Graves Peter Eisenman, Architects 1966
Michael Graves, Architect 1961 – 1965

SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS

PROFESSIONAL MEMBERSHIPS
Associate Council, Museum of Modern Art, New York City
National Design Peer Reviewer for the U.S. General Services Administration Design Excellence in Architecture
Member, American Institute of Architects
Board of Directors, Creative Time, New York City

LICENSES/ REGISTRATION
New York, Pennsylvania, Maryland, Connecticut, California, North Carolina, Virginia, Maine, Colorado; NCARB Certified
MITCHELL OWEN

PARSONS SCE COURSES TAUGHT

Theory of Architecture Form CRN2805/2595 PGAR 5123 Fall 08/09
Seminars in Architecture Histories CRN6906 PGAR 5628-A Spring 2009

EDUCATION

Master of Arts, History and Theory of Architecture, Princeton University, Princeton, NJ 2000
Ph.D. Program, Architectural History, Theory, Criticism Princeton University
Massachusetts Institute of Technology. Cambridge, MA 1996 – 97
Master of Architecture, Princeton, NJ 1994
Bachelor of Science (Architecture) Certificate: French, Georgia Institute of Technology, Atlanta, GA 1991

TEACHING/ ADMINISTRATIVE EXPERIENCE

Interim Director, Undergraduate Program in Architectural Design
Parsons The New School for Design New York, NY History of World Architecture II
General Survey of Architecture from Rome-Present Spring 08/09
American Modern: mid-20th Century Architecture and Design
Elective Seminar in Architectural History (Undergraduate and Graduate) Spring 2009

PROFESSIONAL EXPERIENCE

Consolidated Design Studios, LTD, New York, NY 2002 – present
Founding Partner, Design and Architecture firm specializing in Residential and Retail design
Independent and Collaborative Practice in Residential, Commercial and Retail Design
Project Designer and Manager
Project Designer and Manager
Project Designer and Manager

SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS


PROFESSIONAL MEMBERSHIPS

NA

LICENSES/ REGISTRATION

NA
## DEREK PORTER

### PARSONS SCE COURSES TAUGHT

<table>
<thead>
<tr>
<th>Course Name</th>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hybrid Studio CRN3481 PGLT 5003-A</td>
<td>Fall 2007</td>
</tr>
<tr>
<td>Hybrid Studio CRN6517 PGLT 5003-B</td>
<td>Fall 2008</td>
</tr>
<tr>
<td>Thesis Studio CRN3310 PGLT 5004</td>
<td>Spring 2009</td>
</tr>
<tr>
<td>Light as Art CRN6902 PGLT 5135-A</td>
<td>Spring 2009</td>
</tr>
</tbody>
</table>

### EDUCATION

<table>
<thead>
<tr>
<th>Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>BFA, Environmental Design, Kansas City Art Institute Helix, Macerata, Italy (5 week architectural workshop)</td>
<td>1985 – 89 1996</td>
</tr>
</tbody>
</table>

### TEACHING/ ADMINISTRATIVE EXPERIENCE

<table>
<thead>
<tr>
<th>Position / Institution</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Assistant Professor, Director MFA Lighting Design, Parsons The New School for Design, School of Constructed Environments</td>
<td>2005 – present</td>
</tr>
<tr>
<td>Adjunct Faculty, University of Kansas, School of Architecture and Urban Planning</td>
<td>2005</td>
</tr>
<tr>
<td>Adjunct Faculty, University of Kansas, School of Civil, Environmental and Architectural Engineering</td>
<td>2002 – 2004</td>
</tr>
<tr>
<td>Adjunct Faculty, Kansas City Art Institute, Department of Design</td>
<td>1999 – 2002</td>
</tr>
<tr>
<td>Adjunct Faculty, Kansas City Art Institute, Department of Foundations</td>
<td>1996</td>
</tr>
</tbody>
</table>

### PROFESSIONAL EXPERIENCE

<table>
<thead>
<tr>
<th>Employment</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Derek Porter Studio</td>
<td>1995 – present</td>
</tr>
<tr>
<td>Kelly and Lehn Interior Architecture</td>
<td>1989</td>
</tr>
<tr>
<td>Kansas City Art Institute (special exhibitions designer)</td>
<td>1992 – 1995</td>
</tr>
<tr>
<td>SBW Associates (special exhibition and interior designer)</td>
<td>1991 – 1993</td>
</tr>
<tr>
<td>George Terbovich Design (freelance interior design)</td>
<td>1990 – 1993</td>
</tr>
</tbody>
</table>

### SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS

<table>
<thead>
<tr>
<th>Publication</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Light + Design (Brazil), “Simbise Entre Natureza E Tecnologia”</td>
<td></td>
</tr>
</tbody>
</table>

### PROFESSIONAL MEMBERSHIPS

<table>
<thead>
<tr>
<th>Membership</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>International Association of Lighting Designers (IALD), Professional Member</td>
<td></td>
</tr>
<tr>
<td>Illuminating Engineering Society of North America (IESNA), Professional Member</td>
<td></td>
</tr>
<tr>
<td>Professional Lighting Designer’s Association (PLDA), Professional Member</td>
<td></td>
</tr>
</tbody>
</table>

### LICENSES/ REGISTRATION

<table>
<thead>
<tr>
<th>License</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
<td></td>
</tr>
</tbody>
</table>

# NINA RAPPAPORT

## Parsons SCE Courses Taught
- Theory of Urban Form CRN2348 PGAR 5513-B  
  Fall 2008

## Education
- Master of Arts, History of Architecture, Columbia University, New York  
  1984
- Bachelor of Arts, History of Art and Architecture, Smith College, Massachusetts  
  1980

## Teaching/Administrative Experience
- Adjunct professor, Parsons Graduate School of Design, Alternative Urbanisms, urban theory colloquium, Third year M.Arch 1  
  Fall 2008
- Advanced Studio with Kimberly Brown, Eco-Urbanisms, Second year M.Arch 1  
  Fall 2007
- Advanced Studio with Michael Tower, Vertical Urban Factory, Third year M.Arch 1  
  Fall 2006
- Adjunct Professor, Post industrial factory, Barnard College Senior Seminar City College School of Architecture  
  Spring 2008
- The Postindustrial Factory Seminar  
  Fall 02/03
- Innovative Engineers Seminar  
  Fall 2002
- Yale University School of Architecture, Lecturer Seminar, The Postindustrial Factory

## Professional Experience

### Selected Publications/Recent Research/Awards
- Stephen Talasnik, catalog essay  
  March 2008 Dec
- Chuck Hoberman, Architectural Record  
  2007 Aug 2007
- “Engineering Culture,” Architectural Record  
  Fall 2007
- “Manila Capital Industrial City,” Perspecta 39, Capital Cities, Yale School of Architecture  
  Aug 10–Sept 24, 2006
- “Post Industry,” essay for catalog of exhibition Industry! Project 0047 and Norsk Form at the Norwegian Centre for Design and Architecture  
  Nov 2006
- “Deep Decoration,” 30/60/90 Architectural Journal  
  Spring 2005
- “Landscape Architecture as Cultural Criticism,” Ken Smith Landscape Architect monograph, Knowlton School of Architecture  
  Spring 2005
- “Lincoln Center and Preserving a Landscape,” Future Anterior, Columbia University  
  Fall 2004
- Manhattan Modern Map with Docomomo/New York, World Monument Fund, the Buell Center Coordinator and editor  
  Sept 2004

### Professional Memberships
- Docomomo (pro bono): Docomomo/New York-Tristate chapter chairwoman and founding US member  
  1997– present
- National board member, Coordinated lecture programs, surveys, publications, tours, and fund raising efforts  
  2002–present
JANE STAGEBERG

PARSONS SCE COURSES TAUGHT

Construction Technology 2 PGAR 5224 Spring 08/09

EDUCATION

Masters in Architecture, Harvard University 1989
Masters in Music, Boston University 1985
Bachelor of Liberal Arts, Carleton College 1979

TEACHING/ ADMINISTRATIVE EXPERIENCE

Instructor of Construction Technology 2, School of Constructed Environments, Parsons the New School for Design
Visiting Critic, Columbia University, Pratt University, University of Minnesota 2008 – present

PROFESSIONAL EXPERIENCE

Stageberg Architecture 2000 – present
Gluckman Mayner Architects 1995 – 2000
Todd Williams Billie Tsien Architects 1994 – 1995
Davis Brody Bond 1990 – 1994

SELECTED PUBLICATIONS/ RECENT RESEARCH/ AWARDS

Honor Award for Projects: AIA New York Chapter, PS 1 Summer Blow Up, Queens, NY 2009
Honor Award for Architecture, AIA California Council, Art Cave, Napa, CA 2008
Lumen Award from the Illuminating Engineering Society New York, Art Cave 2008
Citation Award, Progressive Architecture Awards, Private Library, Maiden Rock, WI Oct 1997
‘Cave Art.” Mark #16, October/November 2008
“Art Cave in the Napa Valley.” Domus, September 2008
“Stone Circle.” Artforum, July 7 2008
“Tes ori nel caveau.” De La Repubblica delle Donne, May 2008
“Irish provide cutting edge US architecture.” Irish Independent, November 21 2007
“California Collectors put their art in a cave.” The Art Newspaper Oct 2007
Publisher's Catalogue, Art Review, November/December 2005

PROFESSIONAL MEMBERSHIPS

American Institute of Architects, New York Chapter

LICENSES/REGISTRATION

Registered Architect in New York State 1995
New Jersey 2004
LEED, AP 2009
PETER WHEELWRIGHT

COURSES TAUGHT

Seminars In Architectural Histories CRN4579 PGAR 5628-A  
Design Studio 6 PGAR 5402  
Lighting Design Thesis PGLT 5004

Fall 08/09  
Spring 09/10  
Spring 08/09

EDUCATION

M.Arch, Princeton University  
B.A., Fine Arts, Trinity College

1973–1975  
1968–1972

TEACHING/ADMINISTRATIVE EXPERIENCE

Associate Professor, Master of Architecture and  
Master of Fine Arts in Lighting Design Programs,  
School of Constructed Environments, Parsons the New School for Design  
Chair, Department of Architecture, Interior Design and Lighting (prior name of School of Constructed Environments)  
Adjunct Faculty, Parsons the New School for Design, Graduate School of Architecture  
Planning and Preservation, Columbia University  
Adjunct Faculty: Department of Architecture, Interior Design 1984–1998  
and Lighting (prior name of School of Constructed Environments); Parsons the New School for Design Visiting Critic/Lecturer: Yale School of Architecture, Harvard GSD, Columbia University, University of Pennsylvania Massachusetts Inst. Of Technology, Princeton University, Cornell University, Cooper Union

2006– present  
1998–2006  
1992–1994

PROFESSIONAL EXPERIENCE

PMW Architects

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

Why there is no such Thing as the Real World, Journal of Architectural Education  
Assignment Green: Eco-Design Education; Municipal Arts Society, NYC  
Cognitive Maps, Docile Bodies, and Ecological Niches–News from New York; Lecture, Lawrence Tech. University  
What is an Event and What is its Duration; Lecture, MIT

Nov 2006  
Nov 2005  
May 2004  
March 2003  
Nov 2002  
Mar 2002

PROFESSIONAL MEMBERSHIPS

American Institute of Architects; Architecture League of New York

LICENSES/REGISTRATION

New York State Licensure; New Jersey Licensure
PERRY WINSTON

PARSONS SCE COURSES TAUGHT

Professional Practice PGAR 5523
Spring 92–09

EDUCATION

M.Arch., Rice University, Houston, TX. 1975–1978
Graduate study in architecture, Swiss Federal Institute of Technology, Zurich, Switzerland 9/67–7/68

TEACHING/ADMINISTRATIVE EXPERIENCE

Adjunct Lecturer, Master of Architecture Program, School of Constructed Environments, Parsons The New School for Design 1992– present
Pratt Institute:
Co-taught graduate level planning housing studio at Summer
Graduate Center for Planning and the Environment (GCPE) Sp 04/Fall 05
Summer workshop for architects, urban design and planning students in Bitterfeld and in Halle, Germany focusing on sustainable planning and design Summer 06/07
Summer studio on sustainable planning & design in collaboration with the University of Panama in an informal settlement outside Panama City, Panama Fall 1993
Graduate/upper level undergraduate design studio on infill housing at Pratt Institute School of Architecture

PROFESSIONAL EXPERIENCE

Magnusson Architecture & Planning, Associate, New York, NY 11/07– present
Pratt Center for Community Development (formerly PICCED), Brooklyn, NY, Arch. Director 2/90–10/07
Levenson, Meltzer, Neuringer, staff architect, New York, NY 10/86–12/89
Project Director, Mission Housing Development Corp. Rehab, San Francisco, CA 9/79–9/86
Peace Corps, volunteer with Municipal Engineer, Guarenas, Venezuela 2/69–7/71

SELECTED PUBLICATIONS/RECENT RESEARCH/AWARDS

Maple St. School Day Care project published in Architectural Record Dec 2002
MHANY project included in Good Neighbors: Affordable Family Housing, Tom Jones, Willie Pettus, Mike Pyatok Eds., New York, McGraw-Hill 1997

PROFESSIONAL MEMBERSHIPS

American Institute of Architects
U.S. Green Building Council LEED AP

LICENSES/REGISTRATION

New York State Licensure
4.5 VISITING TEAM REPORT FROM PREVIOUS VISIT
June 17, 2004

Peter Wheelwright, Chair
Parsons School of Design
Department of Architecture, Interior Design and Lighting
66 Fifth Ave
New York, NY 10011

Dear Mr. Wheelwright:

Enclosed you will find the final draft of the 2004 Parsons School of Design Visiting Team Report. This version includes minor editorial changes made by NAAB staff and/or any changes that were made by the team in response to issues raised in your response to the draft VTR. This report will be submitted to the NAAB Board of Directors at their July 2004 meeting.

As stated in the 1998 Conditions and Procedures, page 40:

"If differences remain, the program may provide a response for the directors of the NAAB to review in making their accreditation decision. Any such response forms a permanent attachment to the VTR."

If you plan to submit a response to the final VTR, it should be received in the NAAB office no later than June 25, 2004. If you have any questions, please contact the NAAB office.

Sincerely,

[Signature]
DeLon Howell
Accreditation Manager
Parsons School of Design
Department of Architecture, Interior Design and Lighting

Visiting Team Report
Master of Architecture (degree + 3 years)

The National Architectural Accrediting Board
March 3, 2004

The National Architectural Accrediting Board (NAAB), established in 1940, is the sole agency authorized to accredit U.S. professional degree programs in architecture. Because most state registration boards in the United States require any applicant for licensure to have graduated from a NAAB-accredited program, obtaining such a degree is an essential aspect of preparing for the professional practice of architecture.
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I. Summary of Team Findings</td>
<td>1</td>
</tr>
<tr>
<td>1. Team Comments</td>
<td>1</td>
</tr>
<tr>
<td>2. Progress Since the Previous Site Visit</td>
<td>1</td>
</tr>
<tr>
<td>3. Conditions Well Met</td>
<td>3</td>
</tr>
<tr>
<td>4. Conditions Not Met</td>
<td>3</td>
</tr>
<tr>
<td>5. Causes of Concern</td>
<td>3</td>
</tr>
<tr>
<td>II. Compliance with the Conditions for Accreditation</td>
<td>4</td>
</tr>
<tr>
<td>III. Appendices</td>
<td>16</td>
</tr>
<tr>
<td>A. Program Information</td>
<td>16</td>
</tr>
<tr>
<td>1. History and Description of the Institution</td>
<td>16</td>
</tr>
<tr>
<td>2. Institutional Mission</td>
<td>17</td>
</tr>
<tr>
<td>3. Program History</td>
<td>17</td>
</tr>
<tr>
<td>4. Program Mission</td>
<td>18</td>
</tr>
<tr>
<td>5. Program Strategic Plan</td>
<td>18</td>
</tr>
<tr>
<td>B. The Visiting Team</td>
<td>24</td>
</tr>
<tr>
<td>C. The Visit Agenda</td>
<td>25</td>
</tr>
<tr>
<td>IV. Report Signatures</td>
<td>28</td>
</tr>
</tbody>
</table>
1. Summary of Team Findings

1. Team Comments

The Visiting Team found the following to be strengths of the architecture program at the Parsons School of Design:

- **The quality of student design work**—The Visiting Team has found the student design work to be of high quality: visionary yet thoughtful and pragmatic. The student work attests to the following:
  - A balanced program with no imposition of style
  - The integration of technology and structures in design
  - An understanding of human needs, cultural, and social issues

- **The esprit de corps of students, faculty, administration, and staff**—The team observed a strong commitment to learning and making, a spirit of camaraderie, and excitement about architecture among all members of the Parsons community.

- **The Design Workshop (Design/Build)**—The introduction and integration of the design workshop studio is a very positive aspect of the program, an appropriate fit of the curriculum, the institution’s mission, and its context.

- **Practicing faculty**—A uniqueness and a strength of the program is the faculty compromising experienced and accomplished educators and professionals as well as young and energetic “rising stars.”

- **The new department**—The integration of interior design and lighting within the department of architecture is providing new and unique opportunities and challenges to the department. It has the potential to positively affect the M. Arch. program.

2. Progress Since the Previous Site Visit

**Condition 2, Program Self-Assessment**

Previous Team Report: Self-assessment of the program is still a new process at Parsons, like the program itself, under development. Currently, the mission of the program and a strategic plan to fulfill its goals exist primarily as a dynamic and relatively informal consensus cultivated by the energy and commitment of those who tend it. Basic pedagogical goals, however, have been articulated and addressed, if not also fulfilled. Because of the informality of the process, the detailed requirements under this condition could not be assessed, particularly with respect to strategic plan, schedule, and measurement of progress, feedback and assessment of curriculum. The visiting team observed that the informality both stretches the responsibility of the two full-time and adjunct members of the faculty excessively and leaves the process fragile. Insufficient human resources appear to be the primary impediment to fulfilling this condition as specified.

Information solicited during the visit was provided, however, both in documentary form and in meetings and conversations with alumni/ae, students, faculty, and administrators. The degree to which the school is achieving its mission was broadly known and was shared with the visiting team by these parties as groups and as individuals. Documentation illustrating the plan to achieve diversity, for example, was provided to supplement figures not presented in the Status of the University Diversity Initiative as published.
This condition has been met, but with concern. See team comments in Section II, Condition 2.

Condition 3, Public Information

Previous Team Report: The language on the significance of an accredited degree to registration and career (as required under appendix A-2 of the 1998 Conditions and Procedures) has not been included in the applicable publications. The administration has committed itself to including the required text in the next editions and has provided the information to students in the department.

This condition has been met.

Condition 9, Financial Resources

Previous Team Report: Information provided to the team was insufficient to demonstrate that the access of the program to institutional support and financial resources is comparable to that enjoyed by other professional programs within the institution. The financial structure of the New School for Social Research, the umbrella institution, appears quite centralized in its allocation of financial resources to Parsons School of Design, one of its constituent institutions. Though the Department of Architecture appears to receive a fair share of the Parsons budget, the allocation for the program could not be compared effectively with the treatment of other relevant professional programs within the New School. The finding that this condition is not met coexists with the opinion of the team that the program is under funded for reasons described under the other conditions for accreditation.

This condition has been met, but with concern.

Since the last NAAB visit, the architecture program at Parsons has received some funding that has helped it address some of the physical and financial issues identified in the 1999 VTR. The team found that though these improvements have positively contributed to the program and the morale of students and faculty, both groups have expressed serious concerns about these issues.

The team has also found the Parsons School and the New School University administration positively engaged in the issues concerning the program and the Department of Architecture, Interior Design and Lighting. They appear committed to supporting the department in its continuous efforts to improve. The team encourages the department to continue to work with the higher administration in meeting their needs regarding financial and physical resources.

See additional team comments in Section II, Condition 9.

Criterion 12.14: Ability to design both site and building to accommodate individuals with varying physical abilities.

Previous Team Report: Ability to design both site and building to accommodate individuals with varying physical abilities was not demonstrated in the evidence.

This criterion has been met.

Criterion 12.22: Ability to assess, select, and integrate structure, environmental, life-safety, building envelope, and building service systems into building design.
Previous Team Report: Ability to assess, select, and integrate structure, environmental, life-safety, building envelope, and building service systems into building design was not demonstrated in the evidence presented beyond the levels of awareness and understanding evident in courses outside the studio.

This criterion has been met.

3. Conditions Well Met

1.4 Architecture Education and the Profession
12.2 Graphic Skills
12.6 Collaborative Skills
12.28 Technical Documentation
12.29 Comprehensive Design

See team comments in Section II, under the respective condition and criteria numbers.

4. Conditions Not Met

5 Human Resources
6 Human Resource Development

See team comments in Section II, under the respective condition numbers.

5. Causes of Concern

2 Program Self-Assessment
7 Physical Resources
8 Financial Resources

See team comments in Section II, under the respective condition numbers.
II. Compliance with the Conditions for Accreditation

1. Program Response to the NAAB Perspectives

Programs must respond to the relevant interests of the five constituencies that make up the NAAB: education (ACSA), members of the practicing profession (AIA), students (AIAS), registration board members (NCARB), and public members.

1.1 Architecture Education and the Academic Context

The program must demonstrate that it both benefits from and contributes to its institutional context.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[   ]</td>
</tr>
</tbody>
</table>

Parsons and the New School offer a rich array of courses and opportunities for learning available to the architecture students. The department offers courses, lectures, and exhibits open to all students. Parsons's location in downtown Manhattan enables architecture students to take full advantage of Manhattan and the region as academic context.

1.2 Architecture Education and Students

The program must demonstrate that it provides support and encouragement for students to assume leadership roles during their school years and later in the profession, and that it provides an interpersonal milieu that embraces cultural differences.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[   ]</td>
</tr>
</tbody>
</table>

Although students maintain informal open communication with the Parsons Department of Architecture, Interior Design, and Lighting, there is a lack of a formal student governance structure at the level of the department and the Parsons School of Design and within the greater context of the New School. There is a need to further provide support and encouragement for students to assume leadership roles during their school years and later in the profession.

1.3 Architecture Education and Registration

The program must demonstrate that it provides students with a sound preparation for the transition to internship and licensure.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[   ]</td>
</tr>
</tbody>
</table>

The team found an overwhelming desire on the part of the Parsons M. Arch. students to seek professional licensure after graduation. The Professional Practice course (PGAR 5523) provides the required information about internship and the Intern Development Program (IDP), as well licensure. Throughout the entire curriculum, students are exposed to the benefits and requirements of licensure, as the majority of the faculty comprises licensed professionals.
1.4 Architecture Education and the Profession

The program must demonstrate how it prepares students to practice and assume new roles within a context of increasing cultural diversity, changing client and regulatory demands, and an expanding knowledge base.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td></td>
</tr>
</tbody>
</table>

As stated in the previous Visiting Team Report (VTR), the program relies heavily on part-time adjunct faculty members who are currently actively engaged in practice. The faculty therefore provides the students a direct link to professional practice by example. Many of the students speak of spending time at their professor's offices. Many professors bring their actual projects to the school as both examples to illustrate problems and as models for the studio design projects. This creates a pedagogic environment fully grounded in the realities of professional practice. The students are exposed to a variety of models that define the shifting roles the architect must assume. Parsons's location in New York City ensures that the students are exposed to cultural diversity. The role of new technology in practice is thoroughly explored.

1.5 Architecture Education and Society

The program must demonstrate that it not only equips students with an informed understanding of social and environmental problems but that it also develops their capacity to help address these problems with sound architecture and urban design decisions.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td></td>
</tr>
</tbody>
</table>

In keeping with its pedagogic commitment to the practice of a visionary yet viable and realistic architecture, the department has continued to integrate social and environmental issues into both its required and elective courses.

The architecture program at Parsons is dedicated to "investigating architecture as an intrinsically cultural enterprise that decisively shapes human interaction and earth's ecology." Environmental consciousness is interwoven in many parts of the curriculum. The Design Workshop and Design Studio VI provide students with opportunities to engage in architecture as a social art and to play the role of the architect "as an inventor and negotiator within given conditions as well as a creative designer of space, material, and light."

2. Program Self-Assessment

The program must provide an assessment of the degree to which it is fulfilling its mission and achieving its strategic plan.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td></td>
</tr>
</tbody>
</table>

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.

3. Public Information

The program must provide clear, complete and accurate information to the public by including in its catalog and promotional literature the exact language found in appendix A-2, which explains the parameters of an accredited professional degree program.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

The language on the significance of an accredited degree to registration and career (as required under the changes to Appendix A-2 of the 2002 Addendum to the 1998 Conditions and Procedures) has been included in Volume 21, No. 1, September 3, Parsons School of Design 03-04 Graduate Programs.

4. Social Equity

The program must provide all faculty, students, and staff—irrespective of race, ethnicity, creed, national origin, gender, age, physical ability, or sexual orientation—with equitable access to a caring and supportive educational environment in which to learn, teach, and work.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

While efforts aimed at improvement are evident, and the ratio of students between the genders is extremely encouraging, numbers in the African-American population still remain underrepresented. The availability of scholarships and financial aid are limiting factors.

5. Human Resources

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.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ ]</td>
<td>[X]</td>
</tr>
</tbody>
</table>

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 (Persons's definitions for
appointments that include benefits) on multiyear contracts are needed for the well-being of a professional accredited program.

6. Human Resource Development

Programs must have a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[X]</td>
</tr>
</tbody>
</table>

The faculty is not tenured or tenure track. The lack of multiyear appointments and the precariousness resulting from uncertainty of reappointment 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 had reported a plan to hire more full-time faculty members, which has not yet come to fruition.

Student development is adequate and is addressed in other sections of this report.

7. Physical Resources

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.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td></td>
</tr>
</tbody>
</table>

The incorporation of the third floor to accommodate the planned 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.
8. Information Resources

The architecture librarian and, if appropriate, the staff member in charge of visual resource or other non-book collections must prepare a self-assessment demonstrating the adequacy of the architecture library.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[   ]</td>
</tr>
</tbody>
</table>

The Gimbel Library, serving all departments of the Parsons School of Design, is located a block away from the studios of the architecture program. This distance itself does not present a problem for students doing research in depth. Gimbel itself lists 8,855 titles in architecture and 54 architecture periodicals. The collection contains 100,000 slides. But the library is very crowded and does not have any space appropriate for concentrated study.

9. Financial Resources

Programs must have access to institutional support and financial resources comparable to those made available to the other relevant professional programs within the institution.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[   ]</td>
</tr>
</tbody>
</table>

This condition has been met, but with concern.

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).

10. Administrative Structure

The program must be a part of, or be, an institution accredited by a recognized accrediting agency for higher education. The program must have a degree of autonomy that is both comparable to that afforded to the other relevant professional programs in the institution and sufficient to assure conformance with all the conditions for accreditation.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[   ]</td>
</tr>
</tbody>
</table>

The team is concerned that the present complement of full-time faculty and administrative personnel barely meets the necessary administrative structure for an accredited professional architectural program. This situation has been exacerbated by the recent increase in student
enrollment. The team urges Parsons to alleviate this potentially destabilizing condition as soon as possible.

11. Professional Degrees and Curriculum

The NAAB only accredits professional programs offering the Bachelor of Architecture and the Master of Architecture degrees. The curricular requirements for awarding these degrees must include three components—general studies, professional studies, and electives—which respond to the needs of the institution, the architecture profession, and the students respectively.

<table>
<thead>
<tr>
<th></th>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

The M. Arch. degree offered by Parsons successfully combines all three components required by this condition. In addition, the merger with the Interior Design and Lighting Programs offers students additional opportunities that would otherwise not be available.

12. Student Performance Criteria

The program must ensure that all its graduates possess the skills and knowledge defined by the performance criteria set out below, which constitute the minimum requirements for meeting the demands of an internship leading to registration for practice.

12.1 Verbal and Writing Skills

Ability to speak and write effectively on subject matter contained in the professional curriculum

<table>
<thead>
<tr>
<th></th>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.2 Graphic Skills

Ability to employ appropriate representational media, including computer technology, to convey essential formal elements at each stage of the programming and design process

<table>
<thead>
<tr>
<th></th>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

This condition is well met. The presentation of coursework at all levels demonstrates an extremely high level of competence in graphic skills. Information technology (IT) is successfully woven into all aspects of the student work.

12.3 Research Skills

Ability to employ basic methods of data collection and analysis to inform all aspects of the programming and design process

<table>
<thead>
<tr>
<th></th>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>
12.4 Critical Thinking Skills

Ability to make a comprehensive analysis and evaluation of a building, building complex, or urban space

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.5 Fundamental Design Skills

Ability to apply basic organizational, spatial, structural, and constructional principles to the conception and development of interior and exterior spaces, building elements, and components.

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.6 Collaborative Skills

Ability to identify and assume divergent roles that maximize individual talents, and to cooperate with other students when working as members of a design team and in other settings

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

This criterion is well met. Emphasis on collaboration is evident in virtually every studio course, and in particular in the Design Workshop, a design-build program within the curriculum that develops collaborative skills to an exemplary level.

12.7 Human Behavior

Awareness of the theories and methods of inquiry that seek to clarify the relationships between human behavior and the physical environment

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.8 Human Diversity

Awareness of the diversity of needs, values, behavioral norms, and social and spatial patterns that characterize different cultures, and the implications of this diversity for the societal roles and responsibilities of architects

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.9 Use of Precedents

Ability to provide a coherent rationale for the programmatic and formal precedents employed in the conceptualization and development of architecture and urban design projects

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>
12.10 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

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.11 Non-Western Traditions

Awareness of the parallel and divergent canons and traditions of architecture and urban design in the non-Western world

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.12 National and Regional Traditions

Understanding of the national traditions and the local regional heritage in architecture, landscape, and urban design, including vernacular traditions

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.13 Environmental Conservation

Understanding of the basic principles of ecology and architects’ responsibilities with respect to environmental and resource conservation in architecture and urban design

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

Since the last VTR, there appears to have been a significant improvement in the integration of environmental conservation within the curriculum. Sustainability has become a criterion in studio work, environmental technology, and core requirements. There is evidence of an understanding of passive heating and cooling, day lighting, and energy conservation in student design work at all course levels.

12.14 Accessibility

Ability to design both site and building to accommodate individuals with varying physical abilities

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.15 Site Conditions

Ability to respond to natural and built site characteristics in the development of a program and design of a project
12.16 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.

12.17 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.

12.18 Environmental Systems

Understanding of the basic principles that inform the design of environmental systems, including acoustics, lighting and climate modification systems, and energy use.

12.19 Life-Safety Systems

Understanding of the basic principles that inform the design and selection of life-safety systems in buildings and their subsystems.

12.20 Building Envelope Systems

Understanding of the basic principles that inform the design of building envelope systems.

12.21 Building Service Systems

Understanding of the basic principles that inform the design of building service systems, including plumbing, electrical, vertical transportation, communication, security, and fire protection systems.
12.22 Building Systems Integration

Ability to assess, select, and integrate structural systems, environmental systems, life-safety systems, building envelope systems, and building service systems into building design

Met [X] Not Met [ ]

12.23 Legal Responsibilities

Understanding of architects' legal responsibilities with respect to public health, safety, and welfare; property rights, zoning and subdivision ordinances; building codes; accessibility and other factors affecting building design, construction, and architecture practice

Met [X] Not Met [ ]

12.24 Building Code Compliance

Understanding of the codes, regulations, and standards applicable to a given site and building design, including occupancy classifications, allowable building heights and areas, allowable construction types, separation requirements, means of egress, fire protection, and structure

Met [X] Not Met [ ]

12.25 Building Materials and Assemblies

Understanding of the principles, conventions, standards, applications, and restrictions pertaining to the manufacture and use of construction materials, components, and assemblies

Met [X] Not Met [ ]

12.26 Building Economics and Cost Control

Understanding of building economics and construction cost control within the framework of a design project

Met [X] Not Met [ ]

12.27 Detailed Design Development

Ability to assess, select, configure, and detail as an integral part of the design appropriate combinations of building materials, components, and assemblies to satisfy the requirements of building programs.

Met [X] Not Met [ ]
12.28 Technical Documentation

Ability to make technically precise descriptions and documentation of a proposed design for purposes of review and construction

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

This condition is well met. The body of student work demonstrates an exceptionally high degree of technical documentation expertise, especially with respect to the student work produced in the Design Studios.

12.29 Comprehensive Design

Ability to produce an architecture project informed by a comprehensive program, from schematic design through the detailed development of programmatic spaces, structural and environmental systems, life-safety provisions, wall sections, and building assemblies, as may be appropriate; and to assess the completed project with respect to the program's design criteria

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

This condition is well met. The design courses are carefully integrated with the structural and environmental systems courses. Students are capable of developing their solutions from the programming stage through final design, while successfully integrating structural and environmental systems, life-safety provisions, and building subassemblies during the design development phase of their solutions. In addition, as previously stated, there is good emphasis on sustainable design throughout the process.

12.30 Program Preparation

Ability to assemble a comprehensive program for an architecture project, including an 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 an assessment of their implications for the project, and a definition of site selection and design assessment criteria

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>

12.31 The Legal Context of Architectural Practice

Understanding of the evolving legal context within which architects practice, and of the laws pertaining to professional registration, professional service contracts, and the formation of design firms and related legal entities

<table>
<thead>
<tr>
<th>Met</th>
<th>Not Met</th>
</tr>
</thead>
<tbody>
<tr>
<td>[X]</td>
<td>[ ]</td>
</tr>
</tbody>
</table>
12.32 Practice Organization and Management

Awareness of the basic principles of office organization, business planning, marketing, negotiation, financial management, and leadership, as they apply to the practice of architecture

Met [X]  Not Met [ ]

12.33 Contracts and Documentation

Awareness of the different methods of project delivery, the corresponding forms of service contracts and the types of documentation required to render competent and responsible professional service

Met [X]  Not Met [ ]

12.34 Professional Internship

Understanding of the role of internship in professional development, and the reciprocal rights and responsibilities of interns and employers

Met [X]  Not Met [ ]

12.35 Architects' Leadership Roles

Awareness of architects' leadership roles in project execution from inception, design, and design development to contract administration, including the selection and coordination of allied disciplines, post-occupancy evaluation, and facility management

Met [X]  Not Met [ ]

12.36 The Context of Architecture

Understanding of the shifts that occur—and have occurred—in the social, political, technological, ecological, and economic factors that shape the practice of architecture

Met [X]  Not Met [ ]

12.37 Ethics and Professional Judgment

Understanding of the ethical issues involved in the formation of professional judgments in architecture design and practice

Met [X]  Not Met [ ]
Appendices

Program Information

1. History and Description of the Institution

The following text is taken from the 2003 Parsons School of Design Architecture Program Report.

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 Alvah 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 eleven departments offering B.F.A., B.B.A., M.A., M.F.A., 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 is chartered as a university and renamed the New School University. The New School University is a rich intellectual community serving over 30,000 students annually in The New School Adult Division, The Graduate Faculty of Political and Social Science, 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.
2. Institutional Mission

The following text is taken from the 2003 Parsons School of Design Architecture Program Report.

The New School University

Intellectual freedom, artistic and academic excellence, and social responsibility are the guiding values of the New School University, 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 School of Design

Parsons School of Design focuses on creating engaged citizens and outstanding artists, designers, scholars and business leaders through a design-based professional and liberal education. Parsons students learn to rise to the challenges of living, working, and creative decision making in a world where human experience is increasingly designed. The school embraces curricular innovation, pioneering uses of technology, collaborative methods, and global perspectives on the future of design.

3. Program History

The following text is taken from the 2003 Parsons School of Design Architecture Program Report.

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. Presently, Lighting students collaborate with M. Arch. students on projects such as The Design Workshop Studio and the M. Arch. Final Exhibition. In 1999, the program received its second 5-year accreditation by the NAAB with an enrollment of 40 students.

Over the course of the last 4 years, the program has greatly expanded in outstanding faculty, students, and curricular innovation. In the fall of 2003, the M. Arch. program will have grown to 72 students among a department of 240. Its high faculty-to-student ratio (1 to 12 per studio and/or seminar), its open atelier studio and classrooms (designed and built by the architecture students themselves), and commitment to collaborative design investigation are significant. Its pro bono design-build studio (The Design Workshop) is
the only one of its kind committed to urban and interior architecture design and construction. In 2001, the Kallix 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, Scopes, have 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.

Since its inception, the M. Arch. program has reached out to the broader New York design community, regularly cosponsoring lectures and symposia with the Van Alen Institute, the Architectural League, and the Goethe Institute. Students are also encouraged to participate in the extensive range of architectural, professional, and cultural opportunities available to them in New York City.

4. Program Mission

The following text is taken from the 2003 Parsons School of Design Architecture Program Report.

The Department of Architecture, Interior Design and Lighting at Parsons School of Design offers an NAAB-accredited professional Master of Architecture degree that emphasizes the study of architecture as a material and cultural practice. Using the urban and regional environment of New York as a laboratory, the school’s rigorous curriculum integrates courses in studio, history, theory, and technology that together investigate the following issues:

- The capacity of architecture to shape social interaction in space
- The relationship among space, the body, and sensory perception
- The integration of material construction and speculative design
- The impact of digital technologies and new media on design
- The ecology of technological and natural systems.

5. Program Strategic Plan

The following text is taken from the 2003 Parsons School of Design Architecture Program Report.

Since its first entering class matriculated in the fall of 1990, the Master of Architecture program at Parsons School of Design 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 Department of Architecture has identified and continues to pursue a series of unique goals and ambitions that takes advantage of its small size and connections with a world renowned design school located in one of the world’s greatest cities.

Working in close collaboration with the New School University and the Office of Academic Affairs at Parsons School of Design, the Department of Architecture has adopted the following Strategic Plan. This Plan is the outcome of annual Reviews with the Deans of Parsons on the department’s accomplishments as well as its future goals. Its organization
and major goals coincide with the three major goals identified in the Parsons 2001 Strategic Plan. While not formally adopted by the University, its informal approval and alignment with the Parsons Strategic Plan provides the direction for the Chair in the years ahead.

1. Expand and Strengthen Academic Programs

Increase the Size of the Master of Architecture Program

Plan

In 2001, the department made the decision to double the size of the program. After 10 years of class sizes between 10 and 13 students, it was felt that both applicant interest in our program and the importance of building a more substantial academic culture warranted increasing our admissions to class sizes of 24 students. We believe our small size, the intimate faculty-to-student ratio, and the consequent academic culture that comes from this is one of our great strengths and an important aspect of our identity. Over the years, the department has made a concerted effort to empower students to assist in the direction of their education and give them a sense of collaboration with the administration and faculty in establishing the identity of the department and program. The small studio size and open studio loft contribute to fostering exchange between students and faculty in all years. The close advising that takes place directly between students and the Director of the Graduate program, David J. Lewis, maintains clarity and informality between the administration and students. The Interface Conversations are student moderated and our publication, Scopes, is edited by student interns. The Design Workshop gives students a hands-on sense of accomplishment working in the field and, in particular, in the design and construction of their own department.

Measure

The measure of this would be made by the numbers of students enrolled.

Timeline

Double size of student body started in 2001 and is achieved by 2003.

Increase the Quality and Depth of Graduate Applicant Pool

Plan

In conjunction with the growth of the graduate program, the goal is to continue to improve the academic quality and diversity of applicants to the program and to ensure that a larger class does not result in a weaker group of students. 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.

Measure

The measure of the quality and depth of graduate applicants is made at the level of admission through an increase in the number of applicants and the quality of these applicants as determined by the evaluation of the submitted material. This includes a review of undergraduate transcripts, quality of portfolios, letters of reference, and GREs. The admissions committee is directly involved in reviewing this material. Success of recruiting measures are determined by the number of applicants.
Timeline

This has always been and will always continue to be part of the strategic plan.

Strengthen the Vital Role of Ecological Consciousness and Architectural Invention

Plan

The goal is to think 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 and to teach architects 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. This is also central to the Program Mission.

Measure

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. 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. This is an area within architectural pedagogy that is still being formed. 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.

Timeline

Initiated directly into the curriculum in 1999, to be continued for foreseeable future.

Reinforce M. Arch. Program with Additional Graduate Programs in the Department of Architecture, Interior Design and Lighting

Plan

While the M. Arch. program will not grow in the foreseeable future, the Chair of the department has instituted plans for and approval to strengthen the department's academic programs in Interior Design and Lighting in order to bring them up to the level of rigor found in the architecture program and allow more fruitful exchange between these important areas of the designed environment as a way of continuing to challenge the M. Arch. program.

Measure

The measure of success will be determined by the establishment of a Master in Interior Design and the conversion of the M.A. in Lighting to a 2-year Master of Fine Arts Degree. In addition, the measure of success of cross-program collaboration is determined at the level of curriculum, indicated by the number of students enrolled across programs and diversity of courses that allow cross-program enrollment and enrichment. The development of additional graduate programs is in concurrence with the creation of a Graduate School of Design at Parsons.
Timeline

In the fall of 2004, the 1-year Master of Lighting program will convert to a 2-year Master of Fine Arts degree which will provide more opportunities for the architecture students to pursue lighting courses or a dual-degree offering. In the fall of 2005, a Master in Interior Design will commence.

Maximize Interdisciplinary Academic Exchanges within the New School University and Parsons School of Design

Plan

In coordination with the Dean of Academic Affairs, strengthen interdisciplinary academic opportunities with other Divisions at New School University and Parsons are to be established to take advantage of the diversity of graduate programs within the New School and provide M. Arch. students increased access to the resources of the larger institution.

Measure

The measure of these exchanges are marked by the establishment of formalized interdisciplinary exchanges (such as the dual M. Arch./M.F.A.D.T. 4-year program) and the Graduate School of Design, and less-formalized relationships made by faculty and student initiatives.

Timeline

The timelines for these initiatives are set at a case-base case basis, determined as need be to take advantage of changing curricula in other programs and faculty initiatives. The D.T.–M. Arch. dual degree was initiated in 2001 with its first graduates completing in 2004. The Graduate School of Design initiative was begun in 2002 and has set a goal of developing a comprehensive series of graduate programs, covering all the major disciplines and fields taught in Parsons, between 2005 and 2007.

2. Improved Facilities

Improved Digital Technology Resources

Plan

To integrate digital technology into active use through the curriculum, and provide support for the use of individual laptops throughout the studio.

Measure

The measure of success is determined by two factors. First, the availability of hardware and software to students and faculty as determined by numerical count of computers, types of software, and accessibility. Second, an evaluation of curriculum and course output that demonstrates a critical utilization of digital technology.
Timeline

Keeping up with the latest technology is an ongoing process. Current goals include 2004 goal to have 100 percent laptop use by students at their desks; 2004-2005 goal for CNC machine.

Expand Studio Spaces and Support Facilities

Plan

As the program has doubled in size, a similar increase in facility space needs to be addressed by providing expanded space for studios, additional classrooms, faculty offices, and support spaces (shop, computer lab, and archive).

Measure

The measure of this is made by the physical size and quality of the facilities and renovations to existing spaces. Currently the facilities are the same square footage size as of 1998, with substantial renovations made to both floors. However, the University is examining the possibility of adding further square-footage of working and office space on the roof of 55 East 12th and the School is examining possible relocation of the Fine Arts program.

Timeline

Depending on real estate markets, internal space allocations, and University Financial Goals.

3. Increase Financial Resources for Targeted Investments and Enhanced Public Image

Parsons School of Design recently established an Office of Development and Public Relations. In a very short period of time, it has proven invaluable in raising funding for the Institution and generally promoting its programs. To that end, we have provided an “Opportunities for Investment” document to the Deans that identify our needs and hopes for additional funding in support of our Strategic Plan. These opportunities are listed here as part of the Strategic Plan.

Note: The timeline for these plans is being determined by the Office of Development and Public Relations in coordination with the Department Chair. The measures are targets recommended by the Chair of the Department to the Office of Development.

Secure Funding for the Design Workshop

Plan

The Design Workshop is one of the few urban design-build programs in the country. Each year, funding needs to be acquired for supporting the Design Build Workshop in order to ensure its continued success and to relieve the Director and Chair from the time of the annual search for funding. This will require additional fundraising, and expanded relations with outside industry professionals. Students view this program as an important aspect of their education and its future must be sustained. Equipment costs also include a more substantial model and tool shop (with CNC capability).
Measure

Annually: $100,000 to provide support.

Public Programs: Lectures, Exhibitions, and Publications

Plan

As mentioned above, our public programs have been instrumental over the past few years in developing student life and the identity of the program. Four new public programs have commenced since the last NAAB visit: Interface, the Glass Corner Exhibition and Lecture Series, the Kallil Endowment, and Scopes. The plan is to continue to support these critical public initiatives.

Measure

Annually: $25,000, Endowment: $500,000.

Faculty and Visiting Faculty Initiatives

Plan

Faculty Development is important. While the graduate program has the extraordinary and fortunate ability to draw from the large pool of talented architects in New York City, we would like to further develop a Visiting Faculty Position that exposes students to international professionals or practitioners working in other regions of the United States. There is a tremendous interest in the European community and the West Coast to come to New York (and, by reputation, Parsons) to teach our students for a semester. An annually funded position or endowed “Chair” of this sort would be an impressive credential for us.

Measure

Annually: $35,000, Endowment: $700,000.

Sustainable Initiatives in Design and Technology

Plan

Because of its specialized and developing nature within current architectural thinking, sustainable pedagogy is costly and complicated to integrate into the curriculum without disrupting the strong programs in place. Additional support, particularly in a matching grant is sought.

Measure

Annually: $160,000, Endowment: $1,500,000. A grant of $300,000 from the Michael Kallil Foundation needs to he matched.
Appendix B:  The Visiting Team

Team Chair, Representing the ACSA
Georgia Bizios, FAIA
North Carolina State University
School of Design, Department of Architecture
North Carolina State University
Box 7701
Raleigh, NC  27695-7701
(919) 515-8339
(919) 515-7330 fax
gorgia_bizios@ncsu.edu

Representing the AIA
Daniel I. Vieyra, Ph.D., AIA
Professor of Architecture
School of Architecture and Environmental Design
Kent State University
200 Taylor Hall
Kent, OH  44242-0001
(330) 972-2917 office
(216) 751-8288 home
(330) 672-3809 fax

Representing the AIAS
Mischa Schlemmer
Director, Northeast Quadrant
(Ryerson University)
603 Parliament Street
Toronto, Ontario M4X 1P9
Canada
(416) 971-0263 mobile
mschlemm@ryerson.ca
mischaschlemmer@hotmail.com

Representing the NCARB
Stephan A. Pappas, AIA
Pappas & Pappas Architects
2617 E. Lincolnway, Suite A
Cheyenne, WY  82001-5671
(307) 637-5227
(307) 638-1461 fax
spappas@pappasarchitects.com

Observer
Walter Chatham
Walter Chatham Architects
580 Broadway, #1001
New York, NY  10012-3295
(212) 925-2202
wfchatham@aol.com
### Appendix C: The Visit Agenda

<table>
<thead>
<tr>
<th>Activity</th>
<th>Participants</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday, February 28</td>
<td>Team arrival and introductions</td>
<td>Team, observer</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Team dinner</td>
<td>Team, observer</td>
</tr>
<tr>
<td><strong>Sunday, February 29</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 a.m.–9:00 a.m.</td>
<td>Team breakfast</td>
<td>Team, observer</td>
</tr>
<tr>
<td>9:15 a.m.–9:30 a.m.</td>
<td>Introduction by program directors to the Team Room</td>
<td>Team, observer, Program Directors Peter Wheelwright and David J. Lewis</td>
</tr>
<tr>
<td>9:30 a.m.–12:00 p.m.</td>
<td>Team review of APR; visit agenda; assignments; initial review of exhibits and records in the Team Room</td>
<td>Team, observer</td>
</tr>
<tr>
<td>12:30 p.m.–2:00 p.m.</td>
<td>Lunch with Chair and department directors</td>
<td>Team, observer, Peter Wheelwright, David J. Lewis, Shashi Caan, Natalie Fizer, Joanna Merwood, and JoAnne Lindsley</td>
</tr>
<tr>
<td>2:00 p.m.–4:00 p.m.</td>
<td>Tour of facilities: 25 E. 13th, Knowledge Union, 2 W. 13th (KU, Library, 2 W.13th, Gallery)</td>
<td>Team, observer</td>
</tr>
<tr>
<td>4:00 p.m.–5:00 p.m.</td>
<td>Entrance meeting with the faculty</td>
<td>Team, observer, M. Arch. faculty</td>
</tr>
<tr>
<td>5:00 p.m.–7:00 p.m.</td>
<td>Continued review of exhibitions and records in the Team Room</td>
<td>Team, observer</td>
</tr>
<tr>
<td>7:30 p.m.</td>
<td>Team dinner and debriefing</td>
<td>Team, observer</td>
</tr>
<tr>
<td><strong>Monday, March 1</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00 a.m.–9:00 a.m.</td>
<td>Team breakfast with program heads</td>
<td>Team, observer, Peter Wheelwright, David J. Lewis</td>
</tr>
<tr>
<td>9:15 a.m.–9:45 a.m.</td>
<td>Welcome by Dean Randy Swearer and Senior Associate Dean for Academic Affairs Clive Dilon</td>
<td>Team, observer, Dean Swearer and Senior Associate Dean for Academic Affairs Dilnot</td>
</tr>
<tr>
<td>9:45 a.m.–10:45 a.m.</td>
<td>Meeting with provosts</td>
<td>Team, observer, Provost Arjun Appadurai and Deputy Provost Jackson Kyle</td>
</tr>
<tr>
<td>10:45 a.m.–11:45 a.m.</td>
<td>Meeting with the Parsons administration</td>
<td>Team, observer, Dean Swearer, Senior Associate Dean for Academic Affairs Dilon, Vice Dean Lesley Daidman, and Director for Budget and Planning James</td>
</tr>
<tr>
<td>Time</td>
<td>Activity</td>
<td>Delmore</td>
</tr>
<tr>
<td>-------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>----------------------------------------------</td>
</tr>
<tr>
<td>11:45 a.m.–12:30 p.m.</td>
<td>Continued review of exhibitions and records</td>
<td>Team, observer</td>
</tr>
<tr>
<td>12:30 p.m.–2:00 p.m.</td>
<td>Team lunch with selected faculty members</td>
<td>Team, observer, faculty</td>
</tr>
<tr>
<td>2:00 p.m.–4:30 p.m.</td>
<td>Team observation of Design Studios and continued review of work</td>
<td>Team, observer, students, faculty</td>
</tr>
<tr>
<td>4:30 p.m.–5:30 p.m.</td>
<td>Meeting with M. Arch. students</td>
<td>Team, observer, students</td>
</tr>
<tr>
<td>5:30 p.m.–6:30 p.m.</td>
<td>Meeting with the Advisory Board</td>
<td>Team, observer, Department Advisory Board</td>
</tr>
<tr>
<td>6:30 p.m.–8:30 p.m.</td>
<td>Reception with practitioners, alumni/ae, faculty, administrators</td>
<td>Team, observer, faculty, alumni/ae,</td>
</tr>
<tr>
<td>8:00 p.m.–10:00 p.m.</td>
<td>Team dinner and meeting in Team Room</td>
<td>Team, observer</td>
</tr>
</tbody>
</table>

**Tuesday, March 2**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Delmore</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30 a.m.–8:00 a.m.</td>
<td>Team breakfast</td>
<td>Team, observer</td>
<td>Team Room</td>
</tr>
<tr>
<td>8:00 a.m.–11:30 a.m.</td>
<td>Visit of classes, review of student work</td>
<td>Team, observer</td>
<td>Team Room</td>
</tr>
<tr>
<td>11:30 a.m.–1:00 p.m.</td>
<td>Visit to Design Workshop Projects, Williamsburg, NY</td>
<td>Team, observer, students</td>
<td>Meet in Team Room, Students will lead tour to site</td>
</tr>
<tr>
<td>1:00 p.m.–2:00 p.m.</td>
<td>Team Lunch with Students</td>
<td>Team, observer, students</td>
<td>Team Room (catered)</td>
</tr>
<tr>
<td>2:00 p.m.–2:45 p.m.</td>
<td>Meeting with Design Studio Faculty</td>
<td>Team, observer, Design Studio Faculty</td>
<td>Team Room</td>
</tr>
<tr>
<td>3:00 p.m.–3:45 p.m.</td>
<td>Meeting with Technology Faculty</td>
<td>Team, observer, Technology Faculty</td>
<td>Team Room</td>
</tr>
<tr>
<td>4:00 p.m.–4:45 p.m.</td>
<td>Meeting with History/Theory+Professional Practice Faculty</td>
<td>Some team members, observer, history/theory and professional practice faculty</td>
<td>Team Room</td>
</tr>
<tr>
<td>5:00 p.m.–8:00 p.m.</td>
<td>Complete review of exhibitions and records Accreditation deliberation and writing of the VTR</td>
<td>Team, observer</td>
<td>Team Room</td>
</tr>
<tr>
<td>8:00 p.m.–9:30 p.m.</td>
<td>Team dinner</td>
<td>Team, observer</td>
<td></td>
</tr>
</tbody>
</table>

**Wednesday, March 3**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Delmore</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:00 a.m.–9:00 a.m.</td>
<td>Team breakfast with chair and director</td>
<td>Team, observer, Program Directors Wheelwright and Lewis</td>
<td>Department Office, 25 East 13th Street, 2nd floor (catered)</td>
</tr>
<tr>
<td>9:00 a.m.–10:00 a.m.</td>
<td>Meeting with deans</td>
<td>Team, observer, Dean Swearer, and Senior Associate Dean for Academic Affairs Dilnot</td>
<td>Dean's Conference Room, 66 5th Ave., 6th floor</td>
</tr>
<tr>
<td>10:00 a.m.–11:00 a.m.</td>
<td>Meeting with provost</td>
<td>Team, observer, Provost Appadurai, Deputy Provost Kyle</td>
<td>Provost's Office, 66 West 12th Street, 8th floor</td>
</tr>
<tr>
<td>11:30 a.m.–12:30 p.m.</td>
<td>School-wide meeting with</td>
<td>Team, observer</td>
<td>Team Room</td>
</tr>
</tbody>
</table>
### Parsons School of Design
Visiting Team Report
February 28–March 3, 2004

<table>
<thead>
<tr>
<th>Time</th>
<th>Faculty and Students</th>
<th>Faculty, Students</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 p.m.</td>
<td>Farewells to the chair and directors</td>
<td>Team, observer, Program Directors Wheelwright and Lewis</td>
<td>Department Offices, 2nd floor</td>
</tr>
</tbody>
</table>
IV. Report Signatures

Respectfully submitted,

Georgia Bizios, FAIA  
Team Chair  
Representing the ACSA

Daniel L. Vieyra, Ph.D., AIA  
Team member  
Representing the AIA

Mischa Schlemmer  
Team member  
Representing the AIAS

Stephen A. Pappas, AIA  
Team member  
Representing the NCARB

Walter Chatham, FAIA  
Team member  
Observer
4.6 ANNUAL REPORTS
Section One:
Checklist of required elements

1. Statistical Report Included Not Included
2. Response to deficiencies identified in the most recent VTR Included Not Included
3. Causes of Concern Included Not Included
4. Changes in the accredited program Included Not Included

Section Two (A):
Assessment of response to deficiencies

Condition 5: Human Resources
This Condition is clearly still not met. With the exception for minor administrative changes, the “core” faculty (remains the same since the VTR) continues to be part-time, on yearly contracts, which creates a vulnerability and uncertainty that is not healthy for the program. Further progress is needed to adequately resolve this deficiency.

Condition 6: Human Resources Development
This condition is still not been met. The program has presented no evidence of a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program. The program must present evidence of a clear policy regarding human resource development opportunities; a listing of guest lecturers and visiting critics brought to the program or proposed for the program; description of student support services, including academic and personal advising, career guidance, evaluation of progress, and internship placement. The program must present evidence of a clear policy regarding the facilitation of student opportunities to participate in field trips and other off-campus activities; opportunities for students to participate in student professional societies, honor societies, and other campus-wide student activities. The program must present evidence that clearly describes policies, procedures and criteria for appointment, promotion and tenure, and for accessing faculty development opportunities. Finally, the program must present evidence to facilitate faculty research, scholarship, and creative activities since the previous site visit, including the granting of sabbatical leaves and unpaid leaves of absence, opportunities for the acquisition of new skills and knowledge, and support of attendance at professional meetings.

Criterion
No deficiencies were reported.

Section Two (B):
Assessment of response to causes of concern

Condition 2: Program Self-Assessment
Continue reporting on the assessment of the program’s reexamination of self-assessment practices, in an effort to develop a more formal process which will address the Visiting Team’s cause for concern.

† Although an area may be marked “satisfied, no further reporting required,” the next visiting team may include in its report its own assessment of the program’s response to the deficiency.
Condition 7: Physical Resources
Continue reporting on the assessment of the program’s efforts address the VTR’s concerns that the lack of adequate space is a critical issue that continues to affect teaching and learning in a negative way.

Condition 9: Financial Resources
Continue reporting on the program’s progress to secure increased financial resources for financial aid programs that will attract good students; provide technical support for the computer facilities in the studios; purchase better computer systems and hardware; facilitate longer hours to access the studios; and purchase enhanced shop equipment.

Section Three:
Changes to the accredited program

Outside the name change and administrative personnel changes, no changes to the accredited were reported.

† Although an area may be marked “satisfied, no further reporting required,” the next visiting team may include in its report its own assessment of the program’s response to the deficiency.
NAAB RESPONSE TO PARSONS THE NEW SCHOOL OF DESIGN
2007 ANNUAL REPORT

Rec’d Date: 6/7/2007
Date of Visit: N/A

Section One:
Checklist of required elements

1. Statistical Report   \ Included   Not Included
2a. Response to deficiencies identified in the most recent VTR   \ Included   Not Included
2b. Causes of Concern   \ Included   Not Included
3. Changes in the accredited program   \ Included   Not Included

Section Two (A):
Assessment of response to deficiencies

Condition 5: Human Resources.
Satisfied, no further reporting required.\(^1\)

Condition 6: Human Resource Development
Satisfied, no further reporting required.\(^2\)

Section Two (B):
Assessment of response to causes of concern

Program Self-Assessment
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. However, this matter is likely to be of interest to the 2010 visiting team and the program is encouraged to address this issue thoroughly in its next Architecture Program Report.

Physical Resources
While the program has clearly made an effort to address this cause for concern, it is necessary to continue to reporting on these developments.

Financial Resources
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 on 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.

Section Three:
Changes to the accredited program

The reporting of new administrative appointments is helpful to the NAAB’s understanding of the long-term growth and development of the program.

\(^1\) Although an area may be marked “satisfied, no further reporting required,” the next visiting team may include in its report its own assessment of the program’s response to the deficiency.

\(^2\) Ibid.
Although an area may be marked “satisfied, no further reporting required,” the next visiting team may include in its report its own assessment of the program’s response to the deficiency.
### STUDENT DATA

For Accredited Programs Only

<table>
<thead>
<tr>
<th>Category</th>
<th>M.Arch</th>
<th>M.Arch</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PostPreProf</td>
<td>PostNonProf</td>
</tr>
<tr>
<td>Full-Time Students</td>
<td>32</td>
<td>31</td>
</tr>
<tr>
<td>Part-Time Students</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>FTE Students</td>
<td>32</td>
<td>31</td>
</tr>
<tr>
<td>Arch Design Studio Students</td>
<td>32</td>
<td>31</td>
</tr>
<tr>
<td>Students Working Part-Time</td>
<td>14</td>
<td>16</td>
</tr>
<tr>
<td>Outside Stud. Serv. By Dept.</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>African-American Students</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Native American Students*</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian/Pacific Isle Students</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Hispanic Origin Students</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>Women Students</td>
<td>16</td>
<td>18</td>
</tr>
<tr>
<td>Foreign Students</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Total Degrees Awarded</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Grad. Fin. Estab. No. Yrs.</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Degrees Awarded Women</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Degrees Awarded Afri-Amer</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Degrees Awarded Amer. Ind.</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Degrees Awarded As/Pac. Isl.</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Degrees Awarded Hispanics</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Min Req. SAT/ACT/GRE Score</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>Number of Applicants</td>
<td>86</td>
<td>158</td>
</tr>
<tr>
<td>Number Accepted</td>
<td>38</td>
<td>68</td>
</tr>
<tr>
<td>Enrollment Target/Goal</td>
<td>35</td>
<td>35</td>
</tr>
<tr>
<td>Student Studio/Faculty Ratio</td>
<td>10:01</td>
<td>10:01</td>
</tr>
</tbody>
</table>

*Includes Eskimos and Aleuts
**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M.Arch degree.
***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

### FACILITY/RESOURCE DATA

<table>
<thead>
<tr>
<th>Category</th>
<th>Value</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental Library LCNA or 720-729 Collection</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Total Architecture Collection in Departmental Library</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td>University Library LCNA or 720-729 Collection</td>
<td>8,878</td>
<td></td>
</tr>
<tr>
<td>Total Architecture Collection in University Library</td>
<td>57,838</td>
<td></td>
</tr>
<tr>
<td>Departmental Library Architecture Slides</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>University Library Architecture Slides</td>
<td>25,000</td>
<td></td>
</tr>
<tr>
<td>Departmental Library Architecture Videos</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Staff in Dept. Library</td>
<td>16.0 FTE</td>
<td></td>
</tr>
<tr>
<td>Number of Computer Stations</td>
<td>121</td>
<td></td>
</tr>
</tbody>
</table>

Total of:
- Department Computer Lab: 30
- Academic Computing: 72
- Center and Library: 19

Amount Spent on Information Technology: $33,308.00
Annual Budget for Library Resources: $14,880
Per-Capita Financial Support Received from University: $9,955.30

Total amount for the entire department for four programs:
- $2,067,900.00
Total amount for M.Arch and BFA Arch:
- $1,314,100.00
Total per capita for M.Arch (63), BFA Arch Juniors and Seniors (half of Sophomores (21) determined by dividing number of students M.Arch and BFA Arch budget:
- $9,955.30

Private Outside Monies Received by Source

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Area (Net. Sq. ft.)</td>
<td>8,700</td>
</tr>
<tr>
<td>Total Area (Gross Sq. ft.)</td>
<td>16,320</td>
</tr>
</tbody>
</table>

Total of:
- Kaitif Foundation (Endowment) $14,560.00
- Wilsonart $6,000.00
- Carolines on Broadway $500.00
- Salvatore La Rosa $6,000.00
- Elise Jaffe and Jeffrey Brown $2,500.00
- Nuckolls Grant $12,000.00
NSU students have access to the collections from the Raymond Fogelman Library and member libraries of Research Library Association of Southern Manhattan (NYU, NSU, Cooper, NYSID). Additionally, students can gain access to the Avery Library at Columbia (and other NYC libraries) with an approved access pass (Metro Card) issued by a NSU librarian. Titles included:

Cooper Union: 15,244
NY School of Interior Design: 1,951
Avery: 219,000
### FULL-TIME FACULTY SALARIES

<table>
<thead>
<tr>
<th>Position</th>
<th>Number</th>
<th>Minimum</th>
<th>Average</th>
<th>Maximum</th>
<th>Univ. Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FACULTY DATA

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
<th>Minimum</th>
<th>Average</th>
<th>Maximum</th>
<th>Univ. Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Faculty</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-Time Faculty</td>
<td>47</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full-time Equivalent (FTE) Faculty</td>
<td>17.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenured Faculty</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenure-Track Positions</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenure-Track Positions</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Engaged in Service to Comm.</td>
<td>8</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Engaged in Service to Univ.</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty who are U.S. Licensed Registered</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty who are U.S. Licensed Registered</td>
<td>0</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practicing Architects</td>
<td>37</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T.E. Graduate TAs</td>
<td>1.5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T.F. Faculty Avg. Contact Hrs/Wk</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T.F. Faculty Avg. Contact Hrs/Wk</td>
<td>12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FT Faculty Avg. Contact Hrs/Wk</td>
<td>4.5</td>
<td>(studio)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### NO. FULL-TIME FACULTY CREDENTIALS

<table>
<thead>
<tr>
<th>Degree</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D.</td>
<td>1</td>
</tr>
<tr>
<td>D.Arch</td>
<td></td>
</tr>
<tr>
<td>M.A. or S.</td>
<td>1</td>
</tr>
<tr>
<td>Prof. M. Arch</td>
<td>2</td>
</tr>
<tr>
<td>B. Arch</td>
<td>1</td>
</tr>
<tr>
<td>Post Prof. Masters</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td></td>
</tr>
</tbody>
</table>

### Tenured/Prof/Assoc Assist.

<table>
<thead>
<tr>
<th>FT</th>
<th>PT</th>
<th>Tenured/Prof/Assoc Assist</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>0</td>
<td>NA</td>
</tr>
</tbody>
</table>

*Includes Eskimos and Aleuts

*Please note that Parsons faculty are non-ranked and non-tenured.

**Prorated share of departmental budget. Figures only include department budgets covering the following: administrative & staff, full & part-time faculty, technicians & maintenance wages, student wages, miscellaneous employment, staff benefits, supplies & equipment, and printing, travel and entertainment, postage & mail services, telephone equipment & usage, duplicating, design critics and lecturers, and departmental hardware and software.

Figures exclude the following areas, which are budgeted centrally at Parsons or at the University level: Parsons Administration, Student Services, Registration and Registrar, Financial Aid Services, Technology Initiatives, Libraries, Bursar, Facilities, Buildings & Maintenance, Mail Room, Computer Labs, Development, Admissions, Career Services, Accounting, Administrative Services, Human Resources, the Health Center, Food Services, and University Financial Services.
## 2005 NAAB STATISTICAL REPORT

**SCHOOL:** Parsons The New School for Design  
**Completed by:** David J. Lewis

**ACSA REGION:** EC NE SE SW WC W (circle one)

**PUBLIC or PRIVATE** (circle one)

### STUDENT DATA

<table>
<thead>
<tr>
<th></th>
<th>For Accredited Programs Only</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4 Year</td>
</tr>
<tr>
<td>Full-Time Students</td>
<td></td>
</tr>
<tr>
<td>Part-Time Students</td>
<td></td>
</tr>
<tr>
<td>FTE Students</td>
<td></td>
</tr>
<tr>
<td>Arch Design Studio Students</td>
<td></td>
</tr>
<tr>
<td>Students Working Part-Time</td>
<td></td>
</tr>
<tr>
<td>Outside Stud. Serv. by Dept.</td>
<td></td>
</tr>
<tr>
<td>African-American Students</td>
<td></td>
</tr>
<tr>
<td>Native American Students*</td>
<td></td>
</tr>
<tr>
<td>Asian/Pacific Isle Students</td>
<td></td>
</tr>
<tr>
<td>Hispanic Origin Students</td>
<td></td>
</tr>
<tr>
<td>Women Students</td>
<td></td>
</tr>
<tr>
<td>Foreign Students</td>
<td></td>
</tr>
<tr>
<td>Total Degrees Awarded</td>
<td></td>
</tr>
<tr>
<td>Grads, Fin. Estab. No Yrs.</td>
<td></td>
</tr>
<tr>
<td>Degrees Awarded Women</td>
<td></td>
</tr>
<tr>
<td>Degrees Awarded Amer. Ind.</td>
<td></td>
</tr>
<tr>
<td>Degrees Awarded Asia/Pac. Isl.</td>
<td></td>
</tr>
<tr>
<td>Degrees Awarded Hispanics</td>
<td></td>
</tr>
<tr>
<td>Min Req. SAT/ACT/GRE Score</td>
<td></td>
</tr>
<tr>
<td>Number of Applicants</td>
<td></td>
</tr>
<tr>
<td>Number Accepted</td>
<td></td>
</tr>
<tr>
<td>Enrollment Target/Goal</td>
<td></td>
</tr>
<tr>
<td>Student Studio/Faculty Ratio</td>
<td></td>
</tr>
</tbody>
</table>

*Include Eskimos and Aleuts  
**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.  
***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

### FACILITY/RESOURCE DATA

- **Departmental Library LCNA or 720-729 Collection:** 0
- **Total Architecture Collection in Departmental Library:** NA
- **University Library LCNA or 720-729 Collection:** 8,900
- **Total Architecture Collection in University Library:** 58,000
- **Departmental Library Architecture Slides:** 0
- **University Library Architecture Slides:** 25,000
- **Departmental Library Architecture Videos:** 0
- **Staff in Dept. Library:** 16.0 FTE
- **Number of Computer Stations:** 129

### Student Studio/Faculty Ratio

- **Number of applicants:** 112
- **Number accepted:** 36
- **Enrollment Target/Goal:** 35
- **Student Studio/Faculty Ratio:** 10:01

**Amount Spent on Information Technology:** $225,000.00 (significantly higher than last year due to equipment replacement, new laser cutter, lab & personnel changes)

**Annual Budget for Library Resources:** $25,000.00

### Per-Capita Financial Support Received from University

**$10,765.68**

### Private Outside Monies Received by Source

**$63,268.06**

**04-05 Contributions**

<table>
<thead>
<tr>
<th>Contribution</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nudolls</td>
<td>$4,000.00</td>
</tr>
<tr>
<td>Edison Price Lighting</td>
<td>$3,000.00</td>
</tr>
<tr>
<td>Lutron</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>Perkins and Will</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>Sal La Rosa</td>
<td>$6,000.00</td>
</tr>
<tr>
<td>Kall</td>
<td>$15,268.06</td>
</tr>
<tr>
<td>SOM</td>
<td>$5,000.00</td>
</tr>
<tr>
<td>Vornado Realty</td>
<td>$25,000.00</td>
</tr>
<tr>
<td>Washington U</td>
<td>$3,000.00</td>
</tr>
</tbody>
</table>

**Total per capita for M.Arch (70), BFA Arch (60): 70,605.00**

### Studio Area (Net Sq. ft.)

**8,700**

### Total Area (Gross Sq. ft.)

**16,320**

**SCHOOL:** Parsons The New School for Design  
**Completed by:** David J. Lewis

### FULL-TIME FACULTY SALARIES

<table>
<thead>
<tr>
<th></th>
<th>Number</th>
<th>Minimum</th>
<th>Average</th>
<th>Maximum</th>
<th>Univ. Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FACULTY DATA

**Department Total**

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Faculty</td>
<td>4</td>
</tr>
<tr>
<td>Part-Time Faculty</td>
<td>49</td>
</tr>
<tr>
<td>Full-time Equivalent (FTE) Faculty</td>
<td>18.5</td>
</tr>
<tr>
<td>Tenured Faculty</td>
<td>NA</td>
</tr>
<tr>
<td>Tenure-Track Positions</td>
<td>NA</td>
</tr>
<tr>
<td>FTE Administrative Positions</td>
<td>1.5</td>
</tr>
<tr>
<td>Faculty Engaged in Service to Comm.</td>
<td>12</td>
</tr>
</tbody>
</table>

### NO. FULL-TIME FACULTY CREDENTIALS

<table>
<thead>
<tr>
<th>Degree</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D.</td>
<td>1</td>
</tr>
<tr>
<td>D. Arch</td>
<td></td>
</tr>
<tr>
<td>M.A. or S.</td>
<td>1</td>
</tr>
<tr>
<td>Prof. M. Arch</td>
<td>2</td>
</tr>
<tr>
<td>B. Arch</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>FT Faculty</td>
</tr>
<tr>
<td>--------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>African-American Faculty</td>
<td>2</td>
</tr>
<tr>
<td>Native American Faculty*</td>
<td>NA</td>
</tr>
<tr>
<td>Asian/Pacific Island Faculty</td>
<td>4</td>
</tr>
<tr>
<td>Hispanic Origin Faculty</td>
<td>1</td>
</tr>
<tr>
<td>Women Faculty</td>
<td>2</td>
</tr>
</tbody>
</table>

*Include Eskimos and Aleuts

August 2005
### 2006 NAAB STATISTICAL REPORT

**SCHOOL:** Parsons The New School for Design  
Completed by: David J. Lewis

**ACSA REGION:** EC NE SE SW WC W (circle one)

**PUBLIC or PRIVATE** (circle one)

### STUDENT DATA

<table>
<thead>
<tr>
<th>4 Year Full-Time Students</th>
<th>B.Arch PreProf Five-Year</th>
<th>B.Arch PreProf Five-Year</th>
<th>B.Arch PostNonProf Five-Year</th>
<th>M.Arch PreProf Five-Year</th>
<th>M.Arch PostNonProf Five-Year</th>
<th>M.Arch PostNonProf Five-Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>25</td>
<td>43</td>
<td>0</td>
<td>0</td>
<td>24</td>
<td>21</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>14</td>
<td>NA</td>
<td>1</td>
<td>0</td>
<td>5</td>
<td>1</td>
<td>13</td>
<td>2</td>
<td>9</td>
<td>12</td>
</tr>
</tbody>
</table>

**Note:** Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.

### FACILITY/RESOURCE DATA

- **Departmental Library LCNA or 720-729 Collection:** 0
- **University Library LCNA or 720-729 Collection:** 8,900
- **Total Architecture Collection in Departmental Library:** NA
- **Total Architecture Collection in University Library:** 58,000
- **Departmental Library Architecture Slides:** 28,000
- **University Library Architecture Slides:** 25,000
- **Departmental Library Architecture Videos:** 0
- **Staff in Dept. Library:** 16.0 FTE
- **Number of Computer Stations:** 560

- **Total amount for the entire department for four programs:** $2,506,670.00
- **Total Amount for M.Arch and BFA Arch:** $1,597,330.00
- **Per capita for M.Arch (70), BFA Arch (60):** $63,268.06

- **Per-Capita Financial Support Received from University:** $11,091.48
- **Total amount for Information Technology:** $36,625.00
- **Annual Budget for Library Resources:** $23,000.00

### Private Outside Monies Received by Source

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>IESociety</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>SOM</td>
<td>$5,000.00</td>
</tr>
<tr>
<td>Sal La Rosa</td>
<td>$5,000.00</td>
</tr>
<tr>
<td>Becker &amp; Beckar</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>VNU-A/L</td>
<td>$750.00</td>
</tr>
<tr>
<td>Washington U</td>
<td>$3,000.00</td>
</tr>
<tr>
<td>Edison Price Lighting</td>
<td>$500.00</td>
</tr>
<tr>
<td>Washington U</td>
<td>$3,000.00</td>
</tr>
</tbody>
</table>

### Studio Area

- **Studio Area (Net Sq. ft.):** 8,700
- **Total Area (Gross Sq. ft.):** 16,320
### FULL-TIME FACULTY SALARIES

<table>
<thead>
<tr>
<th>Position</th>
<th>Number</th>
<th>Minimum</th>
<th>Average</th>
<th>Maximum</th>
<th>Univ. Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Associate Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instructor</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### FACULTY DATA

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
<th>Minimum</th>
<th>Average</th>
<th>Maximum</th>
<th>Univ. Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Faculty</td>
<td>6</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Part-Time Faculty</td>
<td>54</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Full-time Equivalent (FTE) Faculty</td>
<td>18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenured Faculty</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tenure-Track Positions</td>
<td>NA</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FTE Administrative Positions</td>
<td>2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Engaged in Service to Comm.</td>
<td>14</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Faculty Engaged in Service to Univ.</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FT Faculty who are U.S. Licensed Registered Architects</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PT Faculty who are U.S. Licensed Registered Architects</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Practicing Architects</td>
<td>42</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FTE Graduate TAs</td>
<td>9</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FT Faculty Avg. Contact Hrs/Wk</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PT Faculty Avg. Contact Hrs/Wk</td>
<td>15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### NO. FULL-TIME FACULTY CREDENTIALS

<table>
<thead>
<tr>
<th>Credential</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ph.D.</td>
<td>1</td>
</tr>
<tr>
<td>D. Arch</td>
<td>1</td>
</tr>
<tr>
<td>M.A. or S.</td>
<td>1</td>
</tr>
<tr>
<td>Prof. M. Arch</td>
<td>2</td>
</tr>
<tr>
<td>B. Arch</td>
<td>1</td>
</tr>
<tr>
<td>Post Prof. Masters</td>
<td>1</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
</tr>
</tbody>
</table>

### FT Faculty who are U.S. Licensed Registered Architects

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

### Practicing Architects

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
</tr>
</tbody>
</table>

### FT Faculty Avg. Contact Hrs/Wk

- Studio: 12
- Seminar: 4.5

### FT Faculty who are U.S. Licensed Registered Architects

- 1

### PT Faculty who are U.S. Licensed Registered Architects

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>42</td>
</tr>
</tbody>
</table>

### African-American Faculty

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
</tbody>
</table>

### Native American Faculty

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>NA</td>
</tr>
</tbody>
</table>

### Asian/Pacific Island Faculty

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
</tr>
</tbody>
</table>

### Hispanic Origin Faculty

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
</tbody>
</table>

### Women Faculty

<table>
<thead>
<tr>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
</tr>
<tr>
<td>18</td>
</tr>
</tbody>
</table>

*Include Eskimos and Aleuts

June 1, 2006
### 2007 NAAB STATISTICAL REPORT

**SCHOOL:** Parsons The New School for Design  
**Completed by:** David J. Lewis

**ACSA REGION:** EC NE SE SW WC W (circle one)

**PUBLIC or PRIVATE** (circle one)

### STUDENT DATA

<table>
<thead>
<tr>
<th>For Accredited Programs Only</th>
<th>4 Year</th>
<th>B.Arch</th>
<th>B.Arch</th>
<th>B.Arch</th>
<th>M.Arch</th>
<th>M.Arch</th>
<th>M.Arch</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Full-Time Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>22</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td><strong>Part-Time Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>FTE Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>22</td>
<td>45</td>
<td></td>
</tr>
<tr>
<td><strong>Arch Design Studio Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Students Working Part-Time</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>16</td>
<td>30</td>
<td></td>
</tr>
<tr>
<td><strong>Outside Stud. Serv. by Dept.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td><strong>African-American Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Native American Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Asian/Pacific Isle Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td><strong>Hispanic Origin Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Women Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>14</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>Foreign Students</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>Total Degrees Awarded</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>Grads. Fin. Estab. No. Yrs.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td><strong>Degrees Awarded Women</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td><strong>Degrees Awarded Afri-Amer</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Degrees Awarded Amer. Ind.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Degrees Awarded Asi/Pac. Isl.</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>3</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td><strong>Degrees Awarded Hispanics</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td><strong>Min Req. SAT/ACT/GRE Score</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>NA</td>
<td>NA</td>
<td></td>
</tr>
<tr>
<td><strong>Number of Applicants</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>124</td>
<td>176</td>
<td></td>
</tr>
<tr>
<td><strong>Number Accepted</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>48</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td><strong>Enrollment Target/Goal</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>35</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td><strong>Student Studio/Faculty Ratio</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>10.01</td>
<td>10.01</td>
<td></td>
</tr>
</tbody>
</table>

*Include Eskimos and Aleuts  
**Includes four-year program component of 4+1 yrs. B.Arch degree and 4+2 yrs. M. Arch degree.  
***Non-Professional: baccalaureate degree that is not part of an accredited professional program.

### FACILITY/RESOURCE DATA

| Departmental Library LCNA or 720-729 Collection | 0    |
| University Library LCNA or 720-729 Collection | 8,900|
| Total Architecture Collection in University Library | 58,000|
| Departmental Library Architecture Slides | 0    |
| University Library Architecture Slides | 25,000|
| Departmental Library Architecture Videos | 0    |
| Staff in Dept. Library | 16.0FTE |
| Number of Computer Stations | 560   |
| Amount Spent on Information Technology | $36,625.00 |
| Annual Budget for Library Resources | $23,000.00 |

Per-Capita Financial Support Received from University | $11,091.48 |

Total amount for the entire department for four programs: $2,506,670.00  
Total Amount for M.Arch and BFA Arch: $1,597,330.00  
Total per capita for M.Arch (70), BFA Arch (60)  

Private Outside Monies Received by Source | $58,250  
**06-07 Contributions**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hazen</td>
<td>10,000.00</td>
</tr>
<tr>
<td>Hagan</td>
<td>25,000.00</td>
</tr>
<tr>
<td>SOM</td>
<td>5,000.00</td>
</tr>
<tr>
<td>Edison Price Lighting</td>
<td>500.00</td>
</tr>
<tr>
<td>IESociety</td>
<td>1,000.00</td>
</tr>
</tbody>
</table>

Studio Area (Net Sq. ft.) | 8,700 |
Total Area (Gross Sq. ft.) | 16,320 |
### FULL-TIME FACULTY SALARIES

<table>
<thead>
<tr>
<th></th>
<th>Number</th>
<th>Minimum</th>
<th>Average</th>
<th>Maximum</th>
<th>Univ. Avg.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>NA</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>Associate Professor</td>
<td>NA</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>Assistant Professor</td>
<td>NA</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
<tr>
<td>Instructor</td>
<td>NA</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
<td>_______</td>
</tr>
</tbody>
</table>

### FACULTY DATA

<table>
<thead>
<tr>
<th>Department Total</th>
<th>Full-Time Faculty</th>
<th>Part-Time Faculty</th>
<th>Full-time Equivalent (FTE) Faculty</th>
<th>Tenured Faculty</th>
<th>Tenure-Track Positions</th>
<th>FTE Administrative Positions</th>
<th>FT Faculty who are U.S. Licensed Registered Architects</th>
<th>PT Faculty who are U.S. Licensed Registered Architects</th>
<th>Practicing Architects</th>
<th>FT Faculty Avg. Contact Hrs/Wk</th>
<th>PT Faculty Avg. Contact Hrs/Wk</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>9</td>
<td>54</td>
<td>36</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>42</td>
<td>42</td>
<td>42</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### NO. FULL-TIME FACULTY CREDENTIALS

<table>
<thead>
<tr>
<th></th>
<th>Ph.D.</th>
<th>M.A. or S.</th>
<th>Prof. M. Arch</th>
<th>B. Arch</th>
<th>Post Prof. Masters</th>
<th>Other</th>
<th>FT Faculty Avg. Contact Hrs/Wk</th>
<th>PT Faculty Avg. Contact Hrs/Wk</th>
</tr>
</thead>
<tbody>
<tr>
<td>FT Faculty who are U.S. Licensed Registered Architects</td>
<td>1</td>
<td>0</td>
<td>5</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>15</td>
<td>12 (Studio)</td>
</tr>
<tr>
<td>Practicing Architects</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>15</td>
<td>3 (Seminar)</td>
</tr>
</tbody>
</table>

### FT, PT, Tenured, Prof., Assoc., Assist.

<table>
<thead>
<tr>
<th></th>
<th>FT</th>
<th>PT</th>
<th>Tenured</th>
<th>Prof.</th>
<th>Assoc.</th>
<th>Assist</th>
</tr>
</thead>
<tbody>
<tr>
<td>African-American Faculty</td>
<td>2</td>
<td>NA</td>
<td>_______</td>
<td>______</td>
<td>_______</td>
<td>______</td>
</tr>
<tr>
<td>Native American Faculty*</td>
<td></td>
<td></td>
<td>_______</td>
<td>______</td>
<td>_______</td>
<td>______</td>
</tr>
<tr>
<td>Asian/Pacific Island Faculty</td>
<td>3</td>
<td>NA</td>
<td>_______</td>
<td>______</td>
<td>_______</td>
<td>______</td>
</tr>
<tr>
<td>Hispanic Origin Faculty</td>
<td>2</td>
<td>NA</td>
<td>_______</td>
<td>______</td>
<td>_______</td>
<td>______</td>
</tr>
<tr>
<td>Women Faculty</td>
<td>2</td>
<td>18</td>
<td>NA</td>
<td>______</td>
<td>_______</td>
<td>______</td>
</tr>
</tbody>
</table>

*Include Eskimos and Aleuts

June 7, 2007
naab_recbig Annual Report Submission
Questionnaire Detail (Edit)

Your last Review Time was 11/29/2008 1:47:40 AM.
You have reviewed 8 times
You are modifying the Annual Report Submission for Parsons The New School for Design. If this is not correct please contact NAAB immediately.

Introduction
Starting in the fall of 2008, the National Architectural Accrediting Board (NAAB) is launching a new online Annual Report Submission (ARS) system with a deadline of November 30, 2008.

Continuing accreditation/candidacy is subject to the submission of Annual Reports. They are then reviewed by the NAAB staff and a response is prepared and sent to the program.
Under certain conditions, three-year terms of accreditation may be extended to six-year terms on the basis of the material provided in Annual Reports. Conversely, if an acceptable Annual Report is not submitted to the NAAB by the following January 15 the NAAB may consider advancing the schedule for the program’s next accreditation sequence.

Part I (Annual Statistical Report) captures statistical information on the institution in which an architecture program is located and the degree program. For the purposes of the report, the definitions are taken from the glossary of terms used by the Integrated Postsecondary Education Data System (IPEDS). Much of the information requested in Part I must be consistent to the Institutional Characteristics, Completion and 12-Month Enrollment Report submitted to IPEDS in the fall by the institution. Data submitted in this section is for the previous fiscal year. An appropriate representative of the institution’s administration should verify data prepared by architecture programs.

Part II (Narrative Report) is the report in which a program responds to the most recent Visiting Team Report (VTR). The narrative must address Section 1.4 Conditions Not Met and Section 1.5 Causes of Concern of the VTR. Part II also includes a description of changes to the program that may be of interest to subsequent visiting teams or to the NAAB. In addition, this part is linked to other questions in Part I for which a narrative may be required. If a program had zero “not mets” in the most recent VTR or was “cleared of future reporting” in subsequent annual reports, no report is required in Part II.

Submission
Annual Reports are submitted through the NAAB’s Annual Report Submission system during the month of November each year. Programs visited during the previous spring or scheduled to be visited the following spring are required to submit Part I (Annual Statistical Report) only (e.g., for fall 2008, programs visited in spring 2008 or scheduled for spring 2009 only submit their statistical reports – Part I).
NAAB Response

Annual Reports are reviewed by the NAAB staff and an NAAB response is sent to the program, generally in the early spring. The NAAB administrative response to the Annual Report will identify whether additional or continued reporting is required for any of the conditions or causes of concern identified in the most recent VTR. Programs are encouraged to include these administrative responses as supplemental material in subsequent APRs.

The NAAB uses Annual Reports to maintain current information about the programs it accredits and track selected information that is relevant to compliance with the NAAB Conditions. Prior to accreditation visits or focused evaluations, visiting teams receive a summary report of program annual statistics that cover the years since the school’s last accreditation visit and an aggregate summary of data received from all accredited programs for the same period.

The statistics collected in this survey will be made available to all participating accredited and candidate schools. In order to maintain confidentiality, information may only be reported in the aggregate. Information that is available to the public will be posted on the NAAB website.

The NAAB uses the information to support accreditation activities and to provide relevant reports to other collateral organizations like The American Institute of Architects or the National Council of Architectural Registration Boards.

---

1 IPEDS is the “core postsecondary data collection program for the National Center for Education Statistics. Data are collected from all primary providers of postsecondary education in the [U.S.] in areas including enrollments, program completions, graduation rates, faculty, staff, finances, institutional prices, and student financial aid.” For more information see http://nces.ed.gov/IPEDS/

PART I - ANNUAL STATISTICAL REPORT

SECTION A. INSTITUTIONAL CHARACTERISTICS

This section captures aggregated information about the home institution for each architecture program. Wherever possible, this information should be the same as that reported by the institution to IPEDS in its most recent Institutional Characteristics, Completion and 12-month Enrollment report.

(for inclusion on the NAAB website)

<table>
<thead>
<tr>
<th>Institution Name</th>
<th>Parsons The New School for Design</th>
</tr>
</thead>
<tbody>
<tr>
<td>Academic Unit Name</td>
<td>School of Constructed Environments</td>
</tr>
<tr>
<td>Address 1</td>
<td>25 East 13th Street</td>
</tr>
<tr>
<td>City</td>
<td>New York</td>
</tr>
<tr>
<td>State</td>
<td>NY</td>
</tr>
</tbody>
</table>
Zip: 10003
Architecture Program Tel. No: 212.229.8955
Architecture Program School Fax: 212.229.8937
Architecture Program School URL: http://www.parsons.edu/sce
Email address for general inquiries: aidl@newschool.edu

In order to modify your organization information please visit the ACSA Guide site.

Private Not for profit
Doctoral/Research Universities - Extensive
Middle States Association of Colleges and Schools (MSACS)

5. Who has direct administrative responsibility for the architecture program?
   Name: David Leven
   Title: Director of Graduate Architecture
   Office Tel. No: 212 229 8955 x 3888
   Fax No: 212 229 8937
   Email Address: levend@newschool.edu

6. To whom should inquiries regarding this questionnaire to be addressed?
   Name: David Leven
   Title: Director of Graduate Architecture
   Office Tel. No: 212 229 8955 x 3888
   Fax No: 212 229 8937
   Email Address: levend@newschool.edu

7. Who is the administrator responsible for verifying data (and completing IPEDS reports) at your institution?
   Name: Charis Ng
   Title: Senior Research Analyst
   Office Tel. No: 212 229 8947 x 2359
   Fax No: 646 336 8082
   Email Address: ngc@newschool.edu
(Aggregated for the Institution; this information should be the same as that reported to IPEDS for the last fiscal year)

Total undergraduate enrollment: 6068
Total graduate enrollment: 3322
25th percentile ACT score for undergraduates: 22
75th percentile ACT score for undergraduates: 28
25th percentile SAT score for undergraduates: 990
75th percentile SAT score for undergraduates: 1240
Average GRE score for graduates enrolling in the last fiscal year: 1129

(not including specialized programs like law, medicine, business or other programs for which a specialized entrance examination is required):

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>2356</td>
<td>5301</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>171</td>
<td>616</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>115</td>
<td>222</td>
</tr>
<tr>
<td>Hispanic</td>
<td>154</td>
<td>321</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>952</td>
<td>2013</td>
</tr>
<tr>
<td>Other</td>
<td>345</td>
<td>1422</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>611</td>
<td>691</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>1391</td>
<td>2313</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>61</td>
<td>143</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>91</td>
<td>190</td>
</tr>
<tr>
<td>Hispanic</td>
<td>88</td>
<td>161</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>631</td>
<td>991</td>
</tr>
</tbody>
</table>
SECTION B. NAAB-ACCREDITED ARCHITECTURE PROGRAMS

This section captures information about the specific NAAB-accredited degree programs offered by the institution, unless otherwise noted in the instructions.

B. Arch.
M. Arch. X
D. Arch.

<table>
<thead>
<tr>
<th>Discipline</th>
<th>Degree</th>
<th>Guide Display</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other</td>
<td>M.A. Lighting Design</td>
<td>MA Lighting Design</td>
</tr>
<tr>
<td>Architecture</td>
<td>B.F.A. Architectural Design</td>
<td>BFA Arch. Design</td>
</tr>
<tr>
<td>Architecture</td>
<td>B.A. Architecture</td>
<td>BA.Arch</td>
</tr>
</tbody>
</table>

No

If yes, a report is required in PART II – Narrative Report that outlines the plans and planning for the new program.

No

If yes, a report is required in PART II – Narrative Report that outlines the plans and planning for the new program.

2 Semesters or Trimester

The program(s) in this section are dependent on your selection in Section B, Question 1.

M. Arch.: 150

The program(s) in this section are dependent on your selection in Section B, Question 1.

a. Indicate the total number of credit hours taken at your institution to earn each NAAB accredited degree offered by your institution.

M. Arch. Pre-Professional: 131
M. Arch. Non Pre-Professional: 131

b. By degree, how many of those credit hours are assigned to general education?

M. Arch. Pre-Professional: 0
M. Arch. Non Pre-Professional: 0

c. By degree, what is the average number of credits each full time student completes per academic term?

M. Arch. Pre-Professional: 18
M. Arch. Non Pre-Professional: 18

No
SECTION C. TUITION, FEES AND FINANCIAL SUPPORT FOR STUDENTS IN NAAB-ACCRREDITED PROGRAMS

B Arch.
If this section is not applicable, please enter all zero’s (0).

<table>
<thead>
<tr>
<th></th>
<th>Annual Tuition</th>
<th>Annual Fees</th>
<th>Per Hour/Term/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Full-Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In-State</td>
<td>0</td>
<td>0</td>
<td>Per Term</td>
</tr>
<tr>
<td>Out-of-State</td>
<td>0</td>
<td>0</td>
<td>Per Term</td>
</tr>
<tr>
<td><strong>Part-Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In-State</td>
<td>0</td>
<td>0</td>
<td>Per Credit Hour</td>
</tr>
<tr>
<td>Out-of-State</td>
<td>0</td>
<td>0</td>
<td>Per Credit Hour</td>
</tr>
</tbody>
</table>

M Arch.
If this section is not applicable, please enter all zero's (0).

<table>
<thead>
<tr>
<th></th>
<th>Annual Tuition</th>
<th>Annual Fees</th>
<th>Per Hour/Term/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Full-Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In-State</td>
<td>17280</td>
<td>760</td>
<td>Per Term</td>
</tr>
<tr>
<td>Out-of-State</td>
<td>17280</td>
<td>760</td>
<td>Per Term</td>
</tr>
<tr>
<td><strong>Part-Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In-State</td>
<td>0</td>
<td>0</td>
<td>Per Credit Hour</td>
</tr>
<tr>
<td>Out-of-State</td>
<td>0</td>
<td>0</td>
<td>Per Credit Hour</td>
</tr>
</tbody>
</table>

a. Does the institution offer discounted or differential tuition for a NAAB-accredited degree program?
If yes, please explain
No
b. Is a summer session required for any portion of your accredited degree program(s)?
Yes
If yes, what is the additional tuition and fees for the summer program?
(If no fill this section with 0s)

<table>
<thead>
<tr>
<th></th>
<th>Summer Tuition</th>
<th>Summer Fees</th>
<th>Per Hour/Term/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Full-Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In-State</td>
<td>3497</td>
<td>0</td>
<td>Per Term</td>
</tr>
<tr>
<td>Out-of-State</td>
<td>3497</td>
<td>0</td>
<td>Per Term</td>
</tr>
<tr>
<td><strong>Part-Time</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In-State</td>
<td>0</td>
<td>0</td>
<td>Per Credit Hour</td>
</tr>
<tr>
<td>Out-of-State</td>
<td>0</td>
<td>0</td>
<td>Per Credit Hour</td>
</tr>
</tbody>
</table>
Does the institution offer discounted or differential tuition for summer courses for a NAAB-accredited degree program?
If yes, please explain
No
What is the average per student expenditure for students enrolled in NAAB accredited degree programs? This is the total amount of goods and services, per student, used to produce the educational services provided by the NAAB-accredited program.

The program(s) in this section are dependent on your selection in Section B, Question 1.

M. Arch. Student Exp 15825

What was the total amount of financial aid (Grants, loans, assistantships, scholarships, fellowships, tuition waivers, tuition discounts, veteran’s benefits, employer aid [tuition reimbursement] and other monies [other than from relatives/friends] provided to students to meet expenses. This includes Title IV subsidized and unsubsidized loans provided directly to student) provided by the institution to students enrolled in each program(s) leading to a NAAB accredited degree during the last fiscal year?

The program(s) in this section are dependent on your selection in Section B, Question 1.

Financial Aid provided to graduate students in NAAB-accredited programs:
Total Graduate Financial Aid for last fiscal year 346625
Average Graduate Financial Aid per student 5875

What was the total number of graduate-level students employed on a part-time basis for the primary purpose of assisting in classroom or laboratory instruction or in the conduct of research during the last fiscal year within the NAAB-accredited programs offered by your institution? Please include: graduate assistant, teaching assistant, teaching associate, teaching fellow or research assistant in your calculation.
12

SECTION D. STUDENT CHARACTERISTICS FOR NAAB-ACCREDITED DEGREE PROGRAMS
(If your institution offers more than one program, please provide the information for each program separately)

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>131</td>
<td>173</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Hispanic</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>71</td>
<td>86</td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>52</td>
<td>68</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Hispanic</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>37</td>
<td>36</td>
</tr>
<tr>
<td>Other</td>
<td>8</td>
<td>16</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>3</td>
<td>5</td>
</tr>
</tbody>
</table>

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include '$' or ','." A person can only be counted in one group.

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Hispanic</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include '$' or ','." A person can only be counted in one group.
<table>
<thead>
<tr>
<th></th>
<th>Full-Time</th>
<th>Part-Time</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>Total</td>
<td>30</td>
<td>29</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>Hispanic</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>19</td>
<td>16</td>
</tr>
<tr>
<td>Other</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>3</td>
<td>1</td>
</tr>
</tbody>
</table>

a. Total number of credits in professional architectural studies taken by full time students for the last fiscal year: 2124

b. Total number of credits in professional architectural studies taken by part-time students in the last fiscal year: 0

SECTION E. DEGREES AWARDED
(The information requested in this section should be provided by the unit within the institution responsible for submitting the annual Completion Report to the National Center for Education Statistics and IPEDS.)

<table>
<thead>
<tr>
<th></th>
<th>B. Arch.</th>
<th>M. Arch.</th>
<th>D. Arch.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
</tr>
<tr>
<td>Total</td>
<td>0</td>
<td>0</td>
<td>11</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td>2</td>
</tr>
</tbody>
</table>

SECTION F. RESOURCES FOR STUDENTS AND LEARNING IN NAAB-ACCRREDITED PROGRAMS
(all forms of media)
Catalogued Titles on Main campus: 65923
Catalogued Titles on Other locations: 0
(all forms of media)
Library of Congress NA or Dewey 720-729 Catalogued Titles on Main campus: 9685
Library of Congress NA or Dewey 720-729 Catalogued Titles on Other locations: 0
Permanent Workstations on Main Campus: 731
Permanent Workstations at Other locations: 0

<table>
<thead>
<tr>
<th>Resource Type</th>
<th>Available?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shop</td>
<td>Yes</td>
</tr>
<tr>
<td>Computer Facilities (Lab)</td>
<td>Yes</td>
</tr>
<tr>
<td>Computer Output Facilities (Plotters, Specialized plotting)</td>
<td>Yes</td>
</tr>
<tr>
<td>Digital Fabrication Facilities</td>
<td>Yes</td>
</tr>
<tr>
<td>Wireless Network</td>
<td>Yes</td>
</tr>
<tr>
<td>Image Collection (Slide Library)</td>
<td>Yes</td>
</tr>
<tr>
<td>Photo Studio/Darkroom</td>
<td>Yes</td>
</tr>
<tr>
<td>Lecture Series</td>
<td>Yes</td>
</tr>
<tr>
<td>Gallery/Exhibits</td>
<td>Yes</td>
</tr>
<tr>
<td>Other</td>
<td>Yes</td>
</tr>
</tbody>
</table>

If Other Resources, Please describe:
Lighting Lab, Materials Library, Student Architecture Tours

SECTION G. HUMAN RESOURCE SUMMARY (Architecture Program)

Faculty are defined as follows: Persons identified by the institution as such and typically those whose initial assignments are made for the purpose of conducting instruction, research or public service as a principal activity (or activities). They may hold academic rank titles of professor, associate professor, assistant professor, instructor, lecturer or the equivalent of any of those academic ranks. Faculty may also include the chancellor/president, provost, vice provosts, deans, directors or the equivalent, as well as associate deans, assistant deans and executive officers of academic departments (chairpersons, heads or the equivalent) if their principal activity is instruction combined with research and/or public service. The designation as "faculty" is separate from the activities to which they may be currently assigned. For example, a newly appointed president of an institution may also be appointed as a faculty member. Graduate, instruction, and research assistants are not included in this category.

Those members of the instructional/research staff who are employed full time and whose major assignment is instruction, including those with release time for research. Includes
full-time faculty for whom it is not possible to differentiate between reaching, research, and public service because each of these functions is an integral component of his/her regular assignment:

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include '$' or ','" A person can only be counted in one group.

### Professor

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>1</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Associate Professor

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
<td></td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Assistant Professor

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th>Female</th>
<th></th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td></td>
<td></td>
</tr>
<tr>
<td>--------------------------</td>
<td>------</td>
<td>--------</td>
<td>------</td>
<td>--------</td>
<td>------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Instructor**

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

Total credit hours taught by full time faculty: 765

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include '"$' or ','" A person can only be counted in one group.

**Professor**

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

**Professor**

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>--------------------------</td>
<td>------</td>
<td>--------</td>
<td>------</td>
<td>--------</td>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td><strong>Associate Professor</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Assistant Professor</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>American Indian/Alaska Native</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Asian or Pacific Islander</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Black, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>White, Non-Hispanic</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Declined to or Did Not Supply</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Instructor</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>100</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
American Indian/Alaska Native 0 0 0 0 0 0
Asian or Pacific Islander 0 0 0 0 0 0
Black, Non-Hispanic 0 0 0 0 0 0
Hispanic 0 0 0 0 0 0
White, Non-Hispanic 0 0 0 0 0 0
Other 0 0 0 0 0 0
Declined to or Did Not Supply 0 0 0 0 0 0

Total credit hours taught by part-time faculty: 180

Non-tenure track faculty service in a temporary or auxiliary capacity to teach specific courses on a course-by-course basis. Includes both faculty who are hired to teach an academic degree-credit course and those hired to teach a remedial, developmental or ESL course; whether the later three categories earn college credit is immaterial. Excludes regular part-time faculty, graduate assistants, full-time professional staff who may teach individual courses (such as the dean or academic advisor) and appointees who teach non-credit courses exclusively.

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include '$' or ','.
Supply

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include ' $' or ','. A person can only be counted in one group.

<table>
<thead>
<tr>
<th></th>
<th>Full Time Male</th>
<th>Female</th>
<th>Part Time Male</th>
<th>Female</th>
<th>Adjunct Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. Arch.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>M. Arch.</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>0</td>
<td>20</td>
<td>10</td>
</tr>
<tr>
<td>B. Arch.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Ph.D. in architecture</td>
<td>0</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Ph.D. in other discipline</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Post-professional master's in architecture</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Other degrees</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Registered in U.S. Jurisdiction</td>
<td>1</td>
<td>1</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>4</td>
</tr>
</tbody>
</table>

Please fill out these tables completely, entering 0 for blanks. Please use whole, positive integers and do not include ' $' or ','. A person can only be counted in one group.

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Professor</td>
<td>1</td>
<td>141143</td>
<td>141143 141143 12100</td>
<td></td>
</tr>
<tr>
<td>Assoc. Prof.</td>
<td>4</td>
<td>84000</td>
<td>89969 101330 85652</td>
<td></td>
</tr>
<tr>
<td>Assist. Prof.</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Instructor</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

PART II: NARRATIVE REPORT
In addition to Annual Statistical Report (PART I), NAAB-accredited architecture degree programs are required to submit a Narrative Report (PART II).
This report has two sections:

- Describe the architecture program’s responses to the most recent Visiting Team
Report (VTR). The narrative must address Section I.4 Conditions Not Met and Section I.5 Causes of Concern of the VTR.

- Report changes to the architecture program since the last Annual Report was submitted.

Please note that a YES answer to Section B, Questions 3 or 4 requires the inclusion of a narrative report.

Annual Report required:
Upload Word document or PDF here.

REVIEW AND SUBMIT REPORT

REVIEW REPORT
Selecting Review Report (above) will prepare a report regarding the completion and accuracy of your report. If the data submitted in PART I is complete then a preview of the report with any incorrect data clearly labeled will be provided. If any data is missing from the report a list of missing data will be provided.

Printable View
2006 NAAB Annual Report
Submitted June 1, 2006

Parsons The New School for Design
Master of Architecture (degree + 3 years)
Department of Architecture, Interior Design and Lighting

Last Accreditation Visit: February 2004
Team Report: March 3, 2004
Part 2 “contains the program’s response to each deficiency listed in the most recent VTR.”

5. Human Resources: “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.”

Visiting Team Report 2004: “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’s definitions for appointments that include benefits) on multiyear contracts are needed for the well-being of a professional accredited program.”

Program’s Response 2006:
Since the VTR, the “core” faculty positions remain mostly the same with three changes. The position of Associate Chair (Joanna Menwood) was created (in June 2005) and is part of the “core” faculty. The position of Director of Public Programs became a part-time administrative “Coordinator” position offered as additional opportunity to a part-time adjunct faculty member (Alexis Kraft). The Senior Secretary for the program has been replaced with a full-time position at the level of Academic Advisor (Kenny Lau). A part-time Coordinator of Summer Programs position has also been created (Gundula Proksch).

Peter Wheelwright is stepping down as chair and has been added as a full-time faculty member to the Department. As of July 1, 2006, Kent Kleinman will be the Chair of the Department. Paul Goldberg has also accepted a faculty position as the Joseph Urban Professor of Design at the New School and will have direct engagement with the program in that capacity.

The most substantial change that has occurred is the unionization of the part-time faculty. In 2005, The New School has successfully entered into an agreement with the United Auto Workers, who have unionized the part-time adjunct faculty. This provides substantial continuity from year to year for the part-time faculty, which make up the substantial portion of faculty in the program. The contract with the Union outlines clear terms for hiring and renewal, stipulating a base-load for each faculty member who has reached a certain level of seniority that remains year to year, renewable mostly at the faculty member’s discretion.

6. Human Resource Development: “Programs must have a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program.”

Visiting Team Report 2004: “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.”

Program’s Response 2006:
In 2006, the Department successfully concluded two substantial searches, testifying to the internal processes in place at the University level for maintaining continuity. The committee for both searches was made of members of the department’s adjunct and “core” faculty, outside faculty other department at Parsons, and the Associate Dean for Academic Affairs, who worked directly with student representatives and the faculty. The searches were for the Chair of the Department and for the Director of the BFA in Interior Design (see Section 4 for specific information.) As of July 1, 2006, the current Chair (Peter Wheelwright) will become a full-time faculty member, adding to the list of full-time faculty. In addition, Paul Goldberg has taken the Joseph Urban Professor position at the University level.

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. The vast majority of the faculty in the program are now part of the union, while also maintain active and engaged offices in the community of architects, engineers, and design professionals in New York City.
Following a clearly defined, University supervised, renewal process, including submission of a dossier, portfolio and outside letters, the Director of the Master of Architecture program (David J. Lewis) was re-appointed in Fall 2005 for a 5 year term.

The Parsons Deans Office instituted an Office of Administrative Planning in 2005 in which full and part-time faculty members from all departments are invited to join semester long teams addressing particular issues of academic administration. It is anticipated that faculty members of AIDL will join those planning teams, increasing communication between the department and the highest planning levels of the Dean’s Office.

**Part 3** “contains the program’s response to each cause for concern listed in the most recent VTR.”

### 2. Program Self-Assessment

“The program must provide an assessment of the degree to which it is fulfilling its mission and achieving its strategic plan.”

**Visiting Team Report 2004:** “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.”

**Program’s Response 2006:**

Since the VTR, the Program, Parsons and the University have engaged 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 a Parsons-wide curriculum committee which reviews all new course, programs and academic changes. This committee is made up of faculty representatives from departments at Parsons, including the Director of the M.Arch program, to advise, comment, and approved curriculum changes to all programs, including the accredited Master of Architecture.

Testifying to the integration of Architecture and Lighting at the core of the mission of the Department of Architecture, Interior Design and Lighting, the graduate program in lighting was changed in Fall of 2004 from a 1 year MA in Lighting to a 2 year MFA in Lighting Design. The first class from this academically enriched course of study graduated in Spring of 2006. The longer program provides greater connection with the Master of Architecture, enabling students and faculty from the two programs to overlap and build cross-disciplinary courses of study. All incoming students in the MFA in Lighting Design and the Master of Architecture programs are required to take the same class, insuring cross-fertilizing of ideas and practices.

The advisory board, and alumni have been valuable in the call for a new Chair, disseminating word about the new positions to colleagues. The student assembly 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 the new chair.

### 7. Physical Resources:

“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.”

**Visiting Team Report 2004:** “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.

Program’s Response 2006:
New York remains the most expensive city in the United States, driving substantially by the cost of real estate. Union Square is at the heart of the city’s real estate transformations. Nevertheless, work has been undertaken and planned to address the physical resources:

The following changes have been accomplished in the last year to address this issue:

- Shop: The size of the shop has been doubled. An additional shop-office has been included in the shop, accommodating a laser-cutter and digital fabrication system.
- Classrooms: The Department has gained additional time control over classrooms (especially room 307 and the Donghia Classroom) to provide flexibility on the 2nd and 3rd floor for pin-ups and reviews, outside of scheduled class time.
- Library space: Areas of the Gimbel Library are currently under rebuilding, as part of the creation of a new campus center at Parsons, the Sheila C. Johnson Design Center, designed by Lyn Rice Architects. The center will feature public gathering spaces, state-of-the-art galleries, lecture and meeting spaces, a design store, and a new home for the Anna-Maria and Stephen Kellen Archives, a significant collection of drawings, photographs, letters, and objects documenting 20th century design.
- Critique Space: The computer lab on the second floor has been rebuilt and reorganized to double as a digital presentation space, adjacent to the studios.
- Change in the scheduling of the second and third floor exhibition areas so that these spaces are guaranteed available for use at end-of-year critiques.

9. Financial Resources: “Programs must have access to institutional support and financial resources comparable to those made available to the other relevant professional programs within the institution.”

Visiting Team Report 2004: “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)

Program Response 2006: Financial support to the Department has increased since the last VTR. The Design Workshop continues to be well supported by the University, including a Publication and Exhibition during the Fall of 2005 on the History of the Design Workshop. The Kalil Foundation’s mission has brought increased focus and attention on the issue of sustainability.

On areas deemed deficient, the program has received over the last year significant changes and the following support:

- Financial Aid: In 2005 and 2006, the program has been granted additional financial aid to offer students, including expanded scholarship packages as part of the admission recruiting process.
-Computer Labs: In particular, the way the computer lab is structured and supported has been completely changed. The computer labs on the 2nd and the 3rd floor are now under the support, oversight and supervision of Academic Technology, a University agency. As a result, both labs have new computers, scanners, high-speed plotters and all-hours supervision, including a full-time technical supervisor.

-Shop: The shop was rebuilt during the summer of 2005, and a new laser cutter with digital infrastructure and venting was installed and is fully operational. Annual upgrades to equipment and supplies occur to maintain and increase the amount of shop equipment available to students.

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

**Part 4** “identifies changes, if any, in the accredited program that may change its adherence to the Conditions and reports on any other topic the program wants to bring to the attention of the NAAB.”

1. **Name Change:** Parsons School of Design was officially changed in 2005 to Parsons The New School for Design, to recognize the interconnection of Parsons and The New School. All divisions of The New School were changed to reference The New School in their names.

2. **Chair Change:** Peter Wheelwright, The Chair of the Department of Architecture, Interior Design and Lighting is stepping down from his position effective July 1, 2006. After serving as chair for 7 years, Peter Wheelwright announced his intent to step-down in September of 2005, providing adequate time to effectively organize an international search for his replacement. This search has successfully completed and Kent Kleinman will be the Chair of the Department of Architecture, Interior Design and Lighting, effective July 1, 2006, thus enabling a smooth transition in the leadership of the Department.

3. **Director Change:** Following an international search, Lois Weinthal has been named the Director of the BFA in Interior Design in the Department of Architecture, Interior Design and Lighting, effective July 1, 2006. She will succeed Danielle Galland, who has been the Acting Director of the BFA in Interior Design.

4. **Director Change:** Derek Porter began in Fall 2005 as the Director of the 2 year MFA in Lighting Design program replacing JoAnne Lindsley who was the Director of the 1.5 year MA in Lighting Design.

5. **Dean Change:** As of July 1, 2006, Paul Goldberg has accepted the position as the Joseph Urban Professor of Design at The New School. Effective July 1, Tim Marshall, currently associate dean of Academic Affairs at Parsons, will become interim dean of Parsons The New School for Design.
2007 NAAB Annual Report
Submitted June 7, 2007

Parsons The New School for Design
Master of Architecture (degree + 3 years)
Department of Architecture, Interior Design and Lighting

Last Accreditation Visit: February 2004
Team Report: March 3, 2004
5. Human Resources: “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.”

Visiting Team Report 2004: “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’s definitions for appointments that include benefits) on multiyear contracts are needed for the well-being of a professional accredited program.”

Program’s Response 2007:
The “core” faculty positions have made substantial changes this year. The Board of Trustees of the University has approved as of August 2006 new employment categories for full-time faculty. For the Master of Architecture program, this means that the three “core” faculty positions have moved into long term employment categories at The New School with the option of Tenure. This is a substantial change which directly addresses the visiting team’s concerns, and provides at the full-time faculty greater stability and longer-term commitments on Human Resources.

As of July 1, 2006, Kent Kleinman has become the Chair of the Department. He has come into this position with tenure, and former Chair Peter Wheelwright will remain on the faculty with full-time status. David J. Lewis has been the Director of the Master of Architecture program and appointed as part of the change in full-time faculty to Associate Professor. He will stand for tenure during the 2007-8 academic year. Joanna Merwood, the Associate Chair of the Department has moved into a tenure track position.

In addition to administrative-faculty positions, the Master of Architecture program has been supported by three new full-time faculty appointment lines in the Department and one part-time full-faculty position. There is now a full-time faculty position in Architecture. Two successful searches have been completed during the 2006-7 academic year for two new full-time faculty positions who will teach courses in the Department: One position for Urban Design and the other position for Interior Design. Both positions are full-time and will begin in the academic year 2007-8. In addition, the University has granted the program a new full-faculty/part time position for the Director of the Design Workshop. This position has been filled and will start in the academic year 2007-8. All new positions come under the new guidelines for full-time faculty with extended employment or tenure appointments.

In 2005, The New School has successfully entered into an agreement with the United Auto Workers, who have unionized the part-time adjunct faculty. This provides substantial continuity from year to year for the part-time faculty, which make up the substantial portion of faculty in the program. The contract with the Union outlines clear terms for hiring and renewal, stipulating a base-load for each faculty member who has reached a certain level of seniority that remains year to year, renewable mostly at the faculty member’s discretion. This means that adjunct faculty members in the Master of Architecture Program, having completed 10 semesters of course work, are guaranteed a base-load of teaching each year and the presumption of reappointment.

6. Human Resource Development: “Programs must have a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program.”

Visiting Team Report 2004: “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.”
Program’s Response 2007:

As outlined in response to the Human Resources section, the University has begun implementing in 2006-7 a major change in the qualification and support of full-time faculty, establishing clear criteria for long term employment and tenure. The Chair, the Associate Chair and the Director of the Master of Architecture Program are now moved from multi-year contracts into tenure/tenure track positions as of August 2006. The Evaluation and Promotion By-laws outlining Standards, Criteria and Evidence was approved by the faculty and Provost in March 2007 and clarifies the precise language and terms for evaluations and promotion.

The University as expanded in 2006-7 the Department’s full-time faculty by four, as outlined above. These are new full-time tenure/tenure track positions in the Department.

In addition, 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. The vast majority of the faculty in the program are now part of the union, while also maintain active and engaged offices in the community of architects, engineers, and design professionals in New York City.

Part 3 “contains the program’s response to each cause for concern listed in the most recent VTR.”

2. Program Self-Assessment “The program must provide an assessment of the degree to which it is fulfilling its mission and achieving its strategic plan.”

Visiting Team Report 2004: “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.”

Program’s Response 2007:

Since the VTR, 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 a Parsons-wide curriculum committee which reviews all new course, programs and academic changes. This committee is made up of faculty representatives from departments at Parsons, including the Director of the M.Arch program, to advise, comment, and approved curriculum changes to all programs, including the accredited Master of Architecture.

Testifying to the integration of Architecture and Lighting at the core of the mission of the Department of Architecture, Interior Design and Lighting, the graduate program in lighting was changed in Fall of 2004 from a 1 year MA in Lighting to a 2 year MFA in Lighting Design. The Department graduated their first class of this two-year MFA program in 2007. The University and State has granted approval in Spring of 2007 for a dual-degree program joining closely the MFA in Lighting Design and M.Arch program. This program will begin enrolling its first candidates in Fall 2007.

Kent Kleinman the new Chair of the Department has as aggressively pursued both development initiatives with the Parsons Advisory Board as well as Board of Trustees of the University, forging new initiatives with clearly stated financial goals and objectives in support of longer term initiatives.
7. Physical Resources: “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.”

Visiting Team Report 2004: “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

Program’s Response 2007:
New York remains the most expensive city in the United States, driving substantially by the cost of real estate. Union Square is at the heart of the city’s real estate transformations. Nevertheless, work has been undertaken and planned to address the physical resources:

The following changes have been accomplished in the last year to address this issue:

- Shop: An second laser-cutter has been added to the shop in 2006-7 to complement the new space.
- Classrooms: the Department has gained additional time control over classrooms (especially room 307 and the Donghia Classroom) to provide flexibility on the 2nd and 3rd floor for pin-ups and reviews, outside of scheduled class time.
- Library space: Areas of the Gimbel Library are still under rebuilding, as part of the creation of a new campus center at Parsons, the Sheila C. Johnson Design Center, designed by Lyn Rice Architects. The center will feature public gathering spaces, state-of-the-art galleries, lecture and meeting spaces, a design store, and a new home for the Anna-Maria and Stephen Kellen Archives, a significant collection of drawings, photographs, letters, and objects documenting 20th century design.
- Change in the scheduling of the second and third floor exhibition areas so that these spaces are guaranteed available for use at end-of-year critiques, including enhanced digital projection systems and displays.
- New technologies include expanded AV projectors, check-out system and plasma-screens have expanded the Department’s ability to easily engage digital technology and incorporate it into the classroom.

9. Financial Resources: “Programs must have access to institutional support and financial resources comparable to those made available to the other relevant professional programs within the institution.”

Visiting Team Report 2004: “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 Kaill 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)
Program Response 2007: Financial support to the Department has increased since the last VTR. The Design Workshop continues to be well supported by the University, and is now the target of a 3-million dollar fundraising campaign, spearheaded by University Development.

On areas deemed deficient, the program has received over the last year some changes and the following support:

- Financial Aid: In 2006 and 2007, the program has been granted additional financial aid to offer students, including expanded scholarship packages as part of the admission recruiting process. Major changes made in how this money is allocated and utilized.
- Digital Technology: funding has been available to purchase A/V equipment, digital projectors, cameras, video equipment and other materials for use by faculty and students.
- Computer lab: the digital labs continue to receive substantial support from the University with expanded lab hours and on-hand technical support. New Scanners, monitors and replacement PC towers insure working order of the lab on a daily basis.

Part 4 “identifies changes, if any, in the accredited program that may change its adherence to the Conditions and reports on any other topic the program wants to bring to the attention of the NAAB.”

1. Chair Change: Kent Kleinman is now the Chair of the Department of Architecture, Interior Design and Lighting, effective July 1, 2006, thus enabling a smooth transition in the leadership of the Department.

2. Director Change: Following an international search, Lois Weinthal took over as Director of the BFA in Interior Design 2006-7.
School of Constructed Environments

2008 NAAB Annual Report
Submitted December 3, 2008

Parsons The New School for Design
Master of Architecture (degree + 3 years)
School of Constructed Environments

Last Accreditation Visit: February, 2004
Team Report: March 3, 2004
Section 2 (A) Assessment of responses to deficiencies

5. Human Resources: “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.”
This section was deemed, “Satisfied, no further reporting required.”

6. Human Resource Development: “Programs must have a clear policy outlining both individual and collective opportunities for faculty and student growth within and outside the program.”
This section was deemed, “Satisfied, no further reporting required.”

Section 2 (B) Assessment of responses to causes of concern

2. Program Self-Assessment: “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.”

7. Physical Resources: “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.”

Visiting Team Report 2004: “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.

Responses to Parsons 2007 Annual Report: “While the program has clearly made an effort to address this cause for concern, it is necessary to continue reporting on these developments.”

Program’s Response 2008:
- Shop: The shop has been expanded to include 2 more laser cutters bring the total to 4 laser cutters in a well-ventilated shop space.
- The Studio Space: The studios have been reconfigured to provide for more space for pin-ups during class times as well as for model making after class time.
- Faculty Office Space: A new office space on the second floor has been created for adjunct faculty to meet, hold private meetings and store their possessions while teaching. Third floor full-time and program director private offices and conference area have been added.
- Classroom space: Room 205 has been renovated to create a discrete classroom containing 2 new projectors. The gallery on the third floor has been repurposed as a new classroom.
- Library space: The Sheila C. Johnson Design Center has been completed. The center features public gathering spaces, state-of-the-art galleries, lecture and meeting spaces, and the Anna-Maria and Stephen Kellen Archives, a significant collection of drawings, photographs, letters, and objects documenting 20th century design.
- During the 2007 academic year, the School has upgraded two classrooms with complete educational technology packages (audio and visual), and upgraded our major critique space with dual digital projectors. The School has laptops, projectors, digital cameras, photographic lights, and other equipment available for students use.
The School is embarking on a program to swap out all current workstation with the next two years. Traditional drafting tables will be replaced by table height work-stations, new storage units, and new chairs. It is anticipated that half of all existing stations (~120) will be replaced by fall, 2009.

9. Financial Resources: "Programs must have access to institutional support and financial resources comparable to those made available to the other relevant professional programs within the institution."

**Visiting Team Report 2004:** "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)

**Responses to Parsons 2007 Annual Report:** 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.

**Program Response 2008:**

- Digital Technology: funding has been available to purchase A/V equipment, digital projectors, cameras, video equipment and other materials for use by faculty and students.
- Computer lab: the digital labs continue to receive substantial support from the University with expanded lab hours and on-hand technical support. New scanners, monitors and replacement PC towers ensure the lab is operational on a daily basis.
- In 2007 the School assumed responsibility for its graduate admissions, the only unit granted this degree of direct involvement with the admissions process. This allows for more direct communication with students and more effective allocation of scholarship support. As part of this arrangement with the New School University, the department has increased flexibility over the packaging of scholarship aid as well and enhanced aid packages, including a discretionary Chair’s award (termed “Rank 6+” to reflect the elevated status above the university’s highest award Rank 6) of $13,000 per semester.

**Section 3: Changes to the accredited program**

1. **Departmental Change:** Department Parsons Department of Architecture, Interior Design and Lighting has been reconfigured to include the Product Design Department and renamed The School of Constructed Environments at Parsons the New School for Design. The architecture program is intact and unaffected by this reconfiguration.

2. **Chair Change:** The position of Chair of the Department of Architecture, Interior Design and Lighting has been changed to a dean position of the School of Constructed Environments giving the school and the Architecture Program a stronger voice in the overarching administration of the school within Parsons and within the new School.

3. **Director Change:** Director of Master of Architecture Change: Following an international search, David Leven took over as Director of the Master of Architecture Program in Fall 2008.

4. **New Related Program:** The Interior Design Program is planning to implement a Masters in Interior Design in the fall 2009 greatly augmenting the School of Constructed Environments programs and disciplines.

5. **New Full-Time Faculty:** Joanna Merwood, Director of Academic Affairs, and Brian McGrath have been added on as Full-Time Faculty.

6. **Tenure:** As of July 1, 2008, tenure has been instituted at Parsons giving a greater continuity to the leadership of upper level faculty at the school.
4.7 SCHOOL CATALOG URL

http://www.newschool.edu/pdf/Parsons_Catalog.pdf
Fall 2008

Registration: March 31–May 2
(Registration for continuing students)
Aug. 25–29 (Reg for new students; late reg for continuing students)

Classes begin: Tues., Sept. 2
Convocation: Thurs., Sept. 4
Last day to add a class: Mon., Sept. 15
Last day to drop a class: Mon., Sept. 22

Last day to withdraw from a class with a grade of W:
Undergraduate students: Mon., Oct. 20
Graduate Students: Mon., Oct. 20

Holidays:
Labor Day: Mon., Sept. 1
Rosh Hashonah: Mon.–Tues., Sept. 29 eve*–Sept. 30
Yom Kippur: Wed.–Thurs., Oct. 8 eve*–Oct. 9

*No classes that begin Monday and Wednesday 4:00 p.m. or after and no classes all day Tuesday and Thursday.

Thanksgiving: Thurs.–Sun., Nov. 27–30
Wed., Nov. 26:
The class schedule below is necessary in order to fulfill the number of class sessions for the Fall 2008 semester.
Classes scheduled to begin before 4:00 p.m. will not meet.
Classes scheduled to begin at or later than 4:00 p.m. will meet.

Make-up and rescheduled days: Tuesday, Nov. 25
classes follow the Thursday schedule.
Monday, Dec. 22
only classes scheduled to begin on or after 4:00 p.m. will meet.

Spring ’09 Registration: Oct. 27–Nov. 25 (Arranged by program)
Juries: Arranged by program
Classes & exams end: Tues., Dec. 23

Spring 2009

Registration: Oct. 27–Nov. 25
(Registration for continuing students)
Jan. 20–23 (reg for new students; late reg for continuing students)

Classes begin: Mon., Jan. 26
Last day to add a class: Fri., Feb. 6
Last day to drop a class: Fri., Feb. 13

Last day to withdraw from a class with a grade of W:
Undergraduate students: Fri., Mar. 13
Graduate students: Fri., Mar. 13

Holidays:
Martin Luther King Day: Mon., Jan. 19
President’s Day: Mon., Feb. 16
Fall ’09 Registration: Mar. 30–May 1
Spring break: Mon.–Sun., Mar. 16–22
Juries: Arranged by program
Classes & exams end: Mon., May 18
Graduation: Thurs., May 21
WELCOME FROM THE DEAN

I am delighted to welcome you to Parsons, one of America’s oldest, most comprehensive and prestigious schools of art and design. It is a community of enthusiastic, caring, and talented people, remarkably diverse and deeply the idea of art and design education—and all this in the center of the greatest city in the world! I know you will find exciting creativity here; I trust you will also find a warm, collegial, supportive, and welcoming community as you get to know our experienced faculty, our dedicated advisors and staff, and your fellow committed students.

Parsons and The New School, of which it is a part, are dedicated to helping you achieve your very best and providing you with a high-level, rigorous professional education and a broad engagement with the world around you. Parsons is committed to teaching and supporting the new; to taking every advantage of our presence in New York City, the design capital of the world; and to educating students not to do things well but, to be inspired to think about the meaning of the things they make. If you are at Parsons, it is because you, too, think about design and its relation to a larger world.

I wish you great success in your work. I hope you accomplish much and have a wonderful time doing it. Welcome to Parsons.

Tim Marshall, Dean

PARSONS ADMINISTRATION

Tim Marshall, Dean
Lisa Grocott, Dean, Academic Initiatives
Lydia Matthews, Dean of Academic Programs
Nadine Bourgeois, Associate Dean, Administration
Lisa DeBenedittis, Associate Dean, Curriculum & Instruction
Matthew Caballero, Assistant Dean, Academic Planning
Kelly Grossi, Assistant Dean, Curricular Affairs
Julie Parker, Assistant Dean, Advising

PARSONS BOARD OF GOVERNORS

Sheila C. Johnson, Chair
Nancy Dorn, Vice Chair
Jayne Abess
Arnold H. Aronson
Pamela Bell
Dominique Bluhdorn
Harlan Bratcher
Tess Dempsey
Michael Donovan
David B. Ford
Eck Meng Goh
Robert Greenberg
Joseph R. Gromek
James B. Gubelmann
Victoria Hagan
William E. Haveneyer
George R. Hearst III
Robert F. Hoerle
Donna Karan
Sidney Kimmel
Reed D. Krakoff
Kedakai Lipton
Robert B. Millard
Susan D. Pfahler
Steven H. Reynolds
Paul F. Rosengard
Beth Rudin DeWoody
Javier Saralegui
Denise V. Seegal
Cordell G. Spencer
Sally Susman
Tomio Taki
Pamela Thomas-Graham
Marvin Traub
Kay Unger
Alan C. Wanzenberg
Gary Wolkowitz

HONORARY MEMBERS

Marvin Blumenfeld
Hélène David-Weill
Anna-Maria Kellen
Jack Lenor Larsen
Dianne H. Pilgrim
Betty Sherrill
A BRIEF GUIDE TO PARSONS

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 today's global society. As a division of 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 in a world increasingly influenced by art and design.

The New School was founded in 1919 as a “center for discussion, instruction, and counseling for mature men and women.” Today it is a thriving urban university offering undergraduate and graduate degrees in the liberal arts and social sciences, design, and the performing arts. It is a privately supported university chartered by the Board of Regents of the State of New York, and its degree and certificate programs are approved by the state’s Division of Veterans Affairs.

Accreditation Statement
The New School is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. Parsons The New School for Design is additionally accredited by the National Association of Schools of Art and Design, and the graduate program in architecture is accredited by the National Architectural Accrediting Board.

FACTS ABOUT PARSONS
—Founded in 1896 by New York City artist William Merritt Chase and associates
—Named in 1936 for longtime president Frank Alvah Parsons, who devoted his life to integrating visual art and industrial design
—Became a division of The New School in 1970. Located in Greenwich Village, New York City
—Current enrollments: Parsons enrolls nearly 4,000 students in its undergraduate and graduate degree programs. The New School as a whole enrolls nearly 10,000 matriculated students
—The Parsons faculty includes 127 full-time members and 1,056 part-time members. The majority of faculty members are working professional artists and designers

PROGRAMS OF STUDY

ASSOCIATE IN APPLIED SCIENCE (AAS)

BACHELOR’S PROGRAMS

All bachelor’s programs at Parsons have a strong liberal arts component including university lecture courses required of all undergraduates at The New School and many choices of elective courses. All programs also include Art and Design Studies requirements—courses in theory, history, and criticism—that provide context and insights for your studio work. All BFA programs can be combined with a bachelor of arts degree from Eugene Lang College The New School for Liberal Arts (see below for more information).

Bachelor of Fine Arts (BFA)
Areas of Study: Architectural Design, Communication Design, Design and Technology, Fashion Design, Fine Arts, Illustration, Integrated Design, Interior Design, Photography, and Product Design. (There is a five-year BA/BFA dual degree program in each of these areas of study; speak to an admission counselor about the dual degree program.)

The BFA program is four years and consists of 134 credits, including 92 studio credits. It prepares students for art and design professions and/or graduate studies. Most BFA applicants enter the first-year Foundation Program before choosing a major, but some programs of study permit students to enter their major field of study directly (see First-Year Options for Incoming Freshman).

Bachelor of Business Administration (BBA)
The Bachelor of Business Administration (BBA) in Design and Management is a four-year program consisting of 134 credits, including finance, accounting, and studio credits. It prepares students for careers in design-related business management and marketing. This is a direct-entry program.

Bachelor of Science (BS) in Environmental Studies
The Bachelor of Science (BS) in Environmental Studies is a four-year program consisting of 120 credits. It prepares students for environmental design careers or graduate studies in two concentrations, sustainable design and urban ecosystems design. This is a direct-entry program. The New School also offers a Bachelor of Arts in Environmental Studies; visit www.newschool.edu/environmentalstudies for more information about this new cross-disciplinary program.

BA/BFA
Parsons and Eugene Lang College The New School for Liberal Arts jointly offer a five-year curriculum permitting simultaneous completion of both the Bachelor of Fine Arts degree (90 credits) and a Bachelor of Arts degree (90 credits). More information about this program and the special BA/BFA application form can be found at www.newschool.edu/apply, or contact the office of admission at either Parsons or at Eugene Lang College.
First-Year Options for Incoming Freshman

Undergraduates are encouraged to enter certain programs directly as freshman. Otherwise, students enter the Foundation program their first year.

Design and Technology (BFA) Direct-Entry

The focus of this program is computer systems, interface design, robotics, animation, and communication media design. While expertise in digital technologies is not a prerequisite for admission, applicants should include in their portfolios art or design work that highlights experience with digital media and technology. Students who expect to major in Communication Design have the option of taking the Foundation program or applying for direct entry to Design and Technology and declaring a Communication Design major at the end of the first year.

Photography (BFA) Direct-Entry

Applicants should submit a portfolio that emphasizes black & white and color photography and demonstrates both processing skills and conceptual solutions, preferably images personally developed and printed by the applicant. Applicants must identify for each photograph the process used to make the image (traditional film and photographic paper or digital camera, software, and digital printer) and which parts of the production process were done by the applicant.

Environmental Studies (BS) and Design and Management (BBA)

Direct Entry

Visit the websites at www.newschool.edu/environmental studies or www.newschool.edu/parsons/dm or speak to an admission counselor about particular application requirements for these two direct-entry programs.

Foundation Program

This program introduces students to a broad range of concepts, skills, and critical issues in art and design practice before they declare a major. It is normally the first year of study for students who expect to major in architectural design, communication design,* fashion design, fine arts, illustration, integrated design, interior design, or product design. Portfolios of Foundation applicants should focus on observational drawing, composition, color, and conceptual problem solving.

Students select a major in the spring semester of their first year. Please note that, due to space limitations, placement in certain BFA programs is competitive, and students cannot be guaranteed their first choice of a major.

*Students who intend to major in Communication Design have the option of applying to the Design and Technology direct entry program.

MASTER’S PROGRAMS


Master of Architecture (MArch)

Master of Arts (MA) in History of Decorative Arts and Design

Master of Architecture/Master of Fine Arts in Lighting Design (MArch/MFA)

* New York State approval pending.

OTHER ACADEMIC PROGRAMS

Parsons offers a variety of programs for nonmatriculated students of all ages: Summer Intensive Studies (pre-college and college-level) in New York City and Paris; Continuing Education (certificate programs and general art and design education for adults); Parsons Pre-College Academy (certificate programs and general art and design education for young people, grades 4–12). Visit the website at www.newschool.edu/parsons for more information.

RESIDENCY REQUIREMENTS

Undergraduate

All BFA and BBA students must complete 67 credits in residence, including two full years of program course work, to be eligible for a degree. All BA/BFA students must earn a minimum of 54 out of 90 required studio/design credits and 45 out of 90 required liberal arts credits in residence. AAS students must earn a minimum of 34 credits in residence. Credits earned through Study Abroad or Exchange do not count toward the residency requirement. The senior year may not be taken off campus without the special written approval of the program chair or director and the assistant dean.

Graduate

All MA candidates must complete 42 credits in residence. Candidates for the MArch must complete 106 credits in residence, except those granted advanced standing, who must complete a minimum of 73 credits in residence. MFA candidates in Design and Technology and in Fine Arts must complete 58 credits in residence; MFA candidates in Lighting Design and in Photography must complete 64 credits in residence.

HEGIS CODES

<table>
<thead>
<tr>
<th>PROGRAM</th>
<th>HEGIS</th>
<th>DEGREE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architectural Design</td>
<td>0299.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Architecture</td>
<td>0202.00</td>
<td>MArch</td>
</tr>
<tr>
<td>Communication Design</td>
<td>1002.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Design &amp; Management</td>
<td>1099.00</td>
<td>BBA</td>
</tr>
<tr>
<td>Design &amp; Technology</td>
<td>1009.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Design &amp; Technology</td>
<td>1009.00</td>
<td>MFA</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>1999.10</td>
<td>BA</td>
</tr>
<tr>
<td>Environmental Studies</td>
<td>1999.10</td>
<td>BS</td>
</tr>
<tr>
<td>Fashion Design</td>
<td>1009.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Fashion Marketing</td>
<td>5012.00</td>
<td>AAS</td>
</tr>
<tr>
<td>Fashion Studies</td>
<td>5012.00</td>
<td>AAS</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>1002.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>1002.00</td>
<td>MFA</td>
</tr>
<tr>
<td>General Studio</td>
<td>5610.00</td>
<td>AAS</td>
</tr>
<tr>
<td>Graphic Design</td>
<td>5012.00</td>
<td>AAS</td>
</tr>
<tr>
<td>Hist of Dec Arts &amp; Design</td>
<td>1003.00</td>
<td>MA</td>
</tr>
<tr>
<td>Illustration</td>
<td>1009.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Integrated Design</td>
<td>1099.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Interior Design</td>
<td>5012.00</td>
<td>AAS</td>
</tr>
<tr>
<td>Interior Design</td>
<td>0203.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Lighting Design</td>
<td>0201.00</td>
<td>MA</td>
</tr>
<tr>
<td>Lighting Design</td>
<td>0201.00</td>
<td>MFA</td>
</tr>
<tr>
<td>Photography</td>
<td>5007.00</td>
<td>AAS</td>
</tr>
<tr>
<td>Photography</td>
<td>1011.00</td>
<td>BFA</td>
</tr>
<tr>
<td>Photography</td>
<td>1011.00</td>
<td>MFA</td>
</tr>
<tr>
<td>Product Design</td>
<td>1009.00</td>
<td>BFA</td>
</tr>
</tbody>
</table>
PROGRAM REQUIREMENTS

UNDERGRADUATE DEGREE PROGRAMS

Associate in Applied Science (AAS) Degree
The Associate in Applied Science degree is awarded upon completion of 65 credits of coursework. A maximum of 31 credits of undergraduate-level coursework may be transferred. Students must also attain a 2.0 cumulative grade point average and fulfill all program requirements.

Students who receive the maximum number of transferrable credits (31) are eligible to enroll in the fast-track options as outlined below.

AAS Fashion Marketing Program

Level 1
- Color Theory  2
- Fashion Industry: Design  2
- Fashion Industry: Marketing  2
- Fashion Textile Survey  2
- Marketing 1: Introduction to Fashion Marketing  2
- Critical Reading and Writing 1  3
- Liberal Arts  3

Level 2
- Fashion CAD  2
- Internship or Studio Elective  2
- Marketing 2: Global Marketing  2
- Merchandising  2
- Merchandising Math  2
- Critical Reading and Writing 2  3
- Liberal Arts  3

Level 3
- Import/Export  2
- Marketing 3: Marketing Management  2
- Process and Skills: Marketing  2
- Retailing  2
- Studio Electives  4
- Liberal Arts  6

Level 4
- History of Fashion  3
- Internship or Elective  1
- Marketing 4: Brand Management  2
- Merchandising Workshop  2
- Studio Electives  4
- Liberal Arts  3

Total Credits 65

AAS Fashion Marketing Program: Fast Track

First Semester
- Color Theory  2
- Fashion CAD  2
- Fashion Industry: Design  2
- Fashion Industry: Marketing  2
- Fashion Textile Survey  2
- Marketing 1: Introduction to Fashion Marketing  2
- Marketing 2: Global Marketing  2
- Merchandising  2
- Merchandising Math  2

Total 18

Second Semester
- Internship or Elective  1
- History of Fashion  3
- Import/Export  2
- Marketing 3: Marketing Management  2
- Marketing 4: Brand Management  2
- Merchandising Workshop  2
- Process and Skills: Marketing  2
- Retailing  2

Total 16

Total Credits 34
## AAS Fashion Studies Program

**Level 1**
- Color Theory 2
- Construction Design 1: Sewing 2
- Digital Fashion CAD 2
- Fashion Drawing 1 2
- Fashion Design Studio 1 2
- Fashion Industry: Design 2
- Fashion Industry: Marketing 2
- Critical Reading and Writing 1 3

17

**Level 2**
- Construction Design 2: Draping 2
- Construction Design 2: Patternmaking 2
- Fashion Technical Drawing 2
- Fashion Industry: Design 2
- Fashion Industry: Marketing 2
- Critical Reading and Writing 2 3
- Liberal Arts 3

16

**Level 3**
- Construction 2 4
- History of Fashion 3
- Internship or Studio Elective 2
- Liberal Arts 6

15

**Level 4**
- Construction 3 2
- Fashion Design Studio 2
- Fashion Portfolio 2
- Studio Electives 5
- Liberal Arts 6

17

**Total Credits** 65

## AAS Fashion Studies Program: Fast Track

**First Semester**
- Construction Design 1: Draping 2
- Construction Design 1: Patternmaking 2
- Construction Design 1: Sewing 2
- Digital Fashion CAD 2
- Fashion Design Studio 1 2
- Fashion Industry: Design 2
- Fashion Industry: Marketing 2

18

**Second Semester**
- Construction 2 & 3 6
- Fashion Technical Drawing 2
- History of Fashion 3
- Fashion Design Studio 2
- Fashion Portfolio 2
- Fashion Elective 1

16

**Total Credits** 34

## AAS Graphic Design Program

**Level 1**
- Color Theory 2
- Digital Layout 2
- Graphic Design 1 4
- Process and Skills 2
- Typography 2
- Critical Reading and Writing 1 3

15

**Level 2**
- Digital Design Elective 3
- Drawing 2
- Graphic Design 2 4
- Interactive/Web Design 1 2
- Critical Reading and Writing 2 3
- Liberal Arts 3

17

**Level 3**
- Digital Design Elective 3
- Graphic Design 3 4
- Internship 2
- Printmaking 2
- Liberal Arts 6

17

**Level 4**
- Digital Design Elective 3
- Portfolio and Process 2
- Graphic Design Elective 2
- History of Graphic Design 3
- Liberal Arts 6

16

**Total Credits** 65
### AAS Graphic Design Program: Fast Track

**First Semester**
- Drawing: 2
- Graphic Design 1: 4
- History of Graphic Design: 3
- Interactive/Web Design: 2
- Digital Layout: 3
- Process and Skills: 2
- Typography: 2

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>2</td>
</tr>
<tr>
<td>Graphic Design 1</td>
<td>4</td>
</tr>
<tr>
<td>History of Graphic Design</td>
<td>3</td>
</tr>
<tr>
<td>Interactive/Web Design</td>
<td>2</td>
</tr>
<tr>
<td>Digital Layout</td>
<td>3</td>
</tr>
<tr>
<td>Process and Skills</td>
<td>2</td>
</tr>
<tr>
<td>Typography</td>
<td>2</td>
</tr>
</tbody>
</table>

**Second Semester**
- Digital Design Elective: 3
- Graphic Design 2 & 3: 8
- Internship: 1
- Portfolio and Process: 2
- Printmaking: 2

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Design Elective</td>
<td>3</td>
</tr>
<tr>
<td>Graphic Design 2 &amp; 3</td>
<td>8</td>
</tr>
<tr>
<td>Internship</td>
<td>1</td>
</tr>
<tr>
<td>Portfolio and Process</td>
<td>2</td>
</tr>
<tr>
<td>Printmaking</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Credits** 34

### AAS Interior Design Program

**Level 1**
- Color Theory: 2
- Drawing for Interiors 1: 2D: 4
- Drawing for Interiors 1: 3D: 2
- Drawing: 2
- Principles of ID Composition: 2
- Critical Reading and Writing 1: 3
- Liberal Arts: 3

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color Theory</td>
<td>2</td>
</tr>
<tr>
<td>Drawing for Interiors 1: 2D</td>
<td>4</td>
</tr>
<tr>
<td>Drawing for Interiors 1: 3D</td>
<td>2</td>
</tr>
<tr>
<td>Drawing</td>
<td>2</td>
</tr>
<tr>
<td>Principles of ID Composition</td>
<td>2</td>
</tr>
<tr>
<td>Critical Reading and Writing 1</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>3</td>
</tr>
</tbody>
</table>

**Level 2**
- Drawing for Interiors 2: 2
- ID Studio 1: 4
- Design Analysis: Environmental Design: 3
- Critical Reading and Writing 2: 3
- Liberal Arts: 3

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing for Interiors 2</td>
<td>2</td>
</tr>
<tr>
<td>ID Studio 1</td>
<td>4</td>
</tr>
<tr>
<td>Design Analysis: Environmental Design</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 2</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>3</td>
</tr>
</tbody>
</table>

**Level 3**
- Construction Documents: 2
- Digital Elective: 2
- History of Interior Design: 3
- ID Digital Studio 2: 4
- Materials and Finishes: 2
- Liberal Arts: 3

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Documents</td>
<td>2</td>
</tr>
<tr>
<td>Digital Elective</td>
<td>2</td>
</tr>
<tr>
<td>History of Interior Design</td>
<td>3</td>
</tr>
<tr>
<td>ID Digital Studio 2</td>
<td>4</td>
</tr>
<tr>
<td>Materials and Finishes</td>
<td>2</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>3</td>
</tr>
</tbody>
</table>

**Level 4**
- ID Portfolio: 2
- ID Studio 3: 4
- Interior Design Electives: 4
- Liberal Arts: 6

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>ID Portfolio</td>
<td>2</td>
</tr>
<tr>
<td>ID Studio 3</td>
<td>4</td>
</tr>
<tr>
<td>Interior Design Electives</td>
<td>4</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>6</td>
</tr>
</tbody>
</table>

**Total Credits** 65

### AAS Interior Design Program: Fast Track

**First Semester**
- Drawing: 2
- Drawing for Interiors 1: 2D: 4
- Drawing for Interiors 1: 3D: 2
- ID Studio 1: 4
- Design Analysis: Environmental Design: 3
- Principles of ID Composition: 2

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drawing</td>
<td>2</td>
</tr>
<tr>
<td>Drawing for Interiors 1: 2D</td>
<td>4</td>
</tr>
<tr>
<td>Drawing for Interiors 1: 3D</td>
<td>2</td>
</tr>
<tr>
<td>ID Studio 1</td>
<td>4</td>
</tr>
<tr>
<td>Design Analysis: Environmental Design</td>
<td>3</td>
</tr>
<tr>
<td>Principles of ID Composition</td>
<td>2</td>
</tr>
</tbody>
</table>

**Second Semester**
- Construction Documents: 2
- History of Interior Design: 3
- ID Studio 2: 6
- ID Studio 3: 4
- Interior Design Electives: 2

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction Documents</td>
<td>2</td>
</tr>
<tr>
<td>History of Interior Design</td>
<td>3</td>
</tr>
<tr>
<td>ID Studio 2</td>
<td>6</td>
</tr>
<tr>
<td>ID Studio 3</td>
<td>4</td>
</tr>
<tr>
<td>Interior Design Electives</td>
<td>2</td>
</tr>
</tbody>
</table>

**Total Credits** 34
Bachelor of Business Administration (BBA) Degree

The Bachelor of Business Administration degree is awarded upon completion of 134 credits. A maximum of 67 credits of undergraduate-level course work may be transferred. Students must also attain a 2.0 cumulative grade point average and fulfill all requirements.

BBA Design and Management Program

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department Elective*</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Dept. Seminar 1: Intro to Design and Management</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Dept. Seminar 2: Design in Everyday Experience</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Design 1: Design Elements and Visual Tools</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>Design 2: Imaging for Designers</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Algebra/Natural Science**</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Social Theory**</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>17</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Ethics</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Department Electives*</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Dept. Seminar 3: Innovation</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Design 3: Visual Org/Info Design 1</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Design 4: Visual Org/Info Design 2</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Introduction to Microeconomics</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Introduction to Macroeconomics</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Marketing 1</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Statistics</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>History of Design</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective**</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>18</td>
<td>17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Business Models and Planning</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Department Electives*</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Dept. Seminar 4: Economics and Ethics of Sustainability</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Design Development</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Design Research Methods</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Financial Management</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Internship</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>Managing Creative Projects and Teams</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective**</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>18</td>
<td>16</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adv Topics in Design and Management</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Business Law</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Department Electives*</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>International Business</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar and Thesis 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Strategic Management</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective**</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td>15</td>
<td>15</td>
</tr>
</tbody>
</table>

* Department electives may be used to take courses in other design departments and/or in particular areas of study, such as Fashion, Interiors, and Lifestyle Marketing; Advertising and Graphic Design; Design Entrepreneurship and Innovation; and Smart Products and Digital Technologies.

** Liberal Arts electives are distributed across the Humanities, Social Sciences, and Natural Sciences. Two of these electives must be drawn from the university-wide (ULEC) elective courses. Students who do not demonstrate proficiency in algebra will be required to take this course as their Natural Science elective in the spring semester of their first year. Students are required to fulfill three credits in the Humanities and six credits in the Social Sciences.
Bachelor of Fine Arts (BFA) Degree

The Bachelor of Fine Arts degree is awarded upon completion of 134 credits, as designated by the program. A maximum of 67 credits of undergraduate-level course work may be transferred. Students must also attain a 2.0 cumulative grade point average and fulfill all requirements.

BFA Architectural Design Program

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Studio 1 &amp; 2</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Elements of Space, Tectonics, and Surface</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Materials: Methods and Intentions</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Representation and Analysis 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>History of World Architecture 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>17</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Design Studio 3 &amp; 4</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Nature, Culture, Design</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Technology/Digital Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Departmental Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Design Studio</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Portfolio Prep</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

| Total Credits | **134** |

BFA Communication Design Program

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Presentation</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Production</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Typography 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>History of Graphic Design</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Studio</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Typography</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>7</td>
<td>9</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st C</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advanced Graphic Design</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Senior Thesis</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>15</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

| Total Credits | **134** |
### BFA Design and Technology Program

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Studio 1: Image</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>Core Studio 2: Time</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Production Lab: Image</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Production Lab: Time</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Experiments with Technology</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>6</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Core Studio: Interaction</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>Core Studio: Space</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td>Production Lab: Interaction</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Production Lab: Space</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Studio Electives*</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>History of Design</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic Studio: Game</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>Prototyping</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Production Lab: Game</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Collaboration Studio</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives*</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis 1</td>
<td>6</td>
<td>-</td>
</tr>
<tr>
<td>Thesis 2</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>Internship (fall or spring)</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Studio Electives*</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History and Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>14</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

| Total Credits         | **134** |

### BFA Fashion Design Program

<table>
<thead>
<tr>
<th>First Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Design Core 1 &amp; 2</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Fashion Digital Studio</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>History, Culture, Society</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>History of Design: 1850–2000</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Design Core 3 &amp; 4</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Fashion Drawing</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Fashion Digital Studio</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Themes in Fashion History</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Fashion Industry Survey</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>19</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fashion Design Core 5 &amp; 6: Thesis</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>Business Seminar</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Art History and Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>13</strong></td>
<td><strong>14</strong></td>
</tr>
</tbody>
</table>

| Total Credits         | **134** |
### BFA Fine Arts Program

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Sculpture 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Visual Thinking: Narrative and Video</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Studio Elective</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Introduction to Visual Culture</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>History of Modern and Postmodern Art</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>19</strong></td>
<td><strong>17</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Painting 3</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Sculpture 3</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Drawing 3</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Junior Concentration: Means (Narratives, Perception, or Public Engagement)</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Junior Concentration: Modes (Materiality, Performance, or Space)</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Professional Practices</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>17</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concentration 1 &amp; 2</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Theory, Practice &amp; Career</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Thesis Lectures</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Senior Thesis</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Studio Elective</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>13</strong></td>
<td><strong>14</strong></td>
</tr>
</tbody>
</table>

**Total Credits** 134

### BFA Illustration Program

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustration Concepts</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Materials and Methods</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Drawing</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Painting</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Drawing/Painting</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Digital Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Type (Digital)</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Illustrative Printmaking</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>History of Illustration</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Illustration Concepts</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing/Painting</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Studio Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Printmaking Elective</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Drawing/Mixed Media</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Digital Elective</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior Thesis and Senior Concepts</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>Professional Practices</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Digital Presentation</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Web for Illustrators</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>14</strong></td>
<td><strong>14</strong></td>
</tr>
</tbody>
</table>

**Total Credits** 134
**BFA Integrated Design Program**

Every student is required to select one area of study: Integrative Fashion Curriculum, Integrative Urban Curriculum, or Integrative Self-Directed Curriculum.

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrative Design Core</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>IDC Lab</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Area of Study Electives</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>History of (area of study)</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Integrative Design Core</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>IDC Lab</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Area of Study Electives</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Theories of Practice</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior IDC Project</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Senior IDC Lab</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Senior Internship</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Area of Study Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>12</td>
</tr>
</tbody>
</table>

**Total Credits** 134

---

**BFA Interior Design Program**

<table>
<thead>
<tr>
<th>Freshman Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Sophomore Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Studio 1 &amp; 2</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>Representation and Analysis 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Elements of Space, Tectonics, Surface</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Materiality: Methods and Intentions</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>History of World Architecture 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Junior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Studio 3 &amp; 4</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Program: Concept and Representation</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Critical Studies in Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Departmental Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>15</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Senior Year</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Studio 5 &amp; 6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Portfolio Preparation</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Detail: Furniture and Construction</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Departmental Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>16</td>
<td>15</td>
</tr>
</tbody>
</table>

**Total Credits** 134
### BFA Photography Program

**Freshman Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman Seminar</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Design: From Line to Pixel 1 &amp; 2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Drawing</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Drawing and Painting</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

**Sophomore Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design 3: Capture to Print</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Design 4: Pixel to Cyberspace</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Photo Topics</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Sophomore Seminar</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Studio and Light 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Studio Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>View Camera</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>History of Photography</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Intro to Visual Culture</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
</tbody>
</table>

**Junior Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imagery and Design</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Internship or Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Junior Seminar</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
</tbody>
</table>

**Senior Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Senior Seminar Lab</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Senior Thesis Tutorial</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
</tbody>
</table>

**Total Credits**

134

### BFA Product Design Program

**Freshman Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>2D Integrated Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>3D Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Drawing Studio 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Laboratory 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Critical Reading and Writing 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Perspectives in World Art and Design 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

**Sophomore Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design, Research, and Development 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to CAD</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Materials 1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Models 1 &amp; 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Presentation</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Prototypes 1 &amp; 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Technical Rendering</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>History of Design</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>Introduction to Design Studies</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>3</td>
<td>-</td>
</tr>
</tbody>
</table>

**Junior Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Concepts and Applications 1 &amp; 2</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>Digital Electives 1 &amp; 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Design Studio Elective</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Metal Fabrication</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Information Design 1 &amp; 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Materials 2 &amp; 3</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Models 1 &amp; 2 or Prototypes 1 &amp; 2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Global Issues in Design and Visuality: 21st Century</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
<tr>
<td>University Lecture Elective</td>
<td>-</td>
<td>3</td>
</tr>
</tbody>
</table>

**Senior Year**

<table>
<thead>
<tr>
<th>Course</th>
<th>F</th>
<th>S</th>
</tr>
</thead>
<tbody>
<tr>
<td>Digital Elective 3</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Dynamic Media Studio</td>
<td>2</td>
<td>-</td>
</tr>
<tr>
<td>Professional Internship</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>Studio Electives</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Thesis and Analysis Studio 1 &amp; 2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Thesis Prototyping</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>Senior Seminar</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Liberal Arts Elective</td>
<td>3</td>
<td>-</td>
</tr>
<tr>
<td>Advanced Art History/Design Studies Elective</td>
<td>-</td>
<td>3</td>
</tr>
</tbody>
</table>

**Total Credits**

134
Bachelor of Arts/Bachelor of Fine Arts

BA/BFA Degrees: The Bachelor of Fine Arts degree from Parsons and the Bachelor of Arts degree from Eugene Lang College are awarded to students who have completed 180 credits (90 credits of studio/design and 90 credits of liberal arts) as designated by the programs. A minimum of 12 credits must be in art or design history. A maximum of 81 credits, 36 towards Parsons and 45 towards Lang, may be transferred. Students must also attain a 2.0 cumulative grade point average and fulfill all requirements.

Students should consult the BA/BFA Student Handbook for greater specificity concerning program and degree requirements.

Critical Studies Requirements

Students may fulfill Critical Studies requirements by enrolling in courses offered by the Art and Design Studies Department and by other programs at the university. These courses will be clearly designated each semester at the student resources website, www.students.parsons.edu. Focusing on the culture, history, theory, and analysis of design and art, courses offered by Art and Design Studies help students develop an understanding of the processes, practices, and products of design and art as core loci of human knowledge, agents of social change, and sites of cultural diversity.

All degree candidates are required to fulfill this component of their program requirements. Transfer credit for appropriate academic course work is subject to review and must be approved in advance.

Critical Reading and Writing

All undergraduates, including transfer students who have not received credit in Critical Reading and Writing, are expected to enroll in and complete a course every semester until the requirement has been completed. BFA and BBA students who are admitted as freshmen must complete the requirement before they are permitted to enter their junior or third year of study. Students who test into or are placed in English as a Second Language (ESL) courses may be required to earn additional credit in Critical Reading and Writing. Some students may be required to attend summer study and/or may be prevented from enrolling in program course work until the requirement has been fulfilled. Upon matriculation, students must fulfill the Critical Reading and Writing requirement at Parsons.

GRADUATE DEGREE PROGRAMS

Master of Arts (MA) Degree

MA History of Decorative Arts and Design Program

Offered in collaboration with the Cooper-Hewitt Museum of the Smithsonian Institution in New York, the Master of Arts degree in the History of Decorative Arts is awarded upon completion of 48 credits of course work and the successful completion of the master’s examination or thesis. A maximum of six credits of graduate-level course work may be transferred. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

<table>
<thead>
<tr>
<th>First Year Fall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Survey of Decorative Arts 1</td>
<td>3</td>
</tr>
<tr>
<td>Proseminar</td>
<td>3</td>
</tr>
<tr>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First Year Spring</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Survey of Decorative Arts 2</td>
<td>3</td>
</tr>
<tr>
<td>Museology/Theory</td>
<td>3</td>
</tr>
<tr>
<td>Electives (2)</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year Fall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Electives (3, if proposing thesis); or</td>
<td>9</td>
</tr>
<tr>
<td>Electives (4, if standing for exams)</td>
<td>12</td>
</tr>
<tr>
<td>Independent Study: thesis 1</td>
<td>3</td>
</tr>
<tr>
<td>(if proposing thesis)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year Spring</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Electives (3)</td>
<td>9</td>
</tr>
<tr>
<td>Independent Study: Thesis 2 or</td>
<td></td>
</tr>
<tr>
<td>Independent Study: Thesis Exam</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>12</td>
</tr>
</tbody>
</table>

Total Credits                        | 48   
Master of Architecture (MArch) Degree

MArch Architecture: First Professional Program
The Master of Architecture is awarded to students who have completed 106 credits or the equivalent, as designated by the program. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

The program may be completed in two to three years, depending on the program's evaluation of each student's educational background. The standard course of study is three years.

Students must have earned a four-year undergraduate bachelor's degree to enter this program.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

First Year Fall
- Design Studio 1 6
- Issues and Practices of Modern Architecture 3
- Representation and Spatial Reasoning 4
- Construction Technology 1 3

16

First Year Spring
- Design Studio 2 (Housing) 9
- Issues and Practices of Modern Architecture 3
- Representation and Spatial Reasoning 3
- Nature in Environment 3

18

Second Year Fall
- Design Studio 3 (Natural Systems) 9
- Structural Technology 1 3
- Environmental Technologies 3
- Theory of Architectural Form 3

18

Second Year Spring
- Design Studio 4 (The Design Workshop option) 9
- Structural Technology 2 3
- Construction Technology 2 3
- Elective 3

18

Third Year Fall
- Design Studio 5 (Urban Architecture) 9
- Research Seminar: Cities and Details 3
- Theory of Urban Form 3
- Elective 3

18

Third Year Spring
- Design Studio 6 (Thesis) 9
- Professional Practice 3
- Electives 6

18

Total Credits 106

MArch Architecture and MFA Lighting Design Dual-Degree Program
The Master in Architecture and the Master in Fine Arts in Lighting Design dual degree is awarded to students who have completed 142 credits. The curriculum retains all required coursework for both stand alone degrees; the compressed time frame and reduced credit hours are possible because required coursework for architecture replaces free electives in the lighting program, and required coursework for lighting design replaces free electives in architecture. Dual-degree students are required to complete a joint thesis and take one joint lighting design/architecture design studio. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

The standard course of study is four years. Students must have earned a four-year undergraduate bachelor's degree to enter the program.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

First Year Fall
- MArch Design Studio 1 6
- Issues & Practices of Modern Architecture 3
- Representation & Spatial Reasoning 4
- Construction Technology 1 3

16

First Year Spring
- MArch Design Studio 2 (Housing) 9
- Issues & Practices of Modern Architecture 3
- Representation & Spatial Reasoning 3
- Nature in Environment 3

18

Second Year Fall
- MFALD Studio 1: Light, Vision & Representation 6
- Principles of Light 3
- Theory of Architectural Form 3
- Structural Technology 1 3
- Luminaire Design 3

18

Second Year Spring
- MFALD Studio 2: Natural & Technological Light 6
- Daylighting & Sustainability 3
- Light: Critical Issues 3
- Structural Technology 2 3
- Light, Perception, & Culture 1 3

18
Master of Fine Arts (MFA) Degree

MFA Design and Technology Program

The Master of Fine Arts in Design and Technology is awarded to students who have completed 64 credits. A maximum of six credits of graduate-level course work may be transferred. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

First Year Fall
- Major Studio 1: Interface 6
- Creativity and Computation 3
- Support Electives 6
  Total Credits 15

First Year Spring
- Major Studio 2: (Concentration) 6
- Collaboration Studio 3
- Academic Elective 3
- Support Electives 6
  Total Credits 18

Second Year Fall
- Thesis Studio 1 6
- Collaboration Studio 3
- Writing and Research 3
- Support Electives 6
  Total Credits 18

Second Year Spring
- Thesis Studio 2 7
- Academic Elective 3
- Support Electives 3
  Total Credits 13

Total Credits 64
**MFA Fine Arts Program**

The Master of Fine Arts in Fine Arts is awarded to students who have completed 64 credits. A maximum of six credits of graduate-level liberal arts course work may be transferred. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

<table>
<thead>
<tr>
<th>First Year Fall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Core 1</td>
<td>10</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Studio Visits</td>
<td>0</td>
</tr>
<tr>
<td>Fine Arts Lecture Series</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First Year Spring</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Core 2</td>
<td>10</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td>Graduate Studio Visits</td>
<td>0</td>
</tr>
<tr>
<td>Fine Arts Lecture Series</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year Fall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Core 3</td>
<td>8</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td>Theory, Practice, Career</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Studio Visits</td>
<td>0</td>
</tr>
<tr>
<td>Fine Arts Lecture Series</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year Spring</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Core 4</td>
<td>8</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td>Theory, Practice, Career</td>
<td>2</td>
</tr>
<tr>
<td>Graduate Studio Visits</td>
<td>0</td>
</tr>
<tr>
<td>Fine Arts Lecture Series</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

**Total Credits** | **64**

---

**MFA Lighting Design Program**

The Master of Fine Arts in Lighting Design is awarded to students who have completed 64 credits. No credits may be transferred. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

<table>
<thead>
<tr>
<th>First Year Fall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio 1: Light, Vision, and Representation</td>
<td>6</td>
</tr>
<tr>
<td>Luminaire Design</td>
<td>3</td>
</tr>
<tr>
<td>Principles of Light</td>
<td>3</td>
</tr>
<tr>
<td>Modern and Postmodern Architecture or Issues and Practices of Architecture 1</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>First Year Spring</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio 2: Natural and Technological Light</td>
<td>6</td>
</tr>
<tr>
<td>Daylight and Sustainability</td>
<td>3</td>
</tr>
<tr>
<td>Light: Issues and Theory</td>
<td>3</td>
</tr>
<tr>
<td>Multi-Discipline Elective (Required)</td>
<td>3</td>
</tr>
<tr>
<td>Light Perception and Culture 1</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>18</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year Fall</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio 3</td>
<td>6</td>
</tr>
<tr>
<td>Thesis Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Luminaire and Systems Technology</td>
<td>3</td>
</tr>
<tr>
<td>Multi-Discipline Elective (Required)</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>15</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Second Year Spring</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis Studio</td>
<td>7</td>
</tr>
<tr>
<td>Light Perception and Culture 2</td>
<td>3</td>
</tr>
<tr>
<td>Professional Practice</td>
<td>3</td>
</tr>
<tr>
<td>Multi-Discipline Elective (Required)</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>16</strong></td>
</tr>
</tbody>
</table>

**Total Credits** | **64**
MFA Photography Program
The Master of Fine Arts in Photography is awarded to students who have completed 64 credits. No credits may be transferred. Students must also attain a 3.0 cumulative grade point average and fulfill all requirements.

Students may take undergraduate courses for graduate credit only if they have received special written approval from both the graduate and undergraduate programs.

### First Year Summer
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Studio</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Wired Studio</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

### First Year Fall
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Studio</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

### First Year Spring
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Studio</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

### Second Year Summer
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Studio</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Teaching Methods</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

### Second Year Fall
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Studio</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td>Thesis and Exhibition</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>8</strong></td>
</tr>
</tbody>
</table>

### Second Year Spring
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent Studio</td>
<td>3</td>
</tr>
<tr>
<td>Academic Elective</td>
<td>3</td>
</tr>
<tr>
<td>Thesis and Exhibition</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>8</strong></td>
</tr>
</tbody>
</table>

### Third Year Summer
<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Studio</td>
<td>6</td>
</tr>
<tr>
<td>Graduate Seminar</td>
<td>3</td>
</tr>
<tr>
<td>Thesis and Exhibition</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total Credits</strong></td>
<td><strong>12</strong></td>
</tr>
</tbody>
</table>

### Total Credits
- **64**

English as a Second Language (ESL)
Graduate students who test into or are placed in ESL courses are expected to enroll in and complete an ESL course every semester until the sequence has been successfully completed. Students who fail to complete the sequence in one year, including summer, may be prevented from enrolling in program course work until the sequence has been successfully completed.

### STUDY OPTIONS

#### BA/BFA PROGRAM

Students who are interested in combining their studio education with an extensive exploration of a particular branch of the liberal arts should consider enrolling in the BA/BFA program, a five-year dual degree program offered jointly by Parsons and Eugene Lang College, both divisions of The New School. Students in this program simultaneously complete a BFA at Parsons and a BA at Lang, a small, progressive liberal arts college, by combining 90 liberal arts credits with 90 credits of studio/design study. In addition to choosing a studio major at Parsons, each BA/BFA student chooses an area of study from among Lang’s diverse offerings. The programs include The Arts; Culture and Media; Economics; Education Studies; Environmental Studies; History; Interdisciplinary Science; Liberal Arts; Literary Studies; Philosophy; Psychology; Religious Studies; Social Inquiry; and Urban Studies. Participating programs at Parsons are Architectural Design, Communication Design, Design and Technology, Fashion Design, Fine Arts, Illustration, Integrated Design, Interior Design, Photography, and Product Design.

#### INDEPENDENT STUDY

Students who wish to pursue a specific area of interest beyond what is available in an existing course may elect to work independently with a faculty member. Undertaking such study requires a serious commitment on the part of the student and the supervising faculty member. The project must be clearly and realistically defined in advance; progress will be measured at regular intervals; and the final project—be it research, written work, or a creative project—will be evaluated rigorously. Students approved to pursue independent work should be focused, motivated, and capable of working productively on their own. Students interested in pursuing this option should seek additional guidelines and advising from the program chair or director or an advisor. Students granted permission to work independently with a faculty member must complete an Independent Study Contract within the “add” period and register for the approved number of credits.

#### INTERNSHIPS

Many programs include a professional internship as part of their degree requirements. Students interested in pursuing this option should seek additional guidelines and advising from the program advisor. Students granted permission to participate in an internship for credit must complete a Work/Learn Agreement within the “add” period and register for the approved number of credits.

International students considering internship opportunities should discuss their eligibility with an International Student Advisor in the International Student Services Office.
STUDY ABROAD AND EXCHANGE

BBA, BFA, and BA/BFA students may enroll for one or two semesters during the junior year in another school in the United States or abroad, with approval from both schools. Credit is awarded by the host school and is accepted by Parsons as transfer credit. Interested students should discuss options with their program advisor.

Arrangements must be made in the spring prior to the intended semester or year abroad. Students are required to attend an information session, complete the appropriate application paperwork and portfolio requirements, and obtain permission from the program chair or director and the Office of Advising. The application deadline is March 27.

Any qualified student who wishes to undertake study at a school with whom we do not have an exchange agreement must (1) procure information from the host school regarding course offerings, the application process, deadlines, and portfolio requirements; (2) develop a plan of study that is approved by the major program chair; (3) complete all application paperwork and portfolio requirements; and (4) if the application is accepted, notify the major program so that the credits can be preapproved for transfer.

Students who participate in Study Abroad or Exchange will be registered for “mobility” credit at Parsons. Where tuition payments are made is dependent upon Parsons’ agreement with the host institution and other factors. Financial aid awards may be applicable to approved off-campus schools. Given the complexity of these issues, all participating students are expected to seek advising from a counselor in Student Financial Services. Students should refer to parsons.edu/studyabroad for up-to-date information and deadlines.

SUMMER STUDY

Required Courses

Most required program courses for the degree programs are not available during the summer. However, some programs, including Art and Design Studies, offer courses during one or both of the intensive summer sessions. Courses that fulfill each of the Critical Studies requirements are generally offered, though not necessarily during each session. Students may enroll in up to three courses per session. Summer course information is available in March; registration begins in April. Interested students should consult with an advisor for information on course offerings, dates, and prerequisites. Some students, including those who have not completed first-year requirements, may be required to attend summer study.

Off-Campus Study

Students may enroll in summer courses at another institution if they are in Good Academic Standing, if they have not exceeded the maximum number of allowable transfer credits, if they have completed required first-year courses, and if the summer courses are preapproved for transfer. Students must bring a summer course catalog from the host institution to a meeting with an advisor and complete a Permission to Take Courses at Another Institution form. Because each program has a carefully structured, sequential curriculum, approval is very rarely given for core program courses. BFA and BBA students may request up to nine credits of off-campus summer study so long as they have not already received the maximum allowable transfer credits (67). AAS students may request up to five credits of off-campus summer study so long as they have not already received the maximum allowable transfer credits (31).

FACULTY

Tamara Albu
Associate Professor
Fashion, AAS
MFA, Academy of Fine Arts, Bucharest

Michelle Alleyne
Assistant Professor
Fashion Marketing, AAS
BS, Howard University

Laura Auricchio
Assistant Professor
Art and Design History
PhD, Columbia University

Anthony Aziz
Associate Professor
Fine Arts, BFA
MFA, San Francisco Art Institute

Mark Bechtel
Term Assistant Professor
Product Design, BFA
MFA, Columbia University

Craig Bernecker
Term Associate Professor
Lighting Design, MA
PhD, Pennsylvania State University

Andy Bichlbaum
Assistant Professor
Digital Design
MFA, Louisiana State University

Michelle Bogre
Associate Professor
Photography, BFA
BJ, University of Missouri

Thomas Bosket
Assistant Professor
Graphic Design, AAS
MFA, Yale University

Margot Bouman
Assistant Professor
Art and Design History
PhD, University of Rochester

Adam Brent
Term Assistant Professor
Foundation, BFA
MFA, Parsons The New School for Design

Laura Briggs
Assistant Professor
Architectural Design, BFA
MArch, Columbia University

David Brody
Assistant Professor
Art and Design History
PhD, Boston University

Edward Byfield
Term Assistant Professor
Digital Design
BA, Columbia University
David Carroll  
Assistant Professor  
Digital Design  
MFA, Parsons The New School for Design

Jinhook Cho  
Associate Professor  
Design & Management, BBA  
PhD, University of Wisconsin at Madison

Hazel Clark  
Associate Professor  
Program Admin, ADS  
PhD, Brighton Polytechnic

Simon Collins  
Associate Professor  
Fashion Design, BFA  
Epsom School of Art

Melanie Crean  
Assistant Professor  
Digital Design  
MFA, School of Visual Arts

Jose De Jesus-Zamora  
Assistant Professor  
Foundation, BFA  
MFA, New York Academy of Art

Lisa DeBenedittis  
Assistant Professor  
Academic & Educational Programs  
PhD, New York University

Fiona Dieffenbacher  
Term Instructor  
Fashion Design, BFA  
BFA, Parsons The New School for Design

Alice Demirjian  
Term Assistant Professor  
Fashion Marketing, AAS  
MS, Philadelphia College of Textiles and Science

Andrea Dezso  
Assistant Professor  
Digital Design  
MFA, Hungarian University of Design

Shari Diamond  
Term Assistant Professor  
Foundation, BFA  
MA, New York University

Clive Dilnot  
Professor  
Art and Design History  
MA, Leeds University

Simone Douglas  
Associate Professor  
Photography, BFA  
MFA, University of New South Wales

Nadia M Elrokhys  
Assistant Professor  
Integrated Design Curclm., BFA  
MPhil, Martin Centre for Architectural and Urban Studies

Steven Faerm  
Assistant Professor  
Fashion Design, BFA  
BFA, Parsons The New School for Design

Shelley Fox  
Donna Karan Professor  
Fashion Design, BFA  
MA, Central St. Martins College of Arts Design

Aaron Fry  
Associate Professor  
Foundation, BFA  
MFA, University of Hawaii at Manoa

Coco Fusco  
Associate Professor  
Fine Arts, BFA  
PhD, Middlesex University

Anne Gaines  
Term Assistant Professor  
Program Admin, Spec. Prog.  
MFA, Parsons The New School for Design

Vincent Gargiulo  
Term Assistant Professor  
Fine Arts, BFA  
BA, San Diego State University

Pascale Gatzen  
Associate Professor  
Academic & Educational Programs  
MFA, Royal Melbourne Institute of Technology

Katarzyna Gruda  
Associate Professor  
Graphic Design, AAS  
MFA, Yale University

Steven Guarnaccia  
Associate Professor  
Illustration, BFA  
Brown University

Charles Harbutt  
Term Associate Professor  
Photography, BFA  
BS, Marquette University

Alexander Harrington  
Term Instructor  
Photography, BFA  
MFA, University of Massachusetts

Daniel Hill  
Assistant Professor  
Foundation, BFA  
MFA, Hunter College

Jamer Hunt  
Associate Professor  
Foundation, BFA  
PhD, Rice University
Larisa Iosilevich
Term Instructor
Fashion, AAS
BDes, Shenkar College of Engineering and Design

Jessica Irish
Assistant Professor
Digital Design
MFA, University of California, Irvine

Jonatan Jelen
Term Assistant Professor
Design & Management, BBA
D.E.A., Université de Pau; J.D./L.L.B. equivalent, Ludwig-Maximilians Universität

Heike Jenss
Assistant Professor
Art and Design History
PhD, Universität Dortmund

Mary Judge
Associate Professor
Foundation, BFA
MFA, Tyler School of Art

Maura Jurgrau
Term Assistant Professor
Fashion Design, BFA
BFA, Parsons The New School for Design

Ben Katchor
Associate Professor
Illustration, BFA
BA, Brooklyn College

Gwynne Keathley
Associate Professor
Foundation, BFA
MArch, Harvard University

Robert Kirkbride
Assistant Professor
Product Design, BFA
PhD, McGill University

Mary Pamela Klein
Associate Professor
Program Administration, AAS
MFA, Pratt Institute

Kent Kleinman
Professor
Architectural Design, BFA
MArch, University of California, Berkeley

Janet Kraynak
Assistant Professor
Art and Design History
PhD, Massachusetts Institute of Technology

Nora Krug
Associate Professor
Illustration, BFA
MFA, School of Visual Arts

Sarah Lawrence
Associate Professor
Cooper-Hewitt/New York
PhD, Columbia University

Cynthia Lawson
Assistant Professor
Integrated Design Curclm., BFA
MA, New York University

Laura Leite
Term Instructor
Fashion, AAS
BFA, Parsons The New School for Design

David Leven
Associate Professor
Architecture, MA
MArch, Yale University

David Lewis
Associate Professor
Architecture, MA
MArch, Princeton University

Sarah Lichtman
Term Assistant Professor
Humanities
MA, Bard Graduate Center

Steven Lindner
Term Instructor
Design & Management, BBA
BA, State University of New York, Buffalo

Colleen Macklin
Associate Professor
Design & Management, BBA
BFA, Pratt Institute

David Marin
Term Assistant Professor
Product Design, BFA
MFA, Cranbrook Academy of Art

Victoria Marshall
Assistant Professor
Foundation, BFA
MLA, Cert. UD, University of Pennsylvania

Lydia Matthews
Professor
Academic & Educational Programs
MA, University of California, Berkeley

Brian McGrath
Associate Professor
Architectural Design, BFA
MArch, Princeton University

Kerry McNaughton
Term Assistant Professor
Product Design, BFA
MFA, Hunter College

Alison Mears
Term Assistant Professor
Foundation, BFA
MArch, Columbia University

Pablo Medina
Assistant Professor
Communication Design, BFA
MFA, Pratt Institute
James Mendolia
Assistant Professor
Fashion Marketing, AAS
BS, Fashion Institute of Technology

Joanna Merwood-Salisbury
Assistant Professor
Architectural Design, BFA
PhD, Princeton University

Miodrag Mitrasinovic
Associate Professor
Foundation, BFA
PhD Arch, University of Florida

Daniel Nadel
Assistant Professor
Illustration, BFA
BA, Washington University

Seth Nagelberg
Term Assistant Professor
Product Design, BFA
MFA, Cranbrook Academy of Art

Gregory Newton
Term Instructor
Art and Design History
MPhil, Graduate School and University Center, CUNY

Kichisaburo Ogawa
Term Assistant Professor
Fashion, AAS
BA, Bunka Fashion College

Thomas O’Hare
Term Instructor
General Administration
BFA, Parsons The New School for Design

Rosemary O’Neill
Associate Professor
Art and Design History
PhD, Graduate School and University Center, CUNY

James Osman
Term Assistant Professor
Foundation, BFA
MFA, Queens College

Arthur Ou
Term Associate Professor
Photography, BFA
MFA, Yale University

Carol Overby
Assistant Professor
Design & Management, BBA
MBA, University of Chicago

Michie Pagulayan
Term Assistant Professor
Digital Design
MFA, Parsons The New School for Design

Chun Wo Pat
Assistant Professor
Communication Design, BFA
MFA, Yale University

Lara Penin
Assistant Professor
Foundation, BFA
PhD, Politecnico di Milano University

Jane Pirone
Assistant Professor
Digital Design
MS, Polytechnic Institute

George Pitts
Assistant Professor
Photography, BFA
BA, Bennington College

Scott Pobiner
Assistant Professor
Design & Management, BBA
MDesS, Harvard University

Donald Porcaro
Associate Professor
Fine Arts, BFA
MFA, Columbia University

Derek Porter
Assistant Professor
Lighting Design, MA
BFA, Kansas City Art Institute

Julia Poteat
Assistant Professor
Art and Design History
MA, The Central Academy of Fine Arts, Beijing, MA, New York University

Michael Rabin
Associate Professor
Design & Management, BBA
PhD, Yale University

Robert Rabinovitz
Term Assistant Professor
Integrated Design Curriclm., BFA
MFA, Cranbrook Academy of Art

Anna Rabinowicz
Associate Professor
Product Design, BFA
MFA/MS, Stanford University

James Ramer
Term Assistant Professor
Photography, BFA
MFA, Memphis College of Art

Raoul Rickenberg
Assistant Professor
Design & Management, BBA
PhD, Stanford University

John Roach
Term Assistant Professor
Foundation, BFA
MFA, Hunter College
Matthew Robb
Term Assistant Professor
Design & Management, BBA
PhD, The New School for Social Research

Ethan Robey
Assistant Professor
Cooper-Hewitt/New York
PhD, Columbia University

Richard Rosenfeld
Term Assistant Professor
Fashion Design, BFA
Graduate Certificate, Parsons The New School for Design

Katie Salen
Associate Professor
Digital Design
MFA, Rhode Island School of Design

Francesca Sammaritano
Term Assistant Professor
Fashion Design, BFA
BFA, Parsons The New School for Design

Luciana Scrutchen
Assistant Professor
Fashion, AAS
MFA, Parsons The New School for Design

Anezka Sebek
Associate Professor
Digital Design
PhD, The New School for Social Research

Maurice Sherman
Term Instructor
Digital Design
BFA, School of Visual Arts

Dean Stadel
Term Assistant Professor
Fashion Design, BFA
BS, University of Wisconsin at Madison

Eduardo Staszowski
Term Instructor
Foundation, BFA
MFA, St. Joost Academy of Fine Arts and Design

Colin Stearns
Term Assistant Professor
Photography, BFA
MFA, Hunter College

Pamela Steinman
Term Assistant Professor
Photography, BFA
MFA, Hunter College

Ken Stevens
Associate Professor
Design & Management, BBA
MS, Illinois Institute of Technology

Earl Tai
Associate Professor
Program Administration, ADS
PhD, Columbia University

Jose Carlos Teixeira
Assistant Professor
Design & Management, BBA
PhD, Illinois Institute of Technology

Lucille Tenazas
Henry Wolf Professor
Information Design, MFA
MFA, Cranbrook Academy of Art

Cameron Tonkinwise
Associate Professor
Integrated Design Curclm., BFA
PhD, University of Sydney

Joel Towers
Associate Professor
Foundation, BFA
MArch, Columbia University

Georgia Traganou
Assistant Professor
Art and Design History
PhD, University of Westminster

Sven Travis
Associate Professor
Digital Design
BFA, Rhode Island School of Design

Alisa Turko
Term Assistant Professor
Fashion, AAS
Master’s equivalent, Fashion Institute of Technology, Kiev

Michael Verbos
Term Instructor
Product Design, BFA
BFA, The Rhode Island School of Design

Julia Wargaski
Assistant Professor
Digital Design
BFA, Parsons The New School for Design

Lois Weinthal
Associate Professor
Interior Design, BFA
MArch, Cranbrook Academy of Art

Thomas Werner
Assistant Professor
Photography, BFA
BA, Art Center College of Design

Heico Wesselius
Assistant Professor
Design & Management, BBA
MS, The New School

Anthony Whitfield
Associate Professor
Product Design, BFA
BA, Sarah Lawrence College
ADMISSION TO AAS PROGRAMS

Apply online at www.newschool.edu/parsons/apply. Select AAS.

Address inquiries to
Parsons The New School for Design
University Admission
Associate Programs
79 Fifth Avenue, 5th Floor
New York, NY 10003
Telephone 212.229.5150 or 877.528.3321 (toll-free in the U.S.)
Email parsadm@newschool.edu

Deadlines
February 1 for fall admission. This is the priority deadline for students who wish to be considered for university housing or scholarships. However, all applicants are urged to submit complete applications by this date. After the priority deadline has passed, applications received will be considered only if space is available.

November 1 for spring admission. Students wishing to enter Parsons in the spring semester must submit all application materials by this date. If all required materials are not submitted or postmarked by November 1, the application will be considered for the next fall semester.

Application Procedures
All applications must be made using the online application form. The form and complete instructions are found on the website at www.newschool.edu/parsons/apply. Prospective students should read the instructions carefully before they apply. The application may be submitted online or downloaded and mailed to the office of admission. All documents and artwork not being submitted online should be accompanied by the Materials Cover Sheet posted in the Apply section of the website and be mailed together in one package to the address above. Applicants should fill out the Materials Cover Sheet completely and itemize everything being submitted.

Once the admission committee has received all required materials and the application is complete, applicants will receive a decision within four to six weeks.

Required Application Support Materials
Transcripts: Official college transcripts must be sent to University Admission; see address above. Copies are not acceptable. Applicants who have not completed at least 26 college credits are required to submit high school transcripts as well. Applicants for the AAS in Fashion Marketing who intend to complete the degree entirely online must have previously completed at least 21 college credits in liberal arts, including 6 credits of English.

Credits received from other institutions can be accepted for transfer provided that the institution is accredited by a state or regional accrediting association or by the National Association of Schools of Art and Design, that the courses were equivalent to courses offered at Parsons or other divisions of The New School, and that grades of C or better were received.

Students who have earned a French baccalaureate, a German Abitur, or an International Baccalaureate diploma, or who have passed equivalent European university qualifying examinations, will be considered for appropriate transfer credits based on those academic credentials.

International students must submit original transcripts; a certified English translation if a transcript was recorded in a language other than English; and a course-by-course evaluation report prepared by World Education Services, www.wes.org, or another member of the National Association of Evaluation Services (NACES). If filing with WES online, search for New School Parsons. Transcripts should be sent for evaluation as soon as possible so that Parsons will receive the evaluation reports prior to the application deadline. Applicants required to submit a score for a test of English as a Foreign Language (TOEFL) should contact the appropriate agency and arrange for the scores to be sent to Parsons.

Statement of Intent: In one page (typed, double-spaced), applicants should describe the events and ideas that led them to the field of design that they wish to study at Parsons.

Home Exam: All applicants for AAS programs must take the home examination and follow the directions for the discipline they expect to study.

Fashion Marketing: write a one-page (typed, double spaced) analysis of a successful marketing campaign.

Fashion Studies: applicants must create a collage that defines the lifestyle of the kind of woman or man for whom they would like to design using images taken from magazines and consider color, texture, and other elements.

Graphic Design: design a postage stamp, 8 x 8 inches, depicting a fruit or vegetable.

Interior Design: present a collage of ideas for a small ad agency office in an urban townhouse. Details should include kinds of furniture, colors, and materials.

Applicants to Fashion Marketing must upload the Home Exam as part of the online application. Applicants to Fashion Studies, Graphic Design, or Interior Design may upload the exam (.jpg format, 1 MB limit) as part of the online application, or they may provide a URL link to a website where the exam can be viewed or mail the exam to the Admissions Office (address above). All mailed artwork must be in slide or digital form accompanied by the Materials Cover Sheet (see Application Procedures above); original artwork cannot be accepted.

Interview: While not required, an interview is recommended. A prospective student may schedule an interview only after their application has been received and they have been issued a New School ID number. Applicants may make arrangements for an interview by calling 212.229.8989 and using their ID numbers.
Parsons seeks serious, responsible, and highly motivated students. There is no admission formula, and every applicant is reviewed individually with regard to his or her experience, achievements, and potential for personal growth at Parsons The New School for Design. The admission committee recognizes the benefits of strong artistic preparation, but some applicants are admitted based on their academic achievements despite limited art or design experience.

The admissions information in this brochure is for applicants to bachelor’s degree programs at Parsons The New School for Design in New York City. (Parsons Paris is a separate institution with its own programs and admission policies. For information about Parsons Paris, email parsonsparis@compuserve.com, or write to Parsons Paris, 14 rue Letellier, 75015 Paris, France.) Complete information about admission criteria and required documents, admission status and transfer admissions, and credit and course requirements for different degree programs is available on the Web at www.newschool.edu/parsons. Summary information is provided below.

Address inquiries to:
Parsons The New School for Design
University Admission
(Parsons Undergraduate Programs)
79 Fifth Avenue, 5th Floor
New York, NY 10003
Telephone 212.229.5150 or 877.528.3321 (toll-free in the U.S.)
Email parsadm@newschool.edu

Frequently Asked Questions

I am a student at another college. Can I transfer to Parsons as a sophomore or junior?
To be admitted as a sophomore or junior, you must have earned the studio art credits equivalent to the requirements of the first year(s) of the Parsons program to which you are applying. If you do not have the right studio art credits, you can transfer in at a lower level regardless of your previous college experience. In any case, your liberal arts credits should be transferable if you received acceptable grades. Note: Junior-level transfers are not permitted in Fashion Design.

I am an international applicant. How do I get an I-20 form?
I-20 forms are provided only after an applicant has been accepted to a degree program (BFA, BBA, BS, MFA, MA, AAS). Parsons does not issue I-20 forms for nonmatriculating, continuing education, or certificate students.

Can I take individual courses or enroll part-time?
Parsons degree program courses are open only to full-time matriculated students. Students wishing to take individual classes at Parsons can register for continuing education courses. For more information, visit www.newschool.edu/parsons/ce.

How many students attend Parsons?
Parsons enrolls about 3,200 undergraduate students. Studio classes are usually limited to 15 students, and Art and Design Studies classes are usually limited to 20 students.

Does Parsons offer career services?
The office of career services directly supports students seeking industry employment and offers comprehensive career guidance.

Application Deadlines
February 1 for fall admission. This is the priority deadline for students who wish to be considered for university housing or scholarships. However, all applicants are urged to submit complete applications by this date. After the priority deadline has passed, applications received will be considered only if space is available.

November 1 for spring admission. Students wishing to enter Parsons in the spring semester (see Transfer Students below) must submit all application materials by this date. If all required materials are not submitted or postmarked by November 1, the application will be considered for the next fall semester.

Application Procedures
All applications must be made using the online application form. The form and complete instructions are found on the website at www.newschool.edu/parsons. Students should read the instructions carefully before applying. The application may be submitted online or downloaded and mailed to the office of admission. All documents and artwork not being submitted online should be mailed together in one package to the address. Always use the Materials Cover Sheet posted in the Apply section of the website. Fill it out completely and itemize everything you are submitting.

Admission Decisions
Once the admission committee has received all required materials and the application is complete, students will receive a decision within four to six weeks.

Required Application Support Materials

Transcripts
Official high school and college transcripts must be sent to University Admissions; see address given previously. Copies are not acceptable.

International students must submit original transcripts; a certified English translation if a transcript was recorded in a language other than English; and a course-by-course evaluation report prepared by World Education Services, www.wes.org, or another member of the National Association of Evaluation Services (NACES). If filing with WES online, search for New School Parsons. Transcripts should be sent for evaluation as soon as possible so that Parsons will receive the evaluation reports prior to the application deadline.

Test Scores
SAT or ACT scores are required of all applicants currently enrolled in U.S. high schools. Applicants who are not native speakers of English must submit a TOEFL score*; a minimum score of 580 on the paper test, 237 on the computer test, or 92 on the Internet-based test is required for an applicant to be considered (600, 250, or 100 for Environmental Studies).

*Waiving the TOEFL Requirement: The New School for General Studies offers intensive courses and a certificate in English as a second language. Many international students take these courses to prepare for academic studies or professional work in the United States. Parsons applicants who pass Level Six (6) of the New School ESL courses may waive the TOEFL exam requirement. For general information, current course schedules, and fees, visit the website at www.newschool.edu/english.

The Parsons Challenge
All applicants must complete the Parsons Challenge. This exercise helps the admission committee understand how a potential student structures and conveys ideas.
—Where do you live? What are your everyday activities? Where do you go? What have you overlooked? Look around your community and discover something new within your familiar surroundings and daily life—an object, event, activity, or location.

—Interpret your discovery in three (3) perspectives in any medium and three (3) statements of approximately 150 words each. You may proceed from image to text or text to image. Each interpretation should represent a different point of view.

—Visual media may include drawing, photography, video, sculpture, 3D work, collage, digital images or any combination of the above. Each written statement should explore your creative and imaginative process and support the visual work in both form and content. All images and texts must be clearly identified with your name and date of birth.

**Portfolio (BFA applicants)**

8–12 additional examples of art or design work such as but not limited to drawing, painting, photographs, and digital media. There are special portfolio requirements for students applying for direct-entry to Design and Technology and Photography program.

**Required essay (Design and Management BBA applicants)**

In an essay of 500–550 words, describe a situation in which you combined creativity and analysis to solve a challenging problem. The problem you describe could be personal, social, political, environmental, or another kind of challenge. The admission committee is more interested in your process and method in considering the problem than whether you reached a complete solution.

**Required essay (Environmental Studies BS applicants)**

In an essay of 500–550 words, discuss a major environmental challenge facing a large urban area, such as New York, Los Angeles, Mexico City, London, etc., and propose a solution focusing on design and sustainability.

**Personal Interview**

An interview is optional but recommended. An application must be submitted prior to scheduling an interview. To schedule an interview, call 212.229.8989; your New School ID number, issued when enrollment services received your application, must be given when scheduling an interview.

**Early Admission for High School Juniors**

A limited number of students may be admitted to the first-year Foundation Program after completing the junior year of high school. Students who are applying for early admission must provide a letter from your high school authorizing the Parsons Foundation Program to be substituted for their senior year of high school. They may submit PSAT scores if SAT or ACT scores are unavailable.

**Conditional Admission**

In some circumstances, Parsons may admit an applicant subject to conditions as described below.

**Summer Program as a Condition for Admission**

The committee may admit an applicant on the condition that he or she successfully complete a Parsons summer program to make up an academic or portfolio deficiency. This is determined at the time of the admission committee's initial review so that applicants will receive notification with ample time to make plans for the summer. The admission committee will provide information about these programs if appropriate.

**Probation**

A student may be admitted on probation due to weak academic performance as indicated on transcripts. Details about probationary admission will be included in the decision letters sent to applicants accepted under such conditions.

**Summer Orientation Program for International Students (SOPIS)**

Students whose artistic and academic skills warrant admission but whose weak English-language skills disqualify them, may be offered the eight-week SOPIS program as a condition of admission. Placement in this program is solely at the discretion of the admission committee. The admission committee will provide information about these programs if appropriate.

**Spring Admission**

See Transfer Students information below; spring admissions are limited and always require specific prior course work at Parsons or another accredited institution. The following programs allow spring entry: Architectural Design (second-semester sophomore); Foundation (freshman transfer); Communication Design (sophomore); Design and Technology (freshman transfer or second-semester sophomore); Fine Arts (second-semester sophomore); Illustration (sophomore); Interior Design (second semester sophomore); and Photography (freshman transfer or second-semester sophomore).

If the program a student wishes to enter does not admit new students in the spring, or if they do not have the appropriate prior course work, he or she can apply for the Foundation Program as a freshman transfer student or else apply for the next fall semester. The portfolio work of transfer applicants must be equivalent to that of Parsons students at the same level. Please contact the office of admission for more information.

**Transfer Students**

**Residency Requirement**

Parsons has a two-year residency requirement for all undergraduate degree programs. A maximum of 67 credits earned elsewhere can be applied toward a Parsons degree.

Transfer students may receive credit for college courses completed elsewhere that are similar to those offered at Parsons, based on assessment of official transcripts. A grade of C or better must have been awarded for a course to be considered. Credit will be transferred for studio if the applicant’s portfolio materials demonstrate proficiency in the skills for which credit is sought. Courses considered for transfer credit must have been taken at an institution accredited by a state or regional accrediting association or by the National Association of Schools of Art and Design. Transfer credit will be accepted only in 12-credit (equivalent semester) blocks. No credit will be granted for life experience.

Students who have earned a French baccalaureate, a German Abitur, or an International Baccalaureate diploma, or who have passed equivalent European university qualifying examinations, will be considered for appropriate transfer credits based on those academic credentials.

**Foundation Year Spring Semester Transfer**

Students who have previously completed the equivalent of the required first-semester studio credits can enter the Foundation Program in the spring as second-semester students.
Sophomore and Junior Year Transfers

Transfer students who apply for direct entry into a particular program but are deemed to lack fundamental skills, or otherwise are not ready to declare a major, will be directed to apply for the Foundation Program. Transfer students seeking admission at the sophomore or junior level to the BBA program in Design and Management must have completed college course work equivalent to the courses in the Parsons BBA curriculum. Junior-level transfers are not permitted into the Fashion Design program.

Notification of Transfer Credit Awards

Before accepting a transfer application, an admissions counselor should estimate the credits likely to be accepted by Parsons. However, actual transfer credits are awarded only after an applicant has been admitted and all final transcripts have been reviewed by the admission committee. All transfer applicants may schedule appointments with an academic advisor prior to or during the beginning-of-term registration period for in-person review of transfer credit awards.

Advanced Placement Examinations

Advanced Placement scores may be submitted by accepted students for credit as follows. Academic Subjects score of 4 or 5: credit may be awarded for liberal arts electives or for certain required courses in the Art and Design Studies curriculum; Art History score of 4 or 5: exemption may be granted from required first-year survey courses but credit points will not be granted; students can take intermediate and advanced art history courses to satisfy degree requirements. Studio Art: due to the integral nature of the studio curricula at Parsons, Advanced Placement scores cannot replace required studio courses.

ADMISSION TO GRADUATE PROGRAMS

To apply for admission to a graduate program at Parsons, go to www.newschool.edu/parsons/apply and use the online application form. Applications must be submitted online only.

Deadlines

Applicants for Architecture, Fine Arts, and Photography must submit a complete application packet by February 1.

Design and Technology, Interior Design, Lighting Design, and History of Decorative Arts and Design accept applications on a rolling basis, but applicants who wish to be considered for a Dean’s Scholarship must submit a complete application packet by February 1.

Admission Inquiries

For graduate programs in Fine Arts, Photography, Design and Technology, and History of Decorative Arts and Design, contact

Parsons The New School for Design
Graduate Admissions
65 Fifth Avenue, 1st floor
New York, NY 10003
Telephone 212.229.8989 or 877.528.3321 (toll-free in the United States)
Email parsadm@newschool.edu

For graduate programs in Architecture, Lighting Design, and Interior Design, contact

Parsons The New School for Design
Graduate Admissions
School of Constructed Environments
66 Fifth Avenue
New York, NY 10011
Telephone 212.229.8955
Email aidladmission@newschool.edu

International Students

This school is authorized under Federal law to enroll non-immigrant alien students. Students whose native language is not English must submit acceptable minimum scores on the TOEFL. Documentation necessary to obtain a visa to enter the United States will be provided after a student has been accepted into a degree program.
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. Advising believes 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.

Advising Objectives

The following objectives inform advisors’ practices:

- to be accessible to students to discuss educational progress, plans, and professional goals
- to assist students in the development of strong decision-making skills
- to promote academic and student development programming that enhances students’ educational experiences
- to interpret and implement Parsons and University policies and procedures
- to assess students’ needs and make appropriate referrals
- to maintain accurate records on each student and abide by Family Educational Rights and Privacy Act (FERPA) regulations
- to strengthen the relationship between art and design studies and studio requirements
- to maintain professionalism by being knowledgeable of the larger Parsons and university communities
- to affirm the belief that students are ultimately responsible for their decisions and the outcomes of those decisions

Expectations of Students

Because students share responsibility with advisors for the outcomes of their advising interactions, advisors have the following expectations of students:

- to approach the advising process with informed questions and adequate preparation
- to proactively use the resources provided by Parsons and the university
- to regularly check academic records and maintain current contact information through my.newschool.edu
- to activate and regularly check the university GroupWise email account
- to be aware of the right to confidentiality under FERPA guidelines
- to be aware of program and degree requirements and projected date of graduation
- to be aware of posted registration (add, drop, withdraw, and refund) deadlines and complete all registration activities within these deadlines
- to meet as needed with an advisor during posted office hours or by appointment
- to be respectful when communicating with others at the university

Advising Resources

Office of Advising

The Office of Advising provides general academic support services and advising to degree students. Advisors are available to answer questions about academic policies and general requirements; registration procedures; Critical Studies requirements, course offerings, and writing support; choosing a major; and 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 provides educational opportunities including group and special events related to the programs. The office 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 the program chairs, advisors, and faculty to help students succeed.

Students may arrange appointments with an advisor by calling 212.229.5855 or by visiting the Office of Advising, located at 2 West 13th Street, room 506.

Office of Career Services

The Office of Career Services helps students apply their Parsons education to 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. Services include the following:

The Online Job Board lists hundreds of job opportunities 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 MArch, as well as to Parsons graduates. Eligible participants will be issued a log-in ID to register online following resume approval from the Office of Career Services.

Career Advising enables students to explore their career issues in private sessions with an 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 companies such as Polo Ralph Lauren, Donna Karan, MTV, Nickelodeon, Nike, Smart Design, and Simon & Schuster.

Career Days are held in the spring semester and often coincide with each program’s student show. Industry employers and company representatives meet individually with graduating 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.

Seminars are offered throughout the year to address the specific career development concerns of artists and designers. Workshops cover topics such as business basics for freelancers and networking fundamentals for artists.

Academic Programs

A student’s program advisor should serve as his or her primary resource. In particular, students should consult their advisor for information on requirements; academic progress; registration advisement, course approval and course changes; and guidance on issues pertaining to policies and practices. Advisors are available to meet with students and to refer students to other offices if necessary. Advisors in the programs are especially familiar with their discipline and are best prepared to provide insight into the particular major.
Students are not eligible to receive federal financial assistance for terms beyond this point, even if they did not receive aid for all of terms included in figuring whether they have exceeded 150% of the maximum time allowed to complete their degree requirements.

SAP is reviewed yearly except for students on probation whose status is reviewed each semester. You can find additional information regarding Satisfactory Academic Progress online at http://www.newschool.edu/studentservices/financialaid/apply_us.aspx

Students convicted of Possession or Sale of Illegal Drugs

A federal or state drug conviction can disqualify a student for Federal Student Aid (FSA) funds. Convictions only count if they were for an offense that occurred during a period of enrollment for which the student was receiving Title IV aid—they do not count if the offense was not during such a period. Also, a conviction that was reversed, set aside, or removed from the student’s record does not count, nor does one received when he or she was a juvenile, unless he or she was tried as an adult.

The chart below illustrates the period of ineligibility for FSA funds, depending on whether the conviction was for sale or possession and whether the student had previous offenses. (A conviction for sale of drugs includes convictions for conspiring to sell drugs.)

<table>
<thead>
<tr>
<th>Offense</th>
<th>Possession of Illegal drugs</th>
<th>Sale of illegal drugs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st offense</td>
<td>1 year from date of conviction</td>
<td>2 years from date of conviction</td>
</tr>
<tr>
<td>2nd offense</td>
<td>2 years from date of conviction</td>
<td>Indefinite period</td>
</tr>
<tr>
<td>3+ offenses</td>
<td>Indefinite period</td>
<td></td>
</tr>
</tbody>
</table>

Scholarships

Chase Scholars

First-year applicants with exceptional academic achievement are eligible for this program of accelerated Art and Design courses, which carries with it a supplemental scholarship award.

Higher Education Opportunity Program (HEOP)

The Higher Education Opportunity Program (HEOP) offers support to residents of New York State whose family incomes meet guidelines established by the State Department of Education and whose college success may not be readily predictable through high school grades and standardized test scores. Candidates for HEOP assistance must exhibit the exceptional art and design talent expected of all Parsons students. For more information, send email to heop@newschool.edu or call The New School at 212.229.8996.
TUITION

Estimated School-Year Expenses, 2008–09 Academic Year

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tuition</strong></td>
<td>$33,700</td>
</tr>
<tr>
<td>University Services Fee</td>
<td>200</td>
</tr>
<tr>
<td>Divisional Fee</td>
<td>80</td>
</tr>
<tr>
<td>Health Services Fee</td>
<td>480</td>
</tr>
<tr>
<td>Health Insurance Fee</td>
<td>1,617</td>
</tr>
<tr>
<td>Room and Board**</td>
<td>15,260</td>
</tr>
<tr>
<td>Books and Supplies**</td>
<td>2,050</td>
</tr>
<tr>
<td>Personal Expenses</td>
<td>1,550</td>
</tr>
<tr>
<td>Transportation</td>
<td>684</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$56,481</strong></td>
</tr>
</tbody>
</table>

*All students are automatically charged the Student Health Insurance Fee and a Student Health Services Fee. Students covered by other insurance can decline the insurance coverage by submitting a waiver form.

**Actual costs may vary widely for individuals.

BILLING, PAYMENT, AND REFUND POLICIES

Billing Information

In an effort to offer greater access to invoice and payment information as well as reduce our impact on the environment, electronic invoices (E-bills) will be sent to all registered continuing students. Students will not receive paper invoices at their official address, and will instead receive a notification to their New School (@newschool.edu) email accounts when an invoice is ready to be viewed. An electronic invoice for the fall semester will be available online by mid-July for registered students. Payment or approved payment arrangements are due August 10. For the spring semester, electronic invoices will be ready for viewing online the first week in December and payment or approved payment arrangements are due January 10. Invoices are available only to registered students. Registered continuing students are charged a late payment fee if they do not make payment or approved payment arrangements by the payment due date.

Accepted Forms of Payment

Students are encouraged to make payment online by ACH, using a checking or savings account or credit card (MasterCard, Visa, and American Express) by signing onto MyNewSchool and going to the Student tab. Payment may also be made by mail or in person, by bank debit card and cash (in person only), or by personal check, Visa, MasterCard, American Express, or wire transfer.

Payment by Check

Please make checks payable to The New School and include the student’s name and New School ID number in the memo section. Mail your payment to The New School, Cashiering, 65 Fifth Avenue, New York, NY 10003. According to university policy, third-party checks are not accepted with the exception of checks from parents, which must include the name of the student and the New School ID number in the memo section. Please be advised that funds to cover any checks submitted to The New School must be available at the time checks are submitted. Also see the “Returned Check Policy” section below for more information on this topic.

Returned Check Policy

If, for any reason, a check does not clear for payment, a penalty of $30 is charged to the student’s account. The university cannot presume that the student has withdrawn from classes because the check has not cleared or has been stopped; payment and penalty remain due. Payment for the amount of the returned check and the $30 returned check fee must be made with cash, certified bank check, or money order. Another personal check is not acceptable.

An additional 10 percent penalty is charged if payment for a returned check is not received within four weeks. After a second returned check, all future charges must be paid with cash, certified bank check, or money order. Personal checks or payment by ACH online will not be acceptable.

If it becomes necessary to forward an account to a collection agency, an additional 10 percent penalty will be charged on the remaining account balance.

Wire Transfer Information

For information on how to wire transfer funds to The New School, please sign on to MyNewSchool (click the “Student” tab, then in the “Student Financial Services” channel click “Wire transfer information.”)

Students who do not have access to MyNewSchool, please email Student Financial Services for instructions. Only students who have been admitted and deposited can send funds by wire.
Monthly Payment Plan

The university offers a monthly payment plan. The plan enables students or their families to pay interest-free monthly installments on their account toward their tuition, fees, and housing. Many students and families find monthly installments more manageable than one lump payment each semester. Through this plan, fall and spring semester’s charges may be paid in five monthly installments beginning on August 1, or September 1 for a four month plan for the fall semester. For spring, payment for the payment plan begins January 1 for the five month plan and February 1 for the four month plan. Students must sign-up for the payment plan each semester, as it is based on the charges on a student’s account and the university charges by semester. The payment plan is not a loan, therefore, there are no credit checks. (This payment plan is not available for summer charges.) Matriculated students taking six or more credits per semester and The New School for Social Research students maintaining matriculation are eligible. More information on the monthly payment is available at MyNewSchool.

Students may also take advantage of the following services on MyNewSchool. Students may sign-up for electronic refunds to have funds deposited directly into their bank account. For students who are using a parent PLUS Loan to finance their educational expenses, the parent borrower (if applicable) will still be mailed a paper refund check. Students may also authorize parents, guardians, or employers to view their student account and make payment.

Deferral of Payment for Employer Reimbursement

Employer/Sponsor Reimbursement

Students expecting reimbursement from their employer/sponsor may defer payment of tuition and fees upon presentation of a signed, official authorization from their employer/sponsor on company letterhead. The authorization, which needs to accompany the appropriate form(s) must show a current date and include the following: student name, the New School ID number, the amount of tuition (and fees, if applicable) to be covered by the employer/sponsor, the semester for which tuition will be covered, the employer’s address and phone number, and the specific terms for payment, i.e., whether upon receipt of grades or upon registration. Payment may not be deferred on any portion of the charges that the employer has not agreed to pay.

If the reimbursement is to be made upon receipt of grades, there is an employee participation fee of $150.00. The participation fee, all mandatory fees, and any tuition balance not covered by your employer/sponsor must be made prior or upon submission of forms. Payment by credit card or ACH payment using a checking/savings account may be made online at MyNewSchool. Students may also fax a credit card authorization to 212.229.8582 when faxing their forms. Students taking this type of deferral need to complete both the Deferal Credit Card Payment Authorization and Employer Reimbursement Deferment forms found online on The New School website. The payment due dates of the balance being deferred are February 1 for the fall semester, June 15 for the spring semester and August 15 for the summer semester.

If the New School can submit an invoice to your employer/sponsor once you are registered, and payment is not contingent upon receipt of grades, there is no participation fee. Students need to complete the Employer Reimbursement Deferment form (found online) and submit with the employer authorization. Any balance not covered by your employer/sponsor must be made prior or upon submission of forms.

Students who are deferring because they are expecting reimbursement from their employer/sponsor must submit the employer authorization letter and form(s) to Student Financial Services by the appropriate payment due dates in order to avoid the late payment fee. Employer authorizations and form(s) may be faxed to 212.229.8582 or mailed to The New School, Attn: Third Party Billing, 79 Fifth Avenue, 5th Floor, New York, NY 10003 or brought to the Cashiering Office at 65 Fifth Avenue. For information regarding employer reimbursement, e-mail sfs@newschool.edu or call 212.229.8930, option 2.

Payment to the university is the responsibility of the student. Payment is not contingent on receiving grades, receiving passing grades, or completing courses.

Electronic Refunds Deposited in a Bank Account: Student refunds can be deposited directly into a personal savings or checking account. Students can sign up for this service on MyNewSchool. Exception: For students who are using a Parent Loan for Undergraduate Students to finance their educational expenses, a paper refund check (if applicable) will be sent to the parent borrower.

Deferral of Payment for Employer Reimbursement:

Students expecting reimbursement from their employer or sponsor may defer payment of tuition and fees upon presentation of an official authorization on company or sponsor letterhead. If the reimbursement is to be made upon receipt of grades, there is an employee participation fee, which is listed in the Tuition and Fee Schedule. Students may be required to submit a valid credit card authorization to Student Financial Services, which will be processed if payment is not made by the due date. If The New School can submit an invoice to the employer or sponsor as soon as you register and payment is not contingent upon receipt of grades, there is no participation fee. All students must fill out an External Aid Deferment Form. Information and forms can be found at www.newschool.edu/student/services/financialaid.

The authorization must show a current date and include student’s name, Social Security number (preferred), the amount of tuition (and fees, if applicable) to be covered by the employer or sponsor, the semester for which tuition will be covered, the employer’s address and phone number, and the specific terms for payment (e.g., whether upon receipt of grades or to be invoiced immediately). Payment of any portion of the fees that the sponsor has not agreed to pay may not be deferred.

More information on the monthly payment is available at MyNewSchool. Students may also authorize parents, guardians, or employers to view their student account and make payment.
## Registration

The University Registrar’s Office registers students for classes, charges tuition and fees, and processes course changes and withdrawals.

### Registration Procedures

Registration procedures at The New School vary by school, and the Registration Information and Procedures booklet, distributed each semester, provides students with detailed registration procedures specific to their school, as well as relevant policy information. Students should follow registration procedures as outlined by their school.

Note the following specifics regarding registration procedures:

- Exact advising and web registration dates will be provided by the student’s department. Generally speaking, new students register in July or August (for the fall term) or January (for the spring term). Continuing degree students register in April for the following fall term, and in November for the following spring term.

- All course registrations must be approved by a departmental advisor before a student registers, and then submitted to the University Registrar’s Office either in MyNewSchool or in-person. Students who register for courses for which they have not been granted approval will be asked to drop, and may be administratively withdrawn.

- Student Financial Services e-mails continuing degree students a schedule of classes and a single invoice for tuition and fees several weeks before the start of the semester. Students should verify the accuracy of the schedule. A student who is not registered, and will not receive credit, for courses not appearing on the schedule. In addition, registration is not complete until payment or payment arrangements have been made.

- Students who do not register or who do not make payments by the stated deadlines (see below) will incur late fees. Deadlines for completing registration will not be extended because of delays in clearing registration holds (which may be imposed for reasons including non-payment of tuition, late fees, or library fees, or for failure to return vaccination forms).

### Full-Time and Half-Time Status

Full-time is defined as enrollment in a minimum of 12 credits per semester, except in the History of Decorative Arts Program, where it is nine credits. Students are not permitted to exceed 19 credits without written permission from their program advisor. BBA and BFA students who wish to register for less than 12 credits per semester must receive permission from the program director and their program advisor. Permission is not required of seniors whose program requirements dictate less than 12 credits. The flat tuition rate is charged to students enrolling in 12 to 19 credits. Students enrolling in fewer than 12 credits will be charged per credit. In addition, students who are granted permission to enroll in more than 19 credits will be charged per credit for the additional credits. Registering for part-time study may affect financial aid or visa eligibility.

### Adding, Dropping, and Withdrawing From Courses

To add, drop, or withdraw from a course, students must contact their academic advisor for approval and instructions. All course changes must be submitted to the University Registrar’s Office, either via MyNewSchool or in-person. No course change is effective until this is complete.

Deadlines for adding, dropping, and withdrawing from courses are as follows (see the Academic Calendar for exact dates for each semester):

- **Adding a course**: through 2nd week of semester
- **Dropping a course (deleted from student’s academic transcript)**: through 3rd week of semester
- **Withdrawal with a grade of W noted on academic transcript (no academic penalty)**
  - Undergraduate students: through 7th week of semester
  - Parsons, Mannes graduate students: through 7th week of semester
  - All other graduate students: through end of semester
- **Withdrawal with a grade of WF noted on academic transcript (equivalent to an F in gpa)**
  - Undergraduate students: after 7th week of semester
  - Parsons, Mannes graduate students: after 7th week of semester

Late-starting courses may be added after these deadlines with an advisor’s permission.

Attendance in class or completion of course requirements alone does not constitute formal registration and does not make a student eligible to receive credit for that course. Likewise, failure to attend classes, failure to complete course-work, failure to complete payment, or notification of the instructor of withdrawal, does not constitute official withdrawal and may result in a permanent grade of WF on the student’s record.

### Refund Schedule and Policies

In the event of early withdrawal, a percentage of tuition will be refunded (see University Refund Schedule below). Refunds will be granted only after the official withdrawal procedure has been completed or the university determines the student is no longer enrolled. Refund processing takes approximately four weeks.

#### University Refund Schedule—Degree Students

<table>
<thead>
<tr>
<th>Courses dropped</th>
<th>% Semester Tuition Charges Refunded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before semester begins</td>
<td>100%</td>
</tr>
<tr>
<td>Within first week of semester</td>
<td>90%</td>
</tr>
<tr>
<td>Within second week of semester</td>
<td>80%</td>
</tr>
<tr>
<td>Within third week of semester</td>
<td>70%</td>
</tr>
<tr>
<td>Within fourth week of semester</td>
<td>60%</td>
</tr>
<tr>
<td>After fourth week of semester</td>
<td>No refund</td>
</tr>
</tbody>
</table>

Fees, including tuition deposits for new students, are non-refundable. Housing fees are subject to the terms stated in the housing contract.

The above percentages will be applied to the number of credits dropped and the tuition will be recalculated based on the new credit load. Refund amounts will be the difference between tuition already paid and the recalculated tuition. Student financial aid may be affected when a student withdraws or drops credits. Students should contact Student Financial Services with questions regarding their account. Failure to complete payment prior to withdrawal does not relieve a student of financial liability.

For students receiving Title IV funds (federal aid) who withdraw officially or unofficially from all classes, refund calculations will be based on the amount of Title IV aid earned and on the amount of time the student was in attendance, using a proportional calculation through 60 percent of the payment period. This calculation has no relationship to the student’s institutional charges. The amount of tuition, fees, housing, and meal plans assessed will be based on the institutional refund policy.
Late Registration and Late Payment Fees

The policy outlined below applies to all continuing degree students, except those returning from a leave of absence or mobility. It does not apply to newly admitted students during their first semester.

Please note that tuition and fee policies are subject to change.

Fall semester: Students registered for the fall semester are required to make arrangements to pay by August 10. Failure to do so will result in a late payment fee of $150. Students who register after August 10 will be charged a late registration fee of $150.

Spring Semester: Students registered for the spring semester will be required to make arrangements to pay by January 10. Failure to do so will result in a late payment fee of $150. Students who register after January 10 will be charged a late registration fee of $150.

Appeals: Students who are charged the late payment fee or late registration fee and have extenuating circumstances that warrant a review of the fee may appeal by writing a letter stating their case and attaching appropriate documentation.

The appeal must be received prior to October 15 for the fall term or prior to February 15 for the spring term. The fee must be paid before the appeal can be reviewed. If the appeal is granted, a refund will be issued. The appeal should be sent to:

Late Fee Appeal Committee
c/o William Kimmel
University Registrar
The New School
79 Fifth Avenue, 5th floor
New York, NY 10003

Changes of Address and Phone Number

Students are responsible for keeping their address and phone number current with the university. Students may update their contact information in MyNewSchool (http://my.newschool.edu) as needed. University correspondence is mailed to the address designated as Official or e-mailed to the student's New School e-mail address.

ACADEMIC REGULATIONS AND PROCEDURES

CHANGE OF PROGRAM

Students should not assume that the credits earned or approved for transfer in one program will be applicable to another. Because each program has a highly structured and professionally oriented curriculum, few program course offerings and requirements overlap. Moreover, it is difficult or impossible to change programs in the middle of the year. Therefore, any change in program is likely to necessitate summer study and additional time in school.

Change of Major

A student who wishes to change his or her major must complete an official internal transfer procedure that ensures that he or she has been properly advised about the new program and is fully informed about the implications of the change.

For information on a change of major that involves a change of degree, such as from Design and Technology (BFA) to Design and Management (BBA), see "Change of Degree."

New students who wish to change majors prior to enrollment must discuss the change with the Office of Admission. Eligibility, status, and transfer credit will be reevaluated for the new major.

Matriculated students considering a change of major should become fully informed before making a final decision. Students should seek counsel from an advisor and from the current and new program chairs or directors. All students who decide to change programs must fill out a Change of Program form and obtain signatures from the current and new program chairs or directors as well as the Office of Advising. A student can verify that the change of program has become official by checking his or her program of study at my.newschool.edu.

Change of Degree

Admission criteria and procedures vary according to the degree being sought (i.e. AAS, BBA, BFA, etc.) Therefore, students must complete an application process with the Office of Admissions to make a degree change. Students need not provide new copies of transcripts and may be excused from some components of the application materials (such as the home exam).

Students who wish to change from the BA/BFA program to the BA or BFA only must submit a Change of Status form, with the necessary signatures, to the University Registrar’s Office.

All matriculated students considering a change of degree should consult an advisor in the Office of Advising.

GRADES AND GRADING

Grade Reporting

Faculty members determine the grades that each student will receive for work done under their instruction. Grades are recorded for all students registered in a course for credit, and they are generally posted within two weeks after a course ends. Students can access their grades and view their academic transcript through MyNewSchool. The university does not automatically mail paper copies of grades to students. Students who need an official copy of their grades for the current term can request it through MyNewSchool.
Grades of Incomplete
The grade of I, or Temporary Incomplete, may be granted to a student who technically completed requirements but that the level of work did not qualify for a passing grade. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.

Grades of Incomplete
The grade of I, or Temporary Incomplete, may be granted to a student who technically completed requirements but that the level of work did not qualify for a passing grade. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.

Midsemester Evaluations
In most programs, progress is reviewed in the middle of each semester. Instructors notify students of their current academic standing in a class by issuing midsemester evaluations. Copies may be kept in program files, but the evaluations do not become part of the permanent academic record.

Grade-Point Averages
The semester grade-point average is computed at the end of each term by multiplying the number of credits earned in each course by the numerical values associated with the grade received in that course. The grade points for all courses are totaled and then divided by the total number of graded credits attempted, including any failed courses.

The cumulative grade-point average is computed by dividing the total number of grade points earned (quality points) by the total number of graded credits attempted. Credits transferred from another institution are not included in the cumulative GPA.

Grade Changes
Final grades are subject to revision by the instructor with the approval of the dean's office for one semester following the term in which the course was offered (one year for graduate students). After that time has elapsed, all grades recorded in the University Registrar's Office become a permanent part of the academic record, and no changes are permitted.

Grade Appeal Policy
Students may petition for review of any grade within sixty days after the grade was issued. Before deciding to appeal, the student must request an informal explanation of the basis of the grade from the instructor. If the student is not satisfied with the explanation, the student may pursue the matter as follows:

- The student submits a letter outlining any questions and/or objections directly to the faculty member, with a copy to the program chair or director. (If the faculty member is also the chair or director, the copy will be sent to the assistant dean.)
- The instructor submits a written response to the student’s letter within one month of receipt, with a copy to the program chair or director (or the assistant dean, if the faculty member is also the chair or director).
- If the student is still unsatisfied after the faculty member's written response, the student may appeal further by writing and sending copies of previous communication to the assistant dean. The assistant dean will convene an appeals committee to review both letters, clarify any outstanding questions or issues and make a recommendation to the dean of the college. The dean’s decision is final.

ACADEMIC TRANSCRIPTS
An official transcript carries the Registrar’s signature and The New School seal, and documents a student’s permanent academic record at the university. Students may request a copy of their transcript, to be mailed to the address of their choosing (including other colleges and institutions), by submitting an official request to the University Registrar’s Office. This can be done online at http://my.newschool.edu, or by completing the transcript request form available on the web: www.newschool.edu/studentservices/registrar/transcript_requests.aspx?sid=61

Standard transcript services are free of charge. Transcripts are not issued for students with outstanding debts to the university.

ATTENDANCE
Parsons’ attendance policy was developed to encourage students’ success in all aspects of their academic programs. Parsons promotes high levels of attendance because full participation is essential to the successful completion of course work and enhances the quality of the educational experience for all, particularly in courses where group work is integral. Students are therefore expected to attend classes regularly and promptly and in compliance with the standards stated in course syllabi.

Numerical values of grades are as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>4.0</td>
</tr>
<tr>
<td>A−</td>
<td>3.7</td>
</tr>
<tr>
<td>B+</td>
<td>3.3</td>
</tr>
<tr>
<td>B</td>
<td>3.0</td>
</tr>
<tr>
<td>B−</td>
<td>2.7</td>
</tr>
<tr>
<td>C+</td>
<td>2.3</td>
</tr>
<tr>
<td>C</td>
<td>2.0</td>
</tr>
<tr>
<td>C−</td>
<td>1.7</td>
</tr>
<tr>
<td>D</td>
<td>1.0</td>
</tr>
<tr>
<td>F</td>
<td>0.0</td>
</tr>
</tbody>
</table>

The following grades are not figured into the grade-point average:

- W = Withdraw
- I = Temporary incomplete
- P = Pass (credits count toward degree)
- U = Unsatisfactory (credits do not count toward degree)
- AP = Approved (non-credit certificate)
- NA = Not approved (non-credit certificate)
- GM = Grade not reported

Grade of W
The grade of W may be issued by the Registrar’s Office to a student who officially withdraws from a course within the applicable deadline. There is no academic penalty, but the grade will appear on the student transcript.

A grade of W may also be issued by an instructor to a graduate student (except at Parsons and Mannes) who has not completed course requirements nor arranged for an Incomplete.

Grade of WF
The grade of WF is issued by an instructor to a student (undergraduates and graduate students at Parsons and Mannes) who has not attended or not completed all required work in a course but did not officially withdraw before the withdrawal deadline. It differs from “F,” which would indicate that the student technically completed requirements but that the level of work did not qualify for a passing grade. The WF is equivalent to an F in calculating the grade point average (zero grade points) and no credit is awarded.

Grades of Incomplete
The grade of I, or Temporary Incomplete, may be granted to a student under unusual and extenuating circumstances, such as when the student's academic life is interrupted by a medical or personal emergency. This mark is not given automatically but only on the request of the student and at the discretion of the instructor. A Request for Incomplete form must be completed and signed by student and instructor. The time allowed for completion of the work and removal of the “I” mark will be set by the instructor as follows:

Undergraduate students and Graduate Students at Parsons and Mannes: no later than the seventh week of the following fall semester for spring or summer term incompletes or the seventh week of the following spring semester for fall term incompletes. Grades of “I” not revised in the prescribed time will be recorded as a final grade of “WF” by the Registrar’s Office.

All Other Graduate Students: no later than one year following the end of the class. Grades of “I” not revised in the prescribed time will be recorded as a final grade of “N” by the Registrar’s Office. The grade of “N” does not affect the GPA but does indicate a permanent incomplete.
Faculty members may fail any student who is absent for a significant portion of class time. A significant portion of class time is defined as three absences for classes that meet once per week and four absences for classes that meet two or more times per week. During intensive summer sessions, a significant portion of class time is defined as two absences. Lateness or early departure from class may also translate into one full absence.

Faculty will make attendance standards clear, in writing, at the beginning of the semester. Students may be asked to withdraw from a course if habitual absenteeism or tardiness has a negative impact on the class environment.

Students who must miss a class session should notify their instructor and arrange to make up any missed work as soon as possible. Students who anticipate a potentially lengthy absence must immediately inform the major program chair or director and explain the extenuating circumstances in writing. Students must receive advance approval for the absence in order to ensure successful completion of the course. A Leave of Absence or Withdrawal from Program will be recommended if an absence would compromise a student’s ability to meet course requirements and standards.

Religious Absences and Equivalent Opportunity

Pursuant to Section 224-a of the New York State Education Laws, any student who is absent from school, because of his or her religious beliefs, will be given an equivalent opportunity to register for classes or make up any examination, study or work requirements which he or she may have missed because of such absence on any particular day or days.

Assignments, Exams, and Deadlines

Unless special permission is received in advance, students must be present for all regularly scheduled examinations and final reviews and must submit completed assignments when they are due. Failure to take examinations or submit work on time may result in lowered grades or failure of the course.

ACADEMIC STANDING AND PROGRESS

Dean’s List

Undergraduates who are full time and have a term grade point average of 3.7 or better are enrolled on the Dean’s List, which is noted on the academic transcript.

Retaking a Course

With approval, graduate students with a grade of B– or below and undergraduate students with a grade of F or WF (except in cases where the F is a result of academic dishonesty) in a course are eligible to retake the course. Students are allowed to retake up to three courses during a single degree program. The initial grade will continue to appear on the transcript but will drop out of the cumulative GPA; the grade earned the second time will be used to compute GPA. Retaken courses will not count twice toward fulfillment of graduation requirements nor for student loan or New York Tuition Assistance Program (TAP) certification. Students wishing to retake a course should contact their advising or dean's office to learn the proper procedure prior to registration.

Academic Standing Requirements

All Undergraduate Students:

Must earn a 2.0 term gpa and cumulative gpa to remain in good academic standing. Students with less than a 2.0 term gpa or cumulative gpa will be placed on academic probation. In some circumstances, first-year Parsons students may be placed on academic warning instead of academic probation. Students on academic warning who earn less than a 2.0 term gpa or cumulative gpa will be placed on academic probation.

In addition, Parsons undergraduates must earn a grade of “C” or better in each required course to remain in good academic standing. Students who do not satisfactorily complete a required or sequential course, but are otherwise in good academic standing, are subject to curricular probation. Students on curricular probation who fail to make satisfactory progress will be subject to dismissal and may be ineligible to continue in portions of their academic programs until the deficiency is resolved.

At Parsons, the following undergraduate students will be dismissed:

• those who earn less than a 2.0 term gpa or cumulative gpa for two consecutive semesters
• those who earn less than a 1.0 term gpa
• those on academic probation who do not pass all courses
• those admitted on academic probation who earn less than a 2.0 term gpa and/or who do not pass all courses
• those on curricular probation who fail to make satisfactory progress

Parsons students on academic warning, academic probation, or curricular probation are required to meet with their advisor prior to registering and may be required to reduce their course load.

All Graduate Students:

Must earn a 3.0 term gpa and cumulative gpa to remain in good academic standing. Students with less than a 3.0 term gpa or cumulative gpa will be placed on academic probation.

Graduate students who do not complete one half of accumulated attempted credits after two consecutive semesters in their program will be subject to probation and will not necessarily be allowed to register for more courses and/or equivalency credits in the following semester. Students are additionally responsible for meeting department/program academic requirements in order to remain in good academic standing in their program.

In addition, Parsons graduate students must earn a grade of “B” or better in each required course to remain in good academic standing. Students who do not satisfactorily complete a required or sequential course, but who are otherwise in good academic standing, are subject to curricular probation. They may be ineligible to continue in portions of their academic programs until the deficiency is resolved.

At Parsons, the following graduate students will be dismissed:

• those who earn less than a 3.0 term gpa or cumulative gpa for two consecutive semesters
• those who earn less than a 2.5 term gpa
• those on academic probation who do not pass all courses
• those admitted on academic probation who earn less than a 3.0 term gpa and who do not pass all courses
• those on curricular probation who fail to make satisfactory progress
• those who twice fail the master’s exam or thesis

Parsons students on academic warning, academic probation, or curricular probation are required to meet with their advisor prior to registering and may be required to reduce their course load.
Dismissal Notification

Students dismissed based on fall semester grades must be notified before spring semester classes begin. Otherwise, the student will be placed on probation and allowed to attend spring term classes. All Dismissal statuses supersede any Leave of Absence or Withdrawal status, unless an appeal is submitted and accepted. Any student who is on Academic Warning or Probation before the Exit becomes official remains on Academic Warning or Probation upon return.

Academic Dismissal Appeals

Students who are dismissed from their degree program may petition the Academic Status Review Committee to reverse the decision by filing a formal, written appeal. All appeals must be presented in writing, with supporting documentation, within two weeks of receipt of notice of academic dismissal. Students may expect to hear the results of an appeal within two to four weeks of its submission. The decision of the Academic Status Review Committee is final. Appeals must contain the following information:

- An explanation of poor performance and/or failure to complete required coursework.
- A description of plans to improve academic performance and/or to complete outstanding work.
- Any other relevant information pertaining to academic history or potential.

The Academic Status Review Committee is chaired by the assistant dean and comprises staff and faculty members from the university community.

Academic Standing and Financial Aid

Satisfactory academic progress is a crucial factor in maintaining eligibility for state, federal, and institutional financial aid. In addition to the standards described above, certain aid programs (such as New York State’s TAP) may have additional or different academic progress requirements. Failure to meet these requirements may jeopardize a student’s continued financial assistance. Students should contact Student Financial Services with questions about general requirements or personal status.

A student who loses financial aid eligibility because of failure to satisfy academic progress requirements may have his or her financial aid reinstated if satisfactory academic standing is regained or if he or she is readmitted to the academic program.

Leave of Absence

Students in good academic standing may petition for a leave of absence. Students taking a leave of absence should meet with the Academic Affairs Officer in their school and complete the official Exit Form. Leaves of absence are typically approved for one or two semesters, depending on the curriculum and academic requirements of the program. Recipients of student loans should note that a leave of absence constitutes a break in their program of study, resulting in loss of their loan repayment grace period and/or eligibility for student deferment. They should consult Student Financial Services when contemplating taking a leave of absence. International students on F1 and J1 visas normally fall out of status during the period of a leave and must return to their home countries during the leave; international students should consult International Student Services when contemplating a leave of absence.

Academic records for students on leave are maintained in accordance with the relevant drop and withdrawal deadlines, and refunds are calculated in accordance with the university refund schedule.

Medical leaves of absence require appropriate documentation. To return from a medical leave, a student must submit follow-up documentation indicating that the student is able to continue study, at which point a decision will be made as to the student’s eligibility to return.

If unable to return to study as planned, the student must contact their Academic Affairs Officer immediately to request an extension of their leave.

Withdrawal from a Degree Program

Students who wish to withdraw completely from the university must meet with the Academic Affairs Officer in their school and complete the official Exit Form (at Mannes, Exit Forms are available in the Dean’s Office). Their academic records will be maintained in accordance with the relevant drop and withdrawal deadlines, and refunds will be calculated in accordance with the university refund schedule.

Readmission

A student seeking to return to the university must apply for readmission if he or she

- was dismissed
- did not complete the official Exit form before taking a leave or withdrawing
- was not approved for a leave of absence
- was approved for a leave of absence but did not return to the university within the approved time frame
- withdrew from his/her program

Delayed Entry

New students who decide to delay entry into the school must submit a formal request for reconsideration to the Office of Admission. The Office of Admission will re-review new students who wish to delay entry or return from leave to determine their eligibility to come to Parsons for a term other than the one into which they were originally accepted. Students who have been away for more than five years may be asked to complete the full application process, including the submission of a portfolio. Not all prior coursework is necessarily applicable. The deadlines for readmission are stated in the application materials.

Degree Completion Term Limits

Students must complete degree requirements within 5 years for the master’s degree. Term limits for the PhD are: 10 years at The New School for Social Research and eight years at Milano The New School for Management and Urban Policy. Beyond these time limits, students are not permitted to register unless an extension of time is obtained. Extensions of time may be granted based on a petition submitted by the student and assessed by the student’s academic department. To petition, the student must outline work completed toward the degree and a plan for completion of the degree. If the extension of time is not granted, the student will be dismissed from the program.

Transferring Credits

Evaluation of transfer credit for undergraduate degree students is handled through the Office of Admissions (at Mannes, transfer credit evaluation is handled through the Dean’s Office). The University Registrar’s Office will post approved transfer credit to the student’s transcript. Graduate students complete a Transfer of Credit Petition available at the University Registrar’s Office. The New School does not transfer grades or grade points from other schools. Credits only are transferred.

A maximum of 31 credits may be transferred toward the AAS degree. A maximum of 67 credits may be transferred toward the BBA and BFA degrees. For graduate programs, a maximum of six credits may be transferred toward the MA, the MFA in Design & Technology, and the MFA in Fine Arts; no credits may be transferred toward the MFA in Lighting Design and the MFA in Photography.
GRADUATION

Requirements for Graduation
To earn an undergraduate degree, students must have a minimum 2.0 cumulative grade-point average and must complete all degree requirements (as specified in school catalogs) prior to the graduation date.

To earn a graduate degree, students must have a minimum 3.0 cumulative GPA and must complete all degree requirements (as specified in school catalogs) prior to the graduation date. Doctoral programs may require cumulative GPA’s above 3.0.

Petitioning to Graduate
Students intending to graduate must file a graduation petition form with the University Registrar’s Office and pay the appropriate fee by the following dates. The petition must be filed regardless of intent to attend the commencement ceremony:

For January graduation
Prior to October 1 No fee
After October 1 $20 late fee
After November 1 $50 late fee
The final deadline to petition is November 15.

For May graduation
Prior to February 15 No fee
After February 15 $20 late fee
After March 15 $50 late fee
The final deadline to petition is March 30.

PhD students must pay for the microfilming and binding of their dissertation when they petition to graduate.

The Commencement Ceremony
The graduation ceremony for both May and January graduates is held in May. Undergraduate students who are within nine credits of completing their degree requirements and will complete all outstanding credits in the summer term following Commencement may participate in the ceremony. Graduate students must complete all degree requirements in the semester prior to Commencement to participate in the ceremony. Participation in commencement exercises does not ensure that degree requirements have been met.

Students attending the May ceremony must purchase graduation attire from the university supplier.

Graduation with Honors
Undergraduates who have completed at least 60 credits in residence for a bachelor’s degree and 34 credits for an associate’s degree and who have a cumulative grade point average of 3.7 or higher may graduate “with honors” noted on their diplomas and transcripts.

At Parsons, departmental honors may be awarded to degree candidates who have demonstrated outstanding achievement in their programs as evidenced by

• prominent leadership
• outstanding contribution to departmental projects
• notable professional achievement and/or
• noteworthy participation in or remarkable contribution to the senior/thesis exhibition

Departmental honors are awarded to a maximum of ten percent of the graduating class, per program. All degree candidates are eligible, as are mid-year conferrals. Parsons departments select candidates for departmental honors by seeking nominations from faculty and staff. A departmental committee reviews nominations and makes final determinations should nominations exceed ten percent of the graduating class. Parsons BFA, BBA, and graduate programs’ departmental honors are noted on the diploma and transcript.

Degree Conferral and Issuing of Diplomas
The New School confers degrees in January and May. After all semester grades are received and posted, an evaluation of the student’s academic record will be done to determine eligibility to graduate. This process will take several weeks. If the student is eligible to graduate, the degree will be conferred and a diploma will be mailed to the student’s specified “diploma address” approximately 12 weeks later. Diplomas are not issued to students with outstanding debts to the university.

ACADEMIC RESPONSIBILITY

At Parsons, all students are expected to take an active role in their own education.

All students are responsible for promoting, protecting, and upholding the highest standards of academic integrity and honesty. Students are required to learn the procedures specific to their disciplines for correctly and appropriately differentiating original work from quoted, incorporated, or emulated sources.

All students are responsible for keeping track of their progress in particular courses. Students should familiarize themselves with course requirements by reading syllabi and by attending to oral and written instructions for assignments throughout the semester. Students are responsible for knowing and complying with the attendance policy of each instructor. If students have questions about course requirements, assignments, examinations, attendance records, progress, or grades, they should ask instructors for clarification.

All students are responsible for keeping track of their academic progress. At all times, students should be aware of the credits they have earned, are in the process of earning, and have yet to earn in order to meet graduation requirements. If students have questions, they should ask the program advisor and/or the Office of Advising for clarification.

ACADEMIC INTEGRITY AND HONESTY

Academic honesty, the duty of every member of an academic community to claim authorship of his or her own work and only for that work and to recognize the contributions of others accurately and completely, is fundamental to the integrity of intellectual debate and creative and academic pursuits. All members of the university community are expected to conduct themselves in accordance with the standards of academic honesty. Students are responsible for knowing and making use of proper procedures for writing papers, presenting and performing their work, taking examinations, and doing research. Instructors are equally responsible for informing students of their policies with respect to the limits within which students may collaborate with or seek help from others on specific assignments. Instructors are expected to educate students about the legal and ethical restrictions placed upon creative work and about the consequences of dishonesty in the professional world. At Parsons, all students are required to sign an Academic Integrity Statement declaring that they understand and agree to comply with this policy.
Disciplinary action. Procedures

In the commercial world, however, such appropriation is prohibited. If a violation comes to the instructor's attention during finals or a school break, the discussion should take place as soon as possible, preferably before the start of a new semester. In cases where the work in question is submitted at the end of the semester and/or the faculty member is unavailable, the program chair or director may elect to discuss the incident with the student.

Assessment of Infraction: On the basis of this meeting, the instructor, in consultation with the program chair or director, will assess the case, taking into consideration the student's intent to deceive, the amount of plagiarism, and the type of assignment involved, to determine whether a minor or major offense has occurred. The instructor who determines that a minor offense has occurred may counsel a student about standards of academic honesty, explain the consequences of plagiarism, and require the student to resubmit the assignment in an appropriate form. An instructor who determines that a major offense has occurred should fail the plagiarized assignment and submit a report to the program chair or director and the assistant dean. The report should include the student's name, the course, the semester, notes on conversations with the student, and copies of the relevant plagiarized submission (with problems identified). Questions about the handling of plagiarism cases should be directed to the assistant dean. In cases where the student is taking a course with a faculty member outside his or her division, the Dean's Office of the faculty member will inform the Dean's Office of the student to handle the case.

4. Disciplinary Review: The assistant dean will issue a formal letter to the student, with a copy to the instructor, documenting the case and any imposed sanctions. A copy of this letter will remain in the Office of Advising and in the Office of Student Rights and Responsibilities.

Penalties

The assistant dean may impose sanctions which can include a failing grade in the course, suspension, dismissal, or expulsion. For a second major offense, the assistant dean will impose suspension or dismissal. Infraction of standards of academic honesty in an MA or PhD thesis or in a comprehensive examination is an immediately dismissable offense. Programs should report these cases immediately to the assistant dean for adjudication by an ad hoc committee convened by that office and conducted according to principles established by the division's academic grievance procedures.

Guidelines for Written Assignments

Plagiarism is the use of another person's words or ideas in any academic work using books, journals, Internet postings, or other student papers without proper acknowledgment. For further information on proper acknowledgment and plagiarism, including expectations for paraphrasing source material and proper forms of citation in research and writing, students should consult the MLA Style Manual and Guide to Scholarly Publishing (second edition), chapter 6, on documentation or other texts as recommended by their school. The New School Writing Center also provides useful online resources to help students understand and avoid plagiarism. Go to www.newschool.edu/admin/writingcenter and navigate to Virtual Handout Drawer.

Students must receive prior permission from instructors to submit the same or substantially overlapping material for two assignments. Submission of the same work for two different assignments without the prior permission of instructors is plagiarism.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source are properly acknowledged. There must be no intent to deceive; the student works if the fact of imitation or incorporation and the identity of the original work, oral presentations and other projects).

The standards also include responsibility for meeting the requirements of particular courses of study.

The New School recognizes that the different nature of work across the divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of The New School and institutions of higher education in general.

Academic dishonesty includes but is not limited to:

- cheating on examinations, either by copying another student's work or by utilizing unauthorized materials
- any act of plagiarism, that is, the fraudulent presentation of the written, oral, or visual work of others as original
- theft of another student's work
- purchase of another student's work
- submitting the same work for more than one course
- destruction or defacement of the work of others
- aiding or abetting any act of dishonesty
- any attempt to gain academic advantage by presenting misleading information, making deceptive statements or falsifying documents

1. Initial Discussion: An instructor who suspects that a student has committed plagiarism in course work should give the student an opportunity to explain the origin of the work and should investigate whether the student understands the relevant standards of academic conduct. The instructor should explain the alleged violation clearly, concisely, and specifically and should advise the student to review the Policy in the Student Handbook. For online courses, this discussion may take place by email, phone or in person.

2. Follow-Up Discussion: The instructor should schedule a second meeting with the student to discuss the accusation fully following the student's review of the Policy. Whenever possible, this full discussion should take place within one week of the initial meeting.

Each party may elect, but is not required, to have an impartial advisor present at the meeting. The instructor should select the chair or director of the program that offers the course. The student should select an advisor. The role of the program chair or director is to help facilitate discussion between the student and the instructor by calling all parties to the meeting, providing a private meeting space, and allowing the different points of view to be expressed. The role of the advisor is to help the student to understand the Policy and the alleged violation. During the discussion, the student should be prepared to present the work in question, along with any supporting drafts, sketches, digital files, or other documentation. The instructor may ask the student to reconstruct the process involved in creating the work.

If a violation comes to the instructor's attention during finals or a school break, the discussion should take place as soon as possible, preferably before the start of a new semester. In cases where the work in question is submitted at the end of the semester and/or the faculty member is unavailable, the program chair or director may select to discuss the incident with the student.

3. Assessment of Infraction: On the basis of this meeting, the instructor, in consultation with the program chair or director, will assess the case, taking into consideration the student's intent to deceive, the amount of plagiarism, and the type of assignment involved, to determine whether a minor or major offense has occurred. The instructor who determines that a minor offense has occurred may counsel a student about standards of academic honesty, explain the consequences of plagiarism, and require the student to resubmit the assignment in an appropriate form. An instructor who determines that a major offense has occurred should fail the plagiarized assignment and submit a report to the program chair or director and the assistant dean. The report should include the student's name, the course, the semester, notes on conversations with the student, and copies of the relevant plagiarized submission (with problems identified). Questions about the handling of plagiarism cases should be directed to the assistant dean. In cases where the student is taking a course with a faculty member outside his or her division, the Dean's Office of the faculty member will inform the Dean's Office of the student to handle the case.

Guidelines for Studio Assignments

Work from other visual sources may be imitated or incorporated into studio work if the fact of imitation or incorporation and the identity of the original source are properly acknowledged. There must be no intent to deceive; the work must make clear that it emulates or comments on the source as a source. Referencing a style or concept in otherwise original work does not constitute plagiarism. The originality of studio work that presents itself as "in the manner of" or as playing with "variations on" a particular source are properly acknowledged. There must be no intent to deceive; the student works if the fact of imitation or incorporation and the identity of the original work, oral presentations and other projects).

The standards also include responsibility for meeting the requirements of particular courses of study.

The New School recognizes that the different nature of work across the divisions of the University may entail different procedures for citing sources and referring to the work of others. Particular academic procedures, however, are based in universal principles valid in all divisions of The New School and institutions of higher education in general.

Academic dishonesty includes but is not limited to:

- cheating on examinations, either by copying another student's work or by utilizing unauthorized materials
- any act of plagiarism, that is, the fraudulent presentation of the written, oral, or visual work of others as original
- theft of another student's work
- purchase of another student's work
- submitting the same work for more than one course
- destruction or defacement of the work of others
- aiding or abetting any act of dishonesty
- any attempt to gain academic advantage by presenting misleading information, making deceptive statements or falsifying documents

1. Initial Discussion: An instructor who suspects that a student has committed plagiarism in course work should give the student an opportunity to explain the origin of the work and should investigate whether the student understands the relevant standards of academic conduct. The instructor should explain the alleged violation clearly, concisely, and specifically and should advise the student to review the Policy in the Student Handbook. For online courses, this discussion may take place by email, phone or in person.

2. Follow-Up Discussion: The instructor should schedule a second meeting with the student to discuss the accusation fully following the student's review of the Policy. Whenever possible, this full discussion should take place within one week of the initial meeting.

Each party may elect, but is not required, to have an impartial advisor present at the meeting. The instructor should select the chair or director of the program that offers the course. The student should select an advisor. The role of the program chair or director is to help facilitate discussion between the student and the instructor by calling all parties to the meeting, providing a private meeting space, and allowing the different points of view to be expressed. The role of the advisor is to help the student to understand the Policy and the alleged violation. During the discussion, the student should be prepared to present the work in question, along with any supporting drafts, sketches, digital files, or other documentation. The instructor may ask the student to reconstruct the process involved in creating the work.

If a violation comes to the instructor's attention during finals or a school break, the discussion should take place as soon as possible, preferably before the start of a new semester. In cases where the work in question is submitted at the end of the semester and/or the faculty member is unavailable, the program chair or director may select to discuss the incident with the student.

3. Assessment of Infraction: On the basis of this meeting, the instructor, in consultation with the program chair or director, will assess the case, taking into consideration the student's intent to deceive, the amount of plagiarism, and the type of assignment involved, to determine whether a minor or major offense has occurred. The instructor who determines that a minor offense has occurred may counsel a student about standards of academic honesty, explain the consequences of plagiarism, and require the student to resubmit the assignment in an appropriate form. An instructor who determines that a major offense has occurred should fail the plagiarized assignment and submit a report to the program chair or director and the assistant dean. The report should include the student's name, the course, the semester, notes on conversations with the student, and copies of the relevant plagiarized submission (with problems identified). Questions about the handling of plagiarism cases should be directed to the assistant dean. In cases where the student is taking a course with a faculty member outside his or her division, the Dean's Office of the faculty member will inform the Dean's Office of the student to handle the case.

4. Disciplinary Review: The assistant dean will issue a formal letter to the student, with a copy to the instructor, documenting the case and any imposed sanctions. A copy of this letter will remain in the Office of Advising and in the Office of Student Rights and Responsibilities.

Penalties

The assistant dean may impose sanctions which can include a failing grade in the course, suspension, dismissal, or expulsion. For a second major offense, the assistant dean will impose suspension or dismissal. Infraction of standards of academic honesty in an MA or PhD thesis or in a comprehensive examination is an immediately dismissable offense. Programs should report these cases immediately to the assistant dean for adjudication by an ad hoc committee convened by that office and conducted according to principles established by the division's academic grievance procedures.
In cases where the student confesses to the violation, the procedures and penalties for academic dishonesty may be altered at the discretion of the program chair or director and the assistant dean.

**Academic Integrity Appeals**

Students may appeal the findings and penalties in cases of academic dishonesty to the University Appeals Committee.

**Code of Conduct**

As an institution of higher learning, The New School affirms certain basic principles and values that are, in the fullest and best sense of the word educational. The New School is also a community and in that regard, upholds certain basic principles and standards of behavior that underlie its educational purpose. These include the recognition and preservation of basic human dignity, the freedom of expression, equal opportunity, and civil discourse, a sustained atmosphere of safety, respect for policies, rules, regulations, and standards set forth by the university, its academic divisions, and the Federal, State, and City Governments.

The Student Code of Conduct is designed to protect and promote these principles and standards of behavior that are in keeping with our educational mission. Formal disciplinary proceedings and penalties have a role subordinate to informal conversation and discussion, constructive advice and counsel, and supportive guidance. The Student Code of Conduct supports an environment where sensitivity, tolerance, and respect are sustained for members of the university community and its neighbors.

The full text of the Code of Conduct is available on the student affairs page of The New School website.

Parsons reaffirms its commitment to the standards of behavior defined in the New School Code of Conduct, to the underlying educational purpose of those standards, and to the guidelines and procedures specified in the Code of Conduct for the evaluation of alleged infractions by students.

**PARSONS FACILITIES AND SERVICES**

**Buildings and Facilities**

Our main buildings at the corner of Fifth Avenue and 13th Street house studios, classrooms, offices, galleries, computer labs and a large design library. Nearby facilities at 25 East 13th Street house additional studios, classrooms, labs and offices. The Fashion Design program is based in midtown at 40th Street and 7th Avenue. Art and Design Studies classes and lectures take place primarily in The New School buildings at 79 Fifth Avenue and 66 West 12th Street.

**Building Hours**

During the academic year, normal building hours are Monday through Friday, 8 a.m. to 11:00 p.m.; Saturday, 9 a.m. to 8 p.m.; and Sunday, 11 a.m. to 8 p.m. Students may work in buildings until closing time. Students may not use any studio, classroom, lab or shop where there is a class in progress.

Building hours are extended in the final weeks of each semester to give students additional access to facilities. Hours may vary in each building, including separate hours for computer labs and studio shops. Students should check the Status page of the University website for up-to-date building hour information. Students may also check this page for information about closings due to weather or other emergencies.

**Condition of Parsons Facilities and Property**

The University-wide policy on the use of University facilities and property is contained in The New School Code of Conduct, which appears in full on the Student Services page of the University website.

Students are expected to respect the rights and privileges of other students, faculty and staff using university facilities by behaving in a way that helps to maintain school property, including walls, furniture, equipment, computers and books.

**Storage of Materials and Work**

Lockers are assigned by programs and are available to matriculated degree students on a first-come, first-served basis every semester. Locks placed on unassigned lockers will be cut and the contents removed. All lockers must be emptied at the end of the spring semester. After the last day of classes, locks will be cut on all lockers and the contents will be removed and discarded. Students should not leave valuables in lockers. The New School is not responsible for any misplaced or stolen items. Fire regulations prohibit students from storing materials or work in the hallways. Fire exits must be accessible at all times.
UNIVERSITY POLICIES AND INFORMATION

STUDENT SERVICES

Student Services offers workshops, lectures, events, and programs that enrich each student’s academic experience at The New School and reflect the university’s diverse student population. Students are encouraged to become involved in student organizations and other leadership programs. Student Services also offers a recreation program and a health education program. It is committed to bringing students together from the eight schools to build a community and an environment that reflect the principles of fairness, civility, and diversity. The offices include:

• Student Housing and Residence Life
• Student Health Services
• International Student Services
• Student Disability Services
• Student Rights and Responsibilities
• Career Development
• Intercultural Support
• Student Development

To find out more about Student Services, visit www.newschool.edu/studentservices

Student Housing and Residence Life
Student Housing and Residence Life offers undergraduates and graduate students unique living and learning spaces with amenities to suit individual needs and budgets. All residences and some apartment facilities are fully furnished and are staffed with professional residence hall directors and student resident advisors. Through the enthusiasm and creativity of our resident advisors, students are exposed to diverse educational and social programs that take advantage of the rich traditions of The New School and the cultural opportunities of New York City. There is 24-hour security coverage, and our residential staff is trained to handle crises and emergencies. The Residence Hall Handbook details housing services and residence hall policies that are essential to creating safe, supportive, and respectful communities.

For students who wish to navigate the metro New York real estate market, Student Housing also offers information to aid in searching for off-campus accommodations. Listings of rental properties and shared apartments, as well as short-term accommodations and subletting opportunities, are available in the Student Housing office. Student Housing will provide an up-to-date printed and electronic compilation of these listings upon request. The Off-Campus Housing Resource Guide also provides information about New York City and its neighborhoods and about the local real estate market. Workshops and one-on-one sessions are also available. For more information about student housing, visit www.newschool.edu/studentservices

International Student Services
This school is authorized under federal law to enroll non-immigrant alien students.

International Student Services’ mission is to help international students reach their fullest potential and have positive experiences at the university. In cooperation with departments, faculty, staff, and students themselves, International Student Services promotes diversity and respect for people from all over the world. The office helps international students offer workshops, handouts, and other programs as well as advice and support.

All international students are required to attend orientation and check in with International Student Services so that the office can review their documents and ensure that they have been properly admitted into the United States and to review rights, responsibilities and regulations. One-on-one advising sessions are available to all international students. For more information, visit www.newschool.edu/studentservices

Student Disability Services
All students at The New School are encouraged to reach their highest level of achievement. Through student services and programs, the school emphasizes the importance of recognizing and embracing individual differences. In keeping with this philosophy, The New School is committed to ensuring that students with disabilities obtain full access to academic and programmatic services. Student Disability Services is designed to provide students with disabilities 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. Students with either a temporary or chronic disability of any kind can feel free to submit medical documentation to Student Disability Services at the beginning of the semester and receive information and advice on policies and procedures, accommodations, and support available. For more information, visit www.newschool.edu/studentservices

Student Health and Counseling Services
Student Health Services promotes the health and well-being of students by providing counseling and medical services, health education, and the Student Health Insurance plan. All degree, diploma, visiting, mobility, graduate certificate, and nonmatriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically charged a Health Services Fee at registration.

Student Health and Counseling Services offers medical services to students who are ill or injured or have questions about their health. A staff of physicians, nurse practitioners, physician assistants, nurses, and office assistants is available to serve students’ medical needs. The counseling services staff, including licensed psychologists, clinical social workers, psychological counselors, and a psychiatrist, provides students with a supportive environment to discuss concerns or problems. Counseling services works with each student to decide on a plan of treatment that will address these concerns in a reasonable and helpful manner. The Health Education Program offers a variety of health-related workshops and training and outreach programs throughout the university. For more information, visit www.newschool.edu/studentservices

Student Health Insurance
The Student Health Insurance plan offers affordable medical insurance. All degree, diploma, visiting, mobility, graduate certificate, and nonmatriculating students in undergraduate and graduate degree programs, including students taking courses only online, are automatically enrolled in the plan unless they waive participation by demonstrating that they already have comparable health insurance. Graduate and undergraduate students who register for fewer than 6 credits may waive participation without demonstrating other insurance. There is a deadline for waiving student health insurance. For complete information about the Student Health Insurance Plan, visit www.newschool.edu/studentservices

Food Services
Dining facilities on campus offer weekday food service. Students use the facilities on a cash basis or can participate in the Food Services Plan. For more information, visit www.newschool.edu/studentservices

Intercultural Support and HEOP
79 Fifth Avenue, 5th floor
212.229.8996
www.newschool.edu/studentservices
The Office of Intercultural Support (OIS) works with students of diverse backgrounds to build and establish community at The New School. The OIS offers individual counseling services and sponsors events and workshops to promote intercultural awareness. The staff works closely with recognized student organizations as well as the University Diversity Committee. The office also administers the Higher Education Opportunity Program (HEOP) and the Student Ombuds Office.

INSTITUTIONAL INFORMATION

The New School provides the following institutional information on the university website at www.newschool.edu:

- Family Educational Rights and Privacy Act (FERPA)
- Financial assistance information (federal, state, local, private, and institutional need-based and non-need-based assistance programs, Title IV, FFEL, and Direct Loan deferments)
- Institutional information (fees, refund policy, withdrawal from school, Title IV grant or loan assistance information, academic information, and disability services for students)
- Completion and graduation rates and transfer-out-rates (graduation rate of degree-seeking students, and transfer-out rates of degree-seeking students)
- Campus crime statistics

To request copies of any of these reports, contact the appropriate office listed on the website.

Online access to your student account and records: All registered students can access their personal current student information through ALVIN on MyNewSchool, the university’s Web portal. Students, once they have a password, can access ALVIN on MyNewSchool to view up-to-date records including enrollment in courses, status of tuition and fees (paid, owed, and refundable), and grades earned.

Immunization Requirements

New York State requires that matriculated students enrolling for six or more credits (including equivalency credit) who were born on or after January 1, 1957, provide the university with documentation of their immunity to measles, mumps, and rubella.

All students must also affirm that they have read the material distributed by the university on meningococcal disease and either plan to get an immunization, have documentation of having had a meningococcal immunization, or decline the immunization in writing. All new students receive in their admissions packet an immunization and meningitis documentation form that must be completed and submitted prior to registering for classes. Students who do not submit the form will not be allowed to register.

Campus Crime Reporting and Statistics

The Security and Advisory Committee on Campus Safety will provide upon request all campus crime statistics as reported to the United States Department of Education. Anyone wishing to review the University’s current crime statistics may access them through the website for the Department of Education: ope.ed.gov/security. A copy of the statistics may also be obtained by contacting the Director of Security for The New School at 212.229.5101.

The Student Right to Know Act

The New School makes available to all students and prospective students information about the persistence of undergraduate students pursuing degrees at this institution as required by the Student Right to Know Act. During the 2007–2008 academic year, for example, the university reports the “persistence rate” for the year 2005 (i.e., the percentage of all freshmen studying full time in fall 2005 who were still studying full time in the same degree programs in fall 2006). This information may be requested at any time between July 1 and June 30. Visit the Office of Institutional Research at www.newschool.edu/admin/oir for more information.

Family Educational Rights and Privacy Act

The Family Educational Rights and Privacy Act (FERPA) of 1974 as amended in 1995 and 1996, with which The New School complies, was enacted to protect the privacy of students regarding their education records, to establish the right of students to inspect and review their education records, and to provide guidelines for correction of inaccurate or misleading statements.

The New School has established the following student information as public or directory information, which may be disclosed by the institution at its discretion: student name; major field of study; dates of attendance; full- or part-time enrollment status; year level, degrees and awards received, including Dean’s List; the most recent previous educational agency or institution attended; addresses; phone numbers; photographs; email addresses; and date and place of birth.

Students may request that The New School withhold release of their directory information by notifying the University Registrar’s Office in writing. This notification must be renewed annually at the start of each fall term.

The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their records:

- The right to inspect and review the student’s education records within 45 days of the day the university receives a request for access. Students should submit to the University Registrar’s Office, dean, head of the academic department, or other appropriate official written requests that identify the record(s) they wish to inspect. The university official will make arrangements for access and notify the student of the time and place where the records may be inspected. If the records are not maintained by the university official to whom the request was submitted, that official shall advise the student of the correct official to whom the request should be addressed.

- The right to request the amendment of the student’s education records that the student believes are inaccurate or misleading. Students may ask the university to amend a record that they believe is inaccurate or misleading. They should write the university official responsible for the records, clearly identify the part of the record they want changed, and specify why it is inaccurate or misleading. If the university decides not to amend the record as requested, the university will notify the student of the decision and advise the student of the right to a hearing regarding the request for amendment. Additional information regarding the hearing procedures will be provided to the student when s/he is notified of the right to a hearing.

- The right to consent to disclosures of personally identifiable information contained in the student’s education records except to the extent that FERPA authorizes disclosure without consent. Generally, the university needs written permission from the parent or eligible student in order to release any information from a student’s educational record. One exception that permits disclosure without consent is disclosure to school officials with legitimate educational interests. A school official is a person employed by the university in an administrative, supervisory, academic or research, or support staff position (including law enforcement units and health staff); a person or company with whom the university has contracted (such as an attorney, auditor, or collection agent); a person serving on the board of trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or assisting another school official in performing school-related tasks. School officials have a legitimate educational interest if the review of an education record is necessary in order to fulfill their professional responsibility.

- The right to file a complaint with the U.S. Department of Education concerning alleged failures by The New School to comply with the requirements of FERPA. The office that administers FERPA is: Family Policy Compliance Office U.S. Department of Education 400 Maryland Avenue SW Washington, DC 20202-4605
Equal Employment and Educational Opportunity
The New School is committed to creating and maintaining an environment that promises diversity and tolerance in all areas of employment, education, and access to its educational, artistic and/or cultural programs and activities. The New School does not discriminate on the basis of age, race, color, gender or sexual orientation, religion, religious practices, mental or physical disability, national or ethnic origin, citizenship status, veteran or marital status.

Inquiries concerning the application of the laws and regulations concerning equal employment and educational opportunity at The New School (including Title VI—equal opportunity regardless of race, color or national origin; Section 504—equal opportunity for the disabled; and Title IX—equal opportunity without regard to gender) may be referred to: The Office of the General Counsel, The New School, 80 Fifth Avenue, Suite 800, New York, New York 10011. Inquiries may also be referred to: the Office of Federal Contract Compliance Programs, U.S. Department of Labor, 23 Federal Plaza, New York, NY 10278 or the U.S. Equal Employment Opportunity Commission (EEOC), New York District Office, 201 Varick Street, Suite 1009, New York, NY 10014. For individuals with hearing impairments, EEOC’s TDD number is 212.741.3080.

Students or Employees who believe they have been discriminated against on the basis of a disability may contact their Division’s Dean Office, their Department Director, or the Office of the Senior Vice-President for Human Resources & Labor Relations, who is the University Disability Official.

Intellectual Property Policy
Under The New School’s Intellectual Property Policy, the university shall have a nonexclusive, royalty-free, worldwide license to use works created by its students and faculty for archival, reference, research, classroom, and other educational purposes. With regard to tangible works of fine art or applied art, this license will attach only to stored images of such work (e.g., slides, videos, digitized images) and does not give the university a right to the tangible works themselves. With regard to literary, artistic, and musical works, this license will attach only to brief excerpts of such works for purposes of education. When using works pursuant to this license, the university will make reasonable efforts to display indicia of the authorship of a work. This license shall be presumed to arise automatically, and no additional formality shall be required. If the university wishes to acquire rights to use the work or a reproduction or image of the work for advertising, promotional, or fundraising purposes, the university will negotiate directly with the creator in order to obtain permission.

Use of Photographs
The New School reserves the right to take or cause to be taken, without remuneration, photographs, film or videos, and other graphic depictions of students, faculty, staff, and visitors for promotional, educational, and/or noncommercial purposes, as well as approve such use by third parties with whom the university may engage in joint marketing. Such purposes may include print and electronic publications. This paragraph serves as public notice of the intent of the university to do so and as a release to the university giving permission to use those images for such purposes.

Statement of Ethical Responsibility for Research Involving Human Subjects
New School faculty and staff engaged in research or supervising student research projects must be aware of their responsibilities for ethical conduct in any project involving the use of human subjects. Faculty and staff are responsible for research done by students under their supervision with respect to these matters. Each research design must be examined for possible risk to subjects. If even minor risk of physical, psychological, sociological, or other harm may be involved, the faculty or staff member must consult with the university Institutional Review Board. The full policy with guidelines and consent forms can be found at newschool.edu/admin/gsp/gspframeset.html.

Diversity Initiative
The Diversity Initiative supports the work of the University Diversity Committee, and of the diversity committees of the university’s individual schools and departments, through the sponsorship, or co-sponsorship, of co-curricular programming. All members of the New School community are invited to develop proposals for public performances and presentations that foster inclusion and represent diverse perspectives as enumerated in the University Diversity Committee’s Mission Statement below. For information, contact Celestí Colds Fechter, Associate Dean for Academic Services, The New School for General Studies, 212.229.5615.

University Diversity Committee Mission Statement
The mission of The New School Diversity Committee is to support among students, faculty, and staff the inclusion of people who are members of class, ethnic, and racial groups that have been historically underrepresented in American higher education; people who are members of the international community; people who are disabled; and people of all sexual orientations and gender identities. We believe that an academic community fostered by such inclusion contributes to the free and respectful exchange of differing ideas, beliefs and perspectives in educational, co-curricular, and public programming and is an essential element in the education of students who will take their places as citizens in a pluralistic world.

Academic Freedom: Free Exchange of Ideas
An abiding commitment to preserving and enhancing freedom of speech, thought, inquiry, and artistic expression is deeply rooted in the history of The New School. The New School was founded in 1919 by scholars responding to a threat to academic freedom in this country. The University in Exile, progenitor of The New School for Social Research, was established in 1933 in response to threats to academic freedom abroad. The bylaws of the institution, adopted when it received its charter from the State of New York in 1934, state that the “principles of academic freedom and responsibility … have ever been the glory of the New School for Social Research.” Since its beginnings The New School, has endeavored to be an educational community in which public as well as scholarly issues are openly discussed and debated, regardless of how controversial or unpopular the views expressed are. From the first, providing such a forum was seen as an integral part of a university’s responsibility in a democratic society.

The New School is committed to academic freedom in all forms and for all members of its community. It is equally committed to protecting the right of free speech of all outside individuals authorized to use its facilities or invited to participate in the educational activities of any of the university’s schools. A university in any meaningful sense of the term is compromised without unhindered exchanges of ideas, however unpopular, and without the assurance that both the presentation and confrontation of ideas takes place freely and without coercion. Because of its educational role as a forum for public debate, the university is committed to for preserving and securing the conditions that permit the free exchange of ideas to flourish. Faculty members, administrators, staff members, students, and guests are obligated to reflect in their actions a respect for the right of all individuals to speak their views freely and be heard. They must refrain from any action that would cause that right to be abridged. At the same time, the university recognizes that the right of speakers to speak and be heard does not preclude the right of others to express differing points of view. However, this latter right must be exercised in ways that allow speakers to state their position and must not involve any form of intimidation or physical violence.

Beyond the responsibility of individuals for their own actions, members of the New School community share in a collective responsibility for preserving freedom of speech. This collective responsibility entails mutual cooperation in minimizing the possibility that speech will be curtailed, especially when contentious issues are being discussed, and in ensuring that due process is accorded to any individual alleged to have interfered with the free exchange of ideas.

Consistent with these principles, the university is prepared to take necessary steps to secure the conditions for free speech. Individuals whose acts abridge that freedom will be referred to the appropriate academic school for disciplinary review.
ABOUT THE UNIVERSITY

OFFICERS AND BOARD OF TRUSTEES

Visit www.newschool.edu/administration.html.

THE DIVISIONS OF THE NEW SCHOOL

Parsons is one of eight divisions of The New School. The other schools are described briefly below.

The New School for General Studies
66 West 12th Street, New York, NY 10001
212.229.5615, www.newschool.edu/generalstudies

The New School for General Studies remains a center of innovation in American higher education.

The New School for Social Research
65 Fifth Avenue, New York, NY 10003
212.229.5700, www.newschool.edu/socialresearch

Established in 1934 as the Graduate Faculty of Social and Political Science, by scholars of the University in Exile, The New School for Social Research has been a center of world-class scholarship since then, offering an academic setting where disciplinary boundaries are easily crossed. The school awards master’s and doctoral degrees in anthropology, economics, philosophy, political science, psychology (including clinical psychology), and sociology and terminal MA degrees in historical studies and liberal studies.

Eugene Lang College The New School for Liberal Arts
65 West 11th Street, New York, NY 10011
212.229.5665, www.newschool.edu/lang

Eugene Lang College The New School for Liberal Arts is The New School’s four-year college for traditional-age undergraduates. Emphasis is on small, seminar-style classes. Innovative interdisciplinary areas of study lead to the Bachelor of Arts degree. These include literature and writing; arts in context; visual arts; theater; dance; environmental studies; religious studies; social and historical studies; psychology; philosophy; science, technology and society; education studies; urban studies; and cultural studies and media. Qualified students can earn a dual bachelor of arts/bachelor of fine arts degree at Parsons The New School for Design or The New School for Jazz and Contemporary Music. There are accelerated bachelor/master’s degree options in association with several graduate programs. The school began in 1973 as an experimental program. It became a full division of the university in 1985 thanks to a generous gift from New School trustee Eugene Lang, the well-known educational philanthropist.

Mannes College The New School for Music
150 West 85th Street, New York, NY 10024
212.580.0210, www.newschool.edu/mannes

Founded in 1916 by David Mannes, this distinguished conservatory became a division of The New School in 1989. Mannes offers aspiring young musicians an unusually comprehensive conservatory curriculum in a supportive setting, training students in instrumental and vocal performance, composition, conducting, and music theory. The college offers the following degrees and credentials: bachelor of music, bachelor of science, undergraduate diploma, master of music, and professional studies diploma. Unique among New York’s conservatories, Mannes remains true to its origins as a community music school through its Extension Division and children’s Preparatory Division.

Milano The New School for Management and Urban Policy
72 Fifth Avenue, New York, NY 10001
212.229.5400, www.newschool.edu/milano

Since 1975, Milano’s graduate programs have been developing the analytical, managerial, and leadership skills of working professionals with the goal of facilitating positive change in communities, governments, and corporations on the local, national, and global levels. The school is named for the university trustee Robert J. Milano, who generously supported its mission. Milano offers the master of science degree in urban policy analysis and management, nonprofit management, and organizational change management and a PhD degree in public and urban policy.

The New School for Drama
151 Bank Street, New York, NY 10014
212.229.5150, www.newschool.edu/drama

Since the 1940s when Erwin Piscator brought his Dramatic Workshop to The New School, the university has had a close association with the theater. The New School for Drama trains actors, writers, and directors side by side in an integrated curriculum. The training is rooted in the Stanislavski Method. Students gain practical experience in a wide range of workshops and full-length performances, including a public one-act play festival every year. The New School for Drama’s full-time three-year program leads to the master of fine arts degree in acting, directing, or playwriting.

The New School for Jazz and Contemporary Music
55 West 13th Street, 5th floor, New York, NY 10011
212.229.5896, www.newschool.edu/jazz

The New School for Jazz and Contemporary Music offers young musicians a unique mentor-based course of study with a faculty of professional artists who have close links to New York City’s jazz scene. It is a program for students who expect to make a living from their music. Jazz has traditionally been taught by one musician to another rather than being studied in school. The New School keeps that heritage alive. Its students benefit from direct exposure to the traditions of jazz and the latest professional practices in an intellectual environment that encourages exploration and innovation. The New School for Jazz and Contemporary Music offers the bachelor of fine arts degree in jazz performance and jazz composition and arranging. Qualified students can pursue a dual BA/BFA degree in collaboration with Eugene Lang College The New School for Liberal Arts.