

**National Association of Schools of Art and Design**

**SELF-STUDY**

in Format A

Presented for consideration by the  
NASAD Commission on Accreditation

by

**PARSONS THE NEW SCHOOL FOR DESIGN**

66 5<sup>TH</sup> AVENUE, NEW YORK NY 10011

212-229-8950

WWW.NEWSCHOOL.EDU/PARSONS

Degrees and / or Programs for which **RENEWAL OF FINAL APPROVAL FOR LISTING** is sought

ASSOCIATE IN APPLIED SCIENCE - 2 YEARS

Fashion Design; Fashion Marketing; Graphic Design; Interior Design

BACHELOR OF ARTS - 4 YEARS

Strategic Design and Management (listed as Bachelor of Business Administration by the institution and the New York State Department of Education)

BACHELOR OF FINE ARTS - 4 YEARS

Architectural Design; Communication Design; Design and Technology; Fashion Design; Fine Arts; Illustration; Integrated Design; Interior Design; Photography; Product Design

MASTER OF ARTS - 2 YEARS

Fashion Studies; History of Decorative Arts and Design

MASTER OF FINE ARTS - 2 YEARS

Design and Technology; Fashion Design and Society; Fine Arts; Interior Design; Lighting Design; Photography; Transdisciplinary Design

PRE-ENROLLMENT PROGRAMS

CONTINUING EDUCATION PROGRAMS

Degree and / or Program for which **PLAN APPROVAL** is sought

GRADUATE CERTIFICATE - 1 YEAR

Business of Design

Degrees and / or Programs for which **RENEWAL OF PLAN APPROVAL** is sought

BACHELOR OF SCIENCE - 4 YEARS  
Urban Design

BACHELOR OF ARTS - 4 YEARS  
Art and Design History and Theory

BACHELOR OF FINE ARTS - 4 YEARS  
Art, Media and Technology <sup>1</sup>

MASTER OF ARTS - 2 YEARS  
Theories of Urban Practice; Design Studies

MASTER OF SCIENCE - 2 YEARS  
Design and Urban Ecologies

MASTER OF PROFESSIONAL STUDIES - 1 YEAR  
Communication Design; Photography

MASTER OF PROFESSIONAL STUDIES - 2 YEARS  
Interior Design

\*\*We also offer a Master of Architecture degree, not accredited by NASAD, but for which a program narrative is included in this report.

The data submitted herewith are certified correct to the best of my knowledge and belief.

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Date

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Joel Towers  
Executive Dean, Parsons The New School for Design

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<sup>1</sup> As this program has been implemented in Parsons Paris, please refer to the branch campus report.

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## Introduction

There are many ways to pursue a Parsons education. We are committed to educating the next generation of design professionals, artists, critics and scholars. As a result, we are dedicated to the idea that the academic structure of our school should be flexible, and the academic instruction should be rigorous and offer both depth and breadth of disciplinary expertise. Balancing disciplinary expertise and cross-disciplinary capacity in a world that is increasingly demanding both is our goal. Parsons' instructional spaces include laboratories, seminar rooms and studios, as well as the city of New York. Parsons faculty come from a remarkably diverse array of academic and professional backgrounds and perspectives, and the school's academics are richer because of that fact.<sup>2</sup> Since the last self-study in 2003, Parsons has undergone substantial curricular development to further embrace, endorse and encourage such diversity.

Parsons undertook the process of reconfiguring its school structure in 2005, the outlines of which were presented in a paper Tim Marshall (then Dean of Parsons) and Lisa Grocott (then Associate Dean of Parsons) delivered at a Design Perspectives conference in Mexico City.<sup>3</sup> In 2008, Parsons was formally reorganized into five schools (Art, Media and Technology, Constructed Environments, Design Strategies, Fashion, and Art and Design History and Theory) and SPACE (Summer, Pre-College Academy, and Continuing Education). This structure is designed to promote cross-disciplinary research practices, teaching and institutional resource sharing through manageable scaled faculty communities whose professional or pedagogical practices align in compelling ways.<sup>4</sup>

At the same time that we were exploring the design of the school itself, we undertook a review of our undergraduate curriculum and laid the groundwork for a new one. The review culminated in the following changes, some of which have already been implemented: moving from 134 credits required for graduation to 120 in each baccalaureate program<sup>5</sup>; explicitly engaging students in New York City as a co-curricular lab; moderating workload and providing more flexibility to explore minors and other curricular opportunities; establishing a Parsons-wide first-year experience; and integrating studio courses with history, theory and liberal arts courses more meaningfully, both across Parsons and throughout The New School.<sup>6</sup>

The new undergraduate curriculum is intended to reflect and reinforce Parsons' defining characteristics: its mission to continue to be a pioneer in design education; its commitment to a rigorous interrogation of the current state of art and design; its place as a large, comprehensive art and design school within a vibrant, research-driven university; and finally its place within the broader context of New York City, an immersive setting for creative practice and experimentation.<sup>7</sup> The curriculum, based on a core commitment to academic rigor, balances disciplinary depth and cross-disciplinary breadth in all the undergraduate degree programs, establishing a spectrum that ensures a well-rounded education.

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<sup>2</sup> See MDP III.A.2. Parsons Strategic Plan, page 4, section 1.

<sup>3</sup> See Section V. Appendix 6, *Designing the Design School*, Tim Marshall and Lisa Grocott.

<sup>4</sup> See MDP III.A.2. Parsons Strategic Plan, page 4, section 1A.

<sup>5</sup> See Section V. Appendix 3 for comparison charts for the old and new undergraduate curricula.

<sup>6</sup> The Parsons first-year experience is described in further detail in Section II.

<sup>7</sup> See Section V. Appendix 1, Parsons Undergraduate Presentation, John Roach.

Additionally, a student can pursue a deeper discipline-intensive path through electives, or explore across disciplines alongside her major.

Parsons has developed and continues to advance an innovative suite of graduate programs providing more academic choice for students, opening new fields of study, producing new knowledge in art and design, enriching our undergraduate programs by association, and offering valuable areas for faculty to extend their research. New Master of Arts, Master of Fine Arts, and Master of Science degrees have launched in recent years, fortifying the creative, intellectual and discursive opportunities for all graduate students at Parsons. Master of Professional Studies degrees are in development, which will offer a Parsons education in an innovative, accelerated structure for career-advancing and career-changing students.

In accordance with these objectives, we have developed organizational structures, space use and processes to be flexible and responsive to ongoing student and programmatic needs. Programs operate in school hubs and fluidly across the campus, promoting cross-programmatic interactions as well as efficiency in space and resource use. The new University Center and the in-progress Making Center are consolidated, unified spaces for multiple uses and enhanced university-wide engagement.

We believe that these developments address current needs and priorities, but that they will also highlight ways in which improvements and progress can be carried forward.



## SECTION I Purposes and Operations

### A. MISSION, GOALS AND OBJECTIVES [Purposes of the Institution]

Below are the mission, vision and educational approach of The New School<sup>8</sup>; these statements were ratified and published in Fall 2013. Parsons has subsequently updated its own divisional mission for review and ratification. Crafted to be in close alignment with that of the university<sup>9</sup>, Parsons' mission reinforces The New School's commitment to social engagement and endeavor for social betterment, and advocates a sound general education integrated with art and design knowledge. In turn, the university has prioritized design, creativity, and innovation in a way that supports and catalyzes the work of Parsons.

#### THE NEW SCHOOL'S MISSION

The New School prepares students to understand, contribute to, and succeed in a rapidly changing society, and thus make the world a better and more just place. We will ensure that our students develop both the skills a sound liberal arts education provides, and the competencies essential for success and leadership in the emerging creative economy. We will also lead in generating practical and theoretical knowledge that enables people to better understand our world and improve conditions for local and global communities.

#### THE NEW SCHOOL'S VISION

We are and will be a university where design and social research drive approaches to studying issues of our time, such as democracy, urbanization, technological change, economic empowerment, sustainability, migration, and globalization. We will be the preeminent intellectual and creative center for effective engagement in a world that increasingly demands better-designed objects, communication, systems, and organizations to meet social needs.

Our vision aligns with shifts in the global economy, society, and environment, which animate our mission and our values:

- Creativity, innovation, and a desire to challenge the status quo, both in what and how we teach and in the intellectual ambitions of the School itself
- Social engagement, orienting students' academic experience to help them become critically engaged citizens dedicated to solving problems and contributing to the public good.

The New School must embrace these principles and innovate to address shifts in the global economy, society, and environment that require individuals to grapple with complex problems, pursue more fluid and flexible career pathways, and collaboratively create change.

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<sup>8</sup> See MDP I.A.3. New School Mission and Vision.

<sup>9</sup> See MDP I.A.4. Parsons Mission and Vision.

## THE NEW SCHOOL'S EDUCATIONAL APPROACH

We will fulfill our mission by extending The New School's legacy as a nontraditional academic community, nimble and responsive to change, that:

- Focuses on and engages with critical contemporary issues
- Prioritizes humanity and culture in designing systems and environments to improve the human condition, an approach that draws on design thinking and the liberal, creative, and performing arts
- Places project-based learning at the center of the educational experience
- Takes full advantage of our New York City location and connectivity to global urban centers.

## PARSONS' MISSION

Parsons students are designers, artists, and scholars who learn the transformative capacity of design and exercise it responsibly, with creativity and purpose. A diverse community of students and faculty explores multiple sites and scales of engagement, from on-campus research initiatives to partnerships that effect change in New York and in the world.

## PARSONS' VISION

Parsons' future will be shaped by the core values that have defined our past: curricular innovation, collaborative methods, pioneering uses of technology, and experimentation. As part of The New School, Parsons shares an institutional vision that aligns with shifts in the global economy, society, and environment, which animate our mission and our values:

- Creativity, innovation, and a desire to challenge the status quo, both in what and how we teach and in the intellectual ambitions of the School itself
- Social engagement, orienting students' academic experience to help them become critically engaged citizens dedicated to solving problems and contributing to the public good.

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## SECTION I Purposes and Operations

### B. SIZE AND SCOPE

#### Overview

With just over 5000 students, Parsons serves the largest degree student population across the divisions of The New School. This diverse body of students is distributed across 4 associate degree programs, 13 undergraduate degree programs, and 14 graduate degree programs.

In addition, Parsons also has a pre-college academy that provides instruction to over 640 students in grades 3-12; a summer intensive program that offers nearly 1000 pre-college and visiting students an introduction to the art and design disciplines; and a continuing education program that serves more than 2000 students seeking exposure to or deepening of art and design skills.

#### Degree Students<sup>10</sup>

##### Associate degrees

The AAS degree programs presently constitute 17% of the overall degree population (866 students, down from a peak of slightly over 1000 in fall 2009). In the past decade the AAS degrees have experienced an increase of 79% overall (484 to 866). The majority of the students matriculate in the fashion-related programs, Fashion Design and Fashion Marketing, with approximately 30% in the areas of Graphic Design and Interior Design.

##### Baccalaureate degrees

The BBA, BFA and BS degree programs constitute 68% of Parsons degree students (3,394). The Bachelors programs have experienced growth for each of the past ten years, largely attributable to several key areas:

- BBA Strategic Design and Management (+163%),
- BFA First Year, formerly Foundation (+130%), and
- BFA Fashion Design (+117%)

As of Fall 2014, the BFA/BS First Year numbers represent all entering freshmen to these degree programs; prior to Fall 2014, the Design and Technology and Photography programs were direct-entry, and served as alternative entry points to the Foundation Year. BBA Strategic Design and Management students enter via a first-year experience that shares significant components with the BFA/BS First Year.

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<sup>10</sup> See MDP I.B.2 for a visual 'snapshot' of these enrollment changes.

### Masters degrees

Graduate degree students currently represent approximately 15% of the overall degree population. The development and growth in these areas have been strategic and in support of larger initiatives to build upon the strong undergraduate base and extend our reach into the larger university. Overall growth in the graduate degree programs is 81% when compared to 2003. The growth in graduate numbers is attributable to new program development in most of the schools comprising Parsons, as follows:

- MA Design Studies and MA Fashion Studies in the School of Art and Design History and Theory (ADHT);
- MFA Interior Design as well as the dual degree in M.Arch/MFA Lighting Design, and the double major in MFA Interior Design and Lighting Design, all in the School of Constructed Environments (SCE);
- MFA Fashion Design and Society in the School of Fashion (SOF); and
- MA Theories of Urban Practice, MFA Transdisciplinary Design, MS Design and Urban Ecologies, and MS Strategic Design and Management in the School of Design Strategies (SDS).

### **Size and Scope**

The move from stand-alone academic departments to the formation of the schools has facilitated significant curricular opportunities, afforded by scale and energized by adjacencies. The ongoing curricular work, particularly at the undergraduate level, to promote and support movement across the schools within Parsons and into the larger University, creates opportunity and incentive to develop elective offerings with a wider array of both design and non-design student populations in mind. The introduction of university-wide minors in Fall 2014 is another manifestation of this commitment to supporting student choice and expanding curricular diversity.<sup>11</sup>

It is a long-standing practice in all Parsons major programs to offer staged elective 'clusters' that sit alongside core requirements, enhancing key aspects of the respective degrees. Some of these course options remain primarily open to majors or to advanced students in related areas while others are open to the broader university community.

Increasingly, all of the schools offer and continue to develop courses that are either explicitly interdisciplinary in nature, dependent upon a diversity of majors working in concert and collaboratively, required by more than one major, or welcoming to the non-art and design community from other parts of the university.<sup>12</sup> The schools have situated these offerings within school-based subject codes (such as, PL\*\* and PGHT for the School of Art and Design History and Theory and PSAM, PSCE, PSDS and PSOF for the other schools); these codes signal to faculty and students alike the nature of the offerings. This, coupled with some enhancements to university resources, such as the University Course Catalog and the student degree audit, will facilitate students' ability to explore and choose from an expanded array of offerings to which they have access.

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<sup>11</sup> See Section V. Appendix 4 for Parsons minors curriculum templates.

<sup>12</sup> See MDP II.F.2 for information on non-art/design students in Parsons courses.

Parsons' programs have sufficient scale to support curricular diversity to the extent that there are typically multiple sections of elective offerings, across an array of subject areas, and at the relevant stages: lower level undergraduate, upper-level undergraduate and/or graduate. An exception is the BS in Urban Design, in which low enrollment poses challenges to offering a wide array of courses at the points when they would most benefit students in the program.<sup>13</sup>

Within the School of Constructed Environments, many of the electives are offered at the graduate level, but there has been significant enrollment by upper-level undergraduate students in these offerings. The introduction of the new undergraduate curricula in Architectural Design, Interior Design and Product Design has brought about the development of undergraduate-only course offerings. There is now a suite of elective courses that sustain and support student choice in the undergraduate programs.

On a yearly basis, the Academic Planning and Curricular Affairs staff in the Parsons Dean's Office prepares and distributes relevant data in the form of course materials that facilitate planning within the academic programs. This includes, but is not limited to, an overview of adopted/new curricula, projected enrollments, registration patterns (by majors, by students within the school, by students from within Parsons but not within the school, and by students from elsewhere in the university), recent course history, faculty assignment history, and "hits" lists that reflect attempts by students to register for courses that are closed. This data, as well as more anecdotal information from advising staff, serves to guide program leadership in establishing the array of electives for the coming year.

Faculty resources are, generally speaking, secure in that we have an established and diverse range of full-time faculty, and a base of long-standing part-time faculty and a geographic location that is conducive to tapping into a wide array of professionals seeking the opportunity to teach on a part-time basis. Despite this, there are challenges in staffing programs that have continued and/or unanticipated growth. As stated, the growth at the undergraduate level has resulted in unusually large number of students in the BFA Fashion Design area. This, coupled with the introduction of new undergraduate curricula with a greater emphasis on criticality and integrative pedagogy, serves to limit the pool of candidates sufficiently suited to teach in this way. The program director and course coordinators must be ever vigilant to seek out faculty resources with the appropriate pedagogic training and interests. Further, we are increasingly offering faculty development workshops that provide opportunities for long-standing faculty to update and enhance their teaching skills.

### **Scope of Diversity**

Parsons enrolls a highly international student body and maintains the distinction of having one of the most international student bodies in the country, with 41% of its undergraduate population and 37% of its graduate population coming from outside the U.S. in 2012. Additionally, there is a healthy level of economic diversity in the undergraduate divisions as well, with 28% of our students being eligible for

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<sup>13</sup> This is further addressed in Section II.B in the specific narrative for this program.

federal Pell grants in 2012. It is acknowledged that student funding, particularly for graduate students, remains a concern at Parsons.

Parsons itself and in connection with The New School has maintained a reputation as a progressive institution. A number of initiatives have been explored in recent years that support social justice and diversity for students, faculty, and staff. These efforts include: the creation of the position of Director of Social Justice Initiatives (housed in the Provost's office) and the Associate Dean for Civic Engagement at Parsons; the establishment of various scholarships dedicated to low-income and first-generation college students, including the Sheila Johnson Diversity Scholarship and the Diane Von Furstenberg Scholarship; and the growth of the Parsons Scholars Program into a robust program supporting New York City public school students interested in art and design study.

The Parsons Scholars program recruits students during the fall of their sophomore year of high school from every public high school in New York City. Admitted students to the Parsons Scholars Program follow a rigorous three-year sequence beginning in the spring of sophomore year. The Scholars' family income eligibility is determined according to the standards of the New York State Higher Education Opportunity Program's (HEOP) guidelines, which sets an income cap of \$41,348 for a family of four. Because of their high financial need, the Scholars participate in the pre-college program free of charge. The program has served nearly 300 teens to date, and has steadily grown since it was established in 1997 and served just 8 teens at that time. The program now welcomes a new class of approximately 25 Scholars annually. Nearly 90% of Scholars have completed the program and over 90% have gone on to college; the majority are the first in their families to do so.

In July 2009, New School's Provost proposed that a working group be formed to: conduct an environmental scan of the programs, services and support structures at The New School that currently serve the needs of students of color (SOC) and lesbian, gay, bisexual, transgender and queer (LGBTQ) students, then provide recommendations on promising co-curricular, programmatic models and structures that might be modified and strengthened to more effectively support these students at The New School. One of the outcomes of that report was the formation of a Social Justice Committee (SJC), comprised of students, faculty, and staff, to identify areas and issues that require improvement in terms of diversity and the capacity of all constituents to be equally "at home" at The New School.<sup>14</sup> Parsons students, faculty, and staff are active on the SJC committee.

The New School has housed the New York State Higher Education Opportunity Program (HEOP) since 1976. Its primary objective is to help provide a range of services to New York State residents to succeed in college, regardless of deficits in prior learning. The program has held fast to the ideal that a rich, challenging, and comprehensive education should be available to students from all socioeconomic backgrounds. Currently Parsons has thirty-four students active in the HEOP program throughout its undergraduate population.

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<sup>14</sup> See MDP I.J.4 for an overview of the Social Justice Committee.

## SECTION I Purposes and Operations

### C. FINANCES<sup>15</sup>

The New School is on sound financial footing with a viable and carefully crafted plan for future stability and a more balanced distribution of students and programs. The University annual revenue flow is currently dependent on tuition and fees, which account for approximately 80% of its operating costs. Including other student-related revenue (such as dormitory, dining services, and health center fees), this rises to 90 percent. For this reason, the ten-year enrollment plan developed in 2007 and the plan for building the new University Center were based on 4% annual enrollment growth from 2006-2007 through 2016- 2017. While the university met or exceeded this goal for a number of years, 2011-2012 saw enrollment growth fall short of this 4% goal, with 2012-2013 also posting an overall slight decline at the university (with Parsons continuing to grow, but at a slower rate). As a result, plans now assume that the university will remain at its current size of approximately 10,000 NYC based students and develop alternative revenue streams (e.g., global hubs, online strategies, professional education, etc.) to supplement existing resources.

The challenges of enrollment have elicited two main actions. First, the university has, on a number of occasions, been forced to cut spending and forego compensation increases for full-time faculty and non-union staff. In 2012-2013, the university implemented strategic cost reductions and other changes that will provide economies and efficiencies over the next few years. Second, the university began to emphasize investment in activities that support enrollment and academic quality while alleviating the dependence on a handful of popular programs. Included in these plans are goals to tap into new markets and to offer new initiatives in global and online education. This latter goal was already a focus for The New School, and will receive greater priority under the 2013 Strategic Plan.<sup>16</sup>

Parsons has experienced 74% enrollment growth between Fall 2003 and Fall 2013. The operating budget has grown by 96% during the same period, due to the growth in full-time faculty, increased costs associated with the ratification of the part-time faculty contract and subsequent annual increases twice therein, and funding allocated by the university to new programs launched since 2008.

The cost reductions implemented by the university for Parsons resulted in \$1,255,000 in cuts in FY13 with subsequent cuts of \$658,000 in FY14; and planned reductions of \$543,000 in FY15 and \$730,000 in FY16. The FY13 cuts were primarily associated with vacant full-time faculty replacement lines to create the savings.

#### **Changes in the Budget Development Process<sup>17</sup>**

In 2008, the Vice President of Budget and Planning left the university, and that office became part of the Office of Finance and Business, bringing these two critical and closely related financial functions

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<sup>15</sup> See MDP I.C.3. for recent budget and resources information.

<sup>16</sup> Cited from the Middle States institutional self-study report, chapter 2, pp. 5-6 (MDP III.C.1).

<sup>17</sup> Cited from the Middle States institutional self-study report, chapter 2, p. 7 (MDP III.C.1).

together. This change coincided with a call for more transparency in the budget and collaboration in the budget development process. Prior to this transition, the budget process was known to each stakeholder only to the extent that it impacted that stakeholder's area of responsibility, with only the highest university leadership privy to the entire process and overall university budget. For example, deans and officers knew only what transpired within their own divisions and departments.

With the change in leadership in the budget area, the creation of the Senior Budget Council (SBC) in 2010 and its subsequent metamorphosis into the Leadership Council, the budget process has become more transparent and collaborative, allowing for an exchange of ideas on how the process should work and how it can better integrate with and reflect the university's current and future structure. The expanded Provost's Office<sup>18</sup> has a more significant role in the budget planning process and more flexible funding sources. The creation of the divisional Deans' Council and regular meetings between the divisional deans and Provost's Office includes an open discussion each spring semester regarding priorities for faculty hiring, in which the divisional deans can make their case for divisional needs. The result has been both a clearer sense of the academic and budget issues across the university and university-wide priorities.

As the process itself has become more fluid and responsive, with fewer balkanized practices, rules, and formulas, the university has implemented a budget development and reporting system (BDRS) that will improve accountability and provide a means for long-range financial planning. The result is a better understanding of the budget outside of the Office of Finance and Business, open discussions around the continuing evolution of the budget process, and close collaboration between the Provost's Office, the Office of Budget and Planning, and the university community.

While significant progress in budget transparency has been achieved, the university continues to operate via incremental budgeting. The hiring of a new university Chief Operating Officer in November 2013 led to, among other things, the implementation of a budget process for FY15<sup>19</sup>. The current abbreviated process will extend to a yearlong process in the future. The budget process will be predicated on the annual updating of the divisional strategic plans in relationship to the university-wide strategic plan goals and objectives.

Prior to the current academic year, Fall 2010 was the last time the university conducted a formal budget request process, a means for the divisions to make critical need requests in a given budget year resulting from unanticipated needs (enrollment growth, for example) or for future needs beyond new program activity. In the absence of the formal budget process, Parsons has instituted internal budget processes to explicate local operating budget needs so that we might make individual cases to the university regarding unmet needs.

These requests are reviewed by the Parsons Deans' Council as well as the Operations Leadership Group, comprised of operations directors from the Parsons schools, as well as other Dean's Office representatives engaged in academic planning. Priorities are determined on a Parsons-wide basis and

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<sup>18</sup> See MDP I.D.10 for the Provost's Office Organization Chart.

<sup>19</sup> See MDP I.D.2b for The New School Senior Leadership organization.



where possible, funding is reallocated within our existing budget. Requests exceeding internal capacity are presented on an as-needed basis to the Provost's Office as they now oversee the academic budget of the university.

The university has made increased efforts to provide better data through the creation of the Office for Institutional Research as well as the Data Warehouse project that, when fully implemented, will provide increased access to information that will support and facilitate budget and resource planning and decision-making. Beginning with the 2014-15 AY budget, a revived process with renewed strategic planning coordination has been implemented.

### **Development and Fundraising**

In 2007, an Office for University Development and Alumni Relations (UDAR) was created to concentrate fundraising efforts. This effort had support from the Board of Trustees and was led by the president. Recently, the largest gifts were for the construction of the new University Center building. Currently, most gifts that the university receives are from members of the Board of Trustees or the divisional Boards of Governors. Generally, the deans and faculty have led the divisional fundraising efforts. Endowments and annual gifts, grants, contracts, and other sources account for the remaining 10 percent of the university operating resources. UDAR is working to build a database of alumni in order to increase the university's connection to them and therefore increase alumni giving. To date most fundraising efforts have been divisional or event-based. UDAR is now focusing more explicitly on giving potential regardless of divisional affiliation and on using the new mission and vision statement as a guide for mobilizing resources. In addition, a new Chief Development Officer has been hired to continue to expand the work of UDAR.<sup>20</sup>

Parsons has an annual fundraising target established by the university, which has been approximately five million dollars a year for the past several years. To achieve this goal, the Executive Dean focuses a part of his portfolio on fundraising, working with a Parsons-focused Director of Development in the UDAR to support and coordinate these efforts.

### **Assessment of strengths, areas for improvement and challenges**

- The increased budget transparency within the university is a positive evolution.
- The collective review of full-time faculty lines, for both replacement and new, by the Provost's Deans' Council has provided a space for needs to be more broadly considered and debated, potentially allowing for the movement of lines across university divisions to effectively address and fulfill deficit needs.
- The internal processes developed within Parsons allow us to broadly share budget realities with faculty and administrators allowing for more shared governance and for more informed decision-making when allocating limited resources.
- The establishment of a formal annual university-wide budget process has been introduced this year and needs to be tested and used to support strategic objectives.

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<sup>20</sup> Cited from the Middle States institutional self-study report, chapter 2, p.6 (MDP III.C.1).

- The Cost of Education Study tool must be fully implemented to include 2012 to the present and each academic year thereafter to better inform decision making and assess the full cost of our academic programs.
- There should be continued progress in documenting policies, protocols and practices.

**Future planning, goals, opportunities, challenges**

- New leadership in the Chief Operating Officer position will put the university on a new course for long-term fiscal strategic planning.
- The university's goal reducing our fiscal dependence on tuition revenue while plateauing enrollment and right-sizing programs will produce certain challenges in the near term, but is essential to the long-term health of the institution.
- The implementation of a comprehensive Data Warehouse will allow Parsons and the university to make more informed decisions based on data and evidence driven planning.

## SECTION I Purposes and Operations

### D. GOVERNANCE AND ADMINISTRATION

#### School-based governance and administration

Each of the five schools within Parsons has its own governance and administrative structure<sup>21</sup>, led by a dedicated school Dean and Director of Operations, as well as other key senior leadership. (SPACE is led by two faculty Directors and an Operations Director.) Full-time faculty are primarily dedicated to the school, but can teach courses and participate in initiatives in other school and divisional programs. The Director of Operations supervises the school's administrative staff, facilities and resources. Each school houses a suite of degree programs that share academic and administrative commonalities. Each of these programs is implemented, guided and supported by a Program Director; s/he is also responsible for facilitating external program review visits in conjunction with the school Dean and the Provost's Office. Each school also has a School Leadership Council (SLC) and School Curriculum Committee [SCC].

This framework is designed to promote cross-disciplinary research practices and institutional resource sharing; each school has sought productive means of engagement across its programs, both academically and administratively. To further support this aim, Parsons refined its leadership structure still further in 2013. Previously, a Director of Academic Affairs was appointed in each school to oversee curricular development and lead out specific academic initiatives; s/he also chaired her/his school's SCC. The expectations of the role were outsized in light of the unit's academic ambitions and aims; the DAA's responsibilities were thus partitioned amongst two newly created positions, that of the School Associate Dean and the Chair of the School Curriculum Committee.

School Associate Deans work with the school deans and program directors in leading the day-to-day management and evaluation of faculty and support staff, including oversight of budget and facilities at the school. Their responsibilities include supporting the school's full-time and part-time faculty in issues such as promotion, reappointment, work plans and leaves, in close coordination with the Office of Faculty Affairs.

School Curriculum Committee Chairs work with program directors and others to guide the development of new programs and maintain the quality of current programs. In addition to chairing the School Curriculum Committees, they also represent their respective schools on the Parsons-wide Curriculum Committee [PCC].

In order to support the development, planning and rollout of the undergraduate curriculum, a Committee on Undergraduate Education (CUE) was formed in 2010.<sup>22</sup> This has provided a structural groundwork for and informed our current organization around the first-year experience and undergraduate curriculum. Each first-year course has a course coordinator who supports instructional best practices, faculty review,

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<sup>21</sup> See MDP I.D.1. Parsons Organizational Charts, including schools

<sup>22</sup> See Section V. Appendix 3 for the CUE mandate in 2010.

and year-end assessment. This coordination structure is linked to the four schools (the exception being ADHT), primarily through school-based coordinators who facilitate connections between first-year offerings and the programs in their respective schools.

## **Parsons governance and administration**

### Parsons Dean's Office

With the formation of the five schools of Parsons and the establishment of school-based governance and administration, the roles of the divisional dean and his office have evolved. The dean of Parsons holds the title of “executive dean” and leads the division. (This report will sometimes refer to him as the “divisional dean”.) School deans focus the majority of their time on the academic and administrative priorities of their schools and the degree programs housed therein. The executive dean and his team focus their efforts toward the development of initiatives and structures that support the division as a whole. This structure has allowed Parsons to advance learning across disciplinary boundaries (as in the Parsons first-year curriculum, for example), develop frameworks and support for the redesign of the entire undergraduate experience, and create new graduate programs and research initiatives that support the faculty and students of the entire division. Furthermore, the divisional structure has allowed the executive dean to engage more deeply with academic and administrative leadership across the university. This has been particularly important, as design, creativity, and innovation have come to define one aspect of student learning across The New School. The executive dean additionally represents all of Parsons’ interests at the university level and with external partners and communities.

To enable communication flow, ensure sufficient support and guidance, avoid redundancies, and optimize fruitful cross-pollination of ideas and resources, the following groups bring together representation from across the five schools and SPACE.

### Parsons Deans Council

A weekly meeting brings together the school Deans, the Parsons Executive Dean, and the Dean of Academic Planning to address school-wide academic issues. This is the leadership group of the division responsible for academic and resource decisions.

### Parsons Curriculum Committee<sup>23</sup>

The aforementioned Parsons Curriculum Committee (PCC) meets throughout the school year to discuss and vet academic initiatives, curricular proposals and policy changes brought forth on behalf of the unit at large or for one of its schools. The committee also proposes, reviews and ratifies cross-divisional initiatives involving Parsons and other areas of the university.

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<sup>23</sup> See MDP I.D.11. for the Parsons Curriculum Committee mandate

### Advisors Forum

This forum is comprised of Parsons advising staff and is convened once a month to share updates, strategies, and concerns that could be relevant or urgent across schools and programs.

### Parsons Faculty Council<sup>24</sup>

The Parsons Faculty Council functions as the representative body of the full-time faculty at Parsons, as well as an advisory body to the Dean on divisional and curricular matters. Subcommittees of the council may be charged by the Dean to work collaboratively with the University Faculty Senate, divisional committees and governance committees on ad hoc tasks, policies and initiatives. The work of the PFC is distributed through multiple channels. The council hosts six meetings per year with the Parsons Faculty Assembly, a body comprised of the entire full-time faculty. Council representatives also attend their respective school meetings three times each semester to discuss council initiatives and receive feedback from full time faculty on a local level.

### Board of Governors<sup>25</sup>

Parsons has an advisory Board of Governors representing a cross-section of professional design leaders. The Board of Governors advises the executive dean on the course of design education for the division. The Board meets four times a year, with additional working group meetings held throughout the year. Board operations are managed by the Parsons Development Office, working in close concert with the Parsons Dean's Office. The Board's primary functions are: to serve in an advisory capacity where appropriate; to facilitate external connections for the school; and to lead and support fundraising initiatives.

As of July 2013, fashion designer and Parsons alumna Kay Unger has been serving as Board Chair. Since the last NASAD self study the Parsons Board had been chaired first by Sheila Johnson, who was then followed by Joe Gromek. Gromek became Chair of the University Board of Trustees and was followed by Unger. Unger's most recent undertaking for Parsons is the development, with the executive dean, of a Parsons-wide "Design Lab" to drive research and technology transfer that will support student fellowships and institutional partnerships<sup>26</sup>. She has also been central to raising funds for Parsons Scholars<sup>27</sup>, a free art and design college-prep program for underserved and under represented New York City public high school students.

### **University governance and administration**

Parsons faculty and staff serve regularly on university committees and advisory groups. With increased efforts toward capitalizing on cross-divisional resources and curricular opportunities, Parsons, along with

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<sup>24</sup> See MDP I.D.12. Parsons Faculty Council information

<sup>25</sup> See MDP I.D.5 for the list of Parsons Board of Governors.

<sup>26</sup> See Section III.D, Futures Issues for more on the Design Lab.

<sup>27</sup> See Section I.L. Non-degree granting programs for more on the Parsons Scholars Program.

other divisions of The New School, has prioritized such inroads into wider university communications and decision-making. Among key committees or groups across the university are the following:

#### Board of Trustees<sup>28</sup>

The New School is governed by a Board of Trustees, mandated to guide the university to fulfill its institutional mission, provide oversight of university finances, select and supervise the President, and oversee the President's implementation of a shared governance structure that incorporates input from students, faculty, and, where relevant, members of the local community. Several Parsons Board members also serve on the University's Board of Trustees.

#### Senior administrative leadership

Meetings of senior administrative leadership are comprised of two groupings. The Strategic Group, which consists of all vice Presidents, divisional deans, and several representatives of the Provost's office, meets on a monthly basis. A small university-level Leadership Council, composed of key administrative and academic leaders, including the executive dean of Parsons, meets twice a month.

#### University student and faculty senates<sup>29</sup>

The faculty and student senates are primarily advisory and consultative; since their inception in 2004-5, and 2008, respectively, they have become increasingly important in university-wide policy and planning discussions.

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<sup>28</sup> See MDP I.D.9. New School Board of Trustees

<sup>29</sup> See MDP I.D.13. and 14. University Faculty Senate, University Student Senate.

## SECTION I Purposes and Operations

### E. FACULTY AND STAFF

#### FACULTY

With 174 full-time faculty (as of 2013) and approximately 1200 part-time adjunct faculty, Parsons' large and diverse faculty provide essential connections to New York's intellectual and creative community. The professional relationships and opportunities made available by the faculty enrich student experience, and expand opportunity for them while they are in school and beyond. Faculty members are often responsible for fostering sponsored projects, brokering industry partnerships and site visits, and providing internships and placement assistance.

#### Faculty-focused structures

##### Faculty Affairs

Faculty affairs are supported by an Assistant Dean for Full-time Faculty and a Director of Part-time Faculty. With the Dean of Academic Planning, they work closely with the schools' academic leadership, Associate Managers for Part-time Faculty, the Parsons Faculty Council, and faculty-related committees.

##### Advancement, Promotion and Tenure (APT)

The Committee on Advancement, Promotion and Tenure (APT) conducts the Parsons divisional faculty peer review for post-probationary reappointment, tenure, extended employment, and promotion of all Parsons tenure-track and extended employment-track faculty. The Parsons APT consists of Parsons faculty with tenure or extended employment. The APT's recommendations are submitted to the Parsons Executive Dean, the University Promotion Review Committee (UPRC), the Provost's Office and the Board of Trustees of The New School. In addition, the APT works with the Parsons Dean's Office to support Parsons faculty on the tenure and extended employment track through various forums and events.

##### Research, Scholarship and Creative Practice (RSCP)

RSCP is understood to reference not only the product of professional or scholarly work, but also the process by which it is produced and the contribution it makes to the disciplinary field or professional community of practice. While there is a wide range of creative and professional activity among faculty, an acceptable form of RSCP is defined as any activity that fosters innovation, critical perspective and theoretical/analytical reflection, as well as clearly demonstrates an ongoing engagement with both the traditions and contemporary issues in the field. In this way, Parsons encourages the continued intellectual and creative growth of its faculty.

### Full-time faculty<sup>30</sup>

The institutional engagement by full-time faculty has broadened in recent years, ranging from course teaching to committee participation to administrative leadership. The basic responsibilities of full-time faculty, which are outlined in detail in the university's Full-Time Faculty Handbook (updated 2013), are imparting knowledge to others (teaching or other instructional activities), creating new knowledge (research, scholarship, and/or professional and creative practice), and facilitating the execution of the first two responsibilities (service).

Parsons, the largest division at The New School, had also seen the largest FTF increase in the last decade. This is an increase of 66 FTF (58 percent) since 2006. This growth reflects The New School's goals of strengthening the scholarly profile of Parsons, growing its graduate programs, and enhancing its engagement with programs throughout the university. However, Parsons' enrollments grew so dramatically that its overall full-time equivalent (FTE) student-to-FTE faculty ratio rose from 8:1 in fall 2006 to 10:1 in fall 2012.

Per Parsons policy, newly appointed faculty are required to have minimally 1-3 years of university teaching experience and candidates for non-limited appointments are required to give a presentation on their teaching philosophy and experience. All full-time faculty teaching graduate courses are expected to hold a graduate degree or the equivalent, through professional experience, in that area of study. Of the full-time faculty, 32.52% hold permanent appointments (tenure or Extended Employment (EE)) or permanent-track appointments, and are institutionally expected to participate actively in scholarship and/or creative/professional practice.

All full-time faculty are individually appointed by contract, or by tenure/extended employment to clearly established faculty appointment categories as defined in The New School Full-time Faculty Handbook. Full-time faculty teach across multiple programs and usually at both the graduate and undergraduate levels, which enables a diversity of background and experience among instructors in any given program. All full-time faculty are reviewed annually on their teaching and university service.

Parsons follows university guidelines in The New School Full-time Faculty Handbook, a public document that establishes policies and procedures for appointing, evaluating, and promoting full-time faculty and which is posted on the university and Parsons' webpages, and that promote objectivity and ensure appropriate connections between personnel decisions and institutional need. The university Faculty Search and Hiring Guidelines creates a multi-tiered search process for all renewable-term or tenure-track faculty appointments: (1) vacancy notices are posted on the HR website, (2) a faculty committee conducts a confidential review of applications against the posted position description and, through interviews (confidential) and candidate presentations (open to the campus), identifies 2-3 finalists, (3) divisional and university academic leadership selects one of these finalists for appointment.

Codified reappointment procedures differ for the two principal categories of full-time faculty: tenure-track/EE-track and renewable term (RTA). Tenure-track and EE-track faculty observe a standard seven-

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<sup>30</sup> See MDP I.C.3. for more information on full-time faculty.



year review clock (which may be modified by the university Provost based on faculty request and support of the divisional dean), with a rigorous midpoint reappointment review in the fourth year and the final tenure or EE review in the seventh year. The multi-tiered review process includes a substantive review by an independent standing committee of Parsons faculty with tenure or EE, an independent, substantive review by the Parsons executive dean and then, following a procedural review by a university committee, a final review by the university Provost. Additional procedural details for the midpoint and final reviews are posted on the university website. RTA faculty, who work on multi-year consecutive contracts, are reviewed for reappointment in the last year of their active contract. The multi-tiered process includes a substantive review by an independent ad-hoc faculty committee, and substantive reviews by the faculty member's school dean, Parsons executive dean, and the Provost. There is also a procedural review by an independent university-wide faculty committee. Every semester, Parsons holds informational sessions describing these reappointment processes, and all Parsons faculty scheduled for midpoint, tenure, EE, and RTA reappointment reviews receive written procedures at least 6 months prior to the review.

As stipulated in the Full-time Faculty Handbook, schools deans evaluate all full-time faculty members annually on their teaching, university service, and their creative/professional practice activities. Additionally, expectations for the faculty member's teaching and service activities in the upcoming year are discussed or finalized as part of the annual evaluation process.

Policies and criteria for rank promotion are codified in the Full-time Faculty Handbook. Parsons explicitly assumes the equivalency of creative activity, achievement, and exhibition to traditional scholarly efforts and publications as it relates to appointment and advancement. As stated in the Full-time Faculty Handbook (updated September 2013): "From its inception, The New School has made a special effort to foster innovative forms of inquiry and boundary-crossing communities of research and creative practice.... The New School welcomes the expertise and richness that both practitioners and scholars bring to teaching and learning." The language of reappointment and advancement reviews references three consistent categories: teaching, service, and "scholarly, professional, or creative practice".<sup>31</sup>

Faculty reappointment and annual reviews also are used to ensure effective and fair evaluation of faculty based on clear and accurate statements regarding responsibilities and expectations made in advance to the faculty member. All tenure-track and EE-track faculty receive detailed feedback from their midpoint reviews at the close of the review cycle, including an assessment of strengths and weaknesses and recommendations for improvement. All RTA faculty participate in updating their active position descriptions at least 6 months prior to their review year; in their reappointment review, their performance is assessed against that position description. Starting in 2012-13, all RTA faculty who are reappointed meet with their school dean at the close of the review cycle and receive detailed feedback from their reappointment reviews, including an assessment of strengths and weaknesses and recommendations for improvement, as well as expectations for the period of their reappointment term.

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<sup>31</sup> See MDP I.E.1 for Full-time Faculty Handbook.

The Parsons full-time faculty have equal access to university resources. The policies on appointment, reappointment, tenure, and advancement do not differentiate art/design faculty from faculty in other disciplines, and are equal within a given rank and employment category (for example, tenure-track assistant professor or RTA associate professor).

### **Teaching Loads**

In general, principal faculty are expected to teach five courses or their equivalent annually. Principal faculty are full-time faculty who hold tenure, EE, renewable term appointments, or tenure-track/EE-track appointments and comprise 32.52% of Parsons full-time faculty.

Annualized course release for major administrative roles are standardized across the five schools, and memorialized in an annual appointment memo to the individual: program directors are released from 2 courses, school associate deans from 2 courses, curriculum committee chairs from 1 course)

### **Faculty Development**

All principal faculty are eligible for paid academic leave (sabbaticals) on a 12-semester accrual cycle, taken as one semester at full salary or two semesters at half-salary. Principal faculty are additionally eligible for unpaid academic leave, not subject to an accrual clock, that relieve faculty from teaching and university service responsibilities to engage in activities that enhance professional effectiveness. All principal faculty receive an annual allowance (\$2,200 in 2013-14) for expenses directly related to their research, scholarship, or creative practice activities. They may additionally apply annually for funds to hire student assistants (up to \$45,100 in 2013-14). Principal faculty at Parsons may also apply for competitive university merit-based grants awarded to support the following goals: foster collaborative research that cuts across disciplines and academic domains; assist junior faculty in developing their research-based, professional, or creative projects; support events that are designed for an audience of faculty and students from multiple divisions and departments of the university; support innovations in the areas of curriculum and pedagogy; and support the development of the grant recipient's mentoring relationships and his/her network of mentors who will support them in their professional growth and career advancement. Parsons additionally provides access to school based, cross-school and divisional funds. Applications for these funds are reviewed by school based faculty committees and school deans.

This larger and more closely engaged network of full-time faculty has helped to address the evolving needs of the student population and curriculum at Parsons. The faculty have contributed to establishing and fulfilling learning outcomes across programs, concretizing school-specific visions and goals, and building community across Parsons. With a more robust faculty structure in place, new opportunities for engagement in university life have emerged, and existing ones have been more effectively leveraged.

### **Part-time faculty**

With growth of over 40% since 2003, Parsons has approximately 1200 part-time faculty with a wide range of involvement with the institution, through a flexible appointment structure, stipends for committee work or program development, and benefits such as health insurance, participation in retirement plans, tuition remission, faculty development grants and paid leave.

The New School and ACT-UAW Local 7902<sup>32</sup>, the recognized part-time faculty Union, entered into a collective bargaining agreement (Union Contract), which covers all part-time faculty employed by Parsons<sup>33</sup>. The first Union Contract, adopted in September 2005, expired in August 2009 with a successor contract going into effect from September 1, 2009 through August 31, 2014. A Memorandum of Agreement between University and the Union outlines the changes agreed to in bargaining for the September 1, 2009 through August 2014 period<sup>34</sup>. The Union Contract established a new uniform framework for appointing, evaluating and supervising part-time faculty. In response to the union contract, Parsons created five new administrative positions to ensure consistent adherence to all aspects of the contract, establishing a Director of Part-Time Faculty for Parsons and Associate Managers of Part-Time Faculty to work closely with the schools and their respective programs.

Since the five-school restructuring of Parsons, program directors have been responsible for determining teaching assignments for current faculty within their programs in accordance with the union contract, as well as making new part-time hires. Directors review each faculty member's CV/resume against established teaching qualifications for program courses. As course learning outcomes, faculty and course qualifications are reviewed or updated every year, Parsons continues to draw from the intellectual and creative resources and talents within New York City and the surrounding environs through a part-time faculty body that remains current in artistic practices and/or scholarly work.

Once appointed, part-time faculty are categorized into five classifications per the Union Contract, depending on how many semesters the faculty member has taught in the University. The categories are: Probationary, 1-4 semesters; Post-Probationary, 5-10 semesters; Annual, 11 semesters or more; grandparented, fixed group of faculty with at least 24 semesters as of Fall 2005 and Multi-Year, 11 semesters or more and application process for appointment.<sup>35</sup>

When part-time faculty members reach their eleventh semester of teaching, they become Annual faculty and are guaranteed a certain number of teaching hours each academic year. Annual faculty represent approximately 40% of the part-time faculty body, providing curricular continuity, engagement in curriculum development through service on committees or task forces and high standards of teaching. Part-time faculty members who achieve this status are expected to be highly respected teachers with positive classroom experiences and have an established professional rapport with students, colleagues, and administrative staff alike.

Part-time faculty are routinely evaluated under the guidelines set forth in the Union Contract. The intent of the part-time faculty evaluation process is to support effective teaching and learning and to maintain expectations for part-time faculty. The evaluation process consists of a classroom observation, conducted by a full-time faculty member within the same program or similar area of discipline. In addition to the classroom observation report, a supervisor's/chair's report may be completed by a member of the

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<sup>32</sup> See MDP I.E.10. for published information on Local 7902

<sup>33</sup> See MDP I.E.12a. for Collective Bargaining Agreement

<sup>34</sup> See MDP I.E.12b. for the 2009-2014 Memorandum of agreement.

<sup>35</sup> See MDP I.E.3 for faculty listings.

school's leadership, such as a program director, Associate Dean or Dean. This more comprehensive report incorporates reflection on the part-time faculty member's teaching through a review of the completed classroom observation report; end-of-term student evaluations and course syllabus; currency in the field, through a review of the faculty member's CV/resume and/or portfolio; and adherence of administrative responsibilities. Both reports, which are standardized forms agreed upon by the Union and the University, are shared with part-time faculty for review and discussion.

Per the Union Contract, a maximum teaching load was established for part-time faculty, who did not have annual or multi-year status as of Fall 2005. Loads, initially set in course credit, are currently calculated in course contact hours. Part-time faculty base loads will not be set above the maximums of 180 contact hours for lecture and seminar courses and 360 contact hours for studio courses. These maximum teaching loads allow for faculty to have sufficient time for artistic, scholarly, and professional endeavors. Part-time Faculty with the status of Annual or Multi-Year as of Fall 2005 had their base load set based on the initial look back and were not restricted to the maximum teaching load.

With part-time faculty course assignments, directors first identify which faculty members are qualified to teach which courses, and then offer the assignments to qualified senior faculty first. This follows a university-wide standard of practice: If, after all the courses are assigned, there are not enough courses available within the program or department where the part-time faculty member has traditionally taught, the search for courses to meet the faculty member's base load must be widened and may extend to the entire course offerings of the university. Once Annual, grandparented, or multiyear part-time faculty are assigned courses to meet their base loads, program and department chairs and directors may assign part-time faculty without base loads (i.e., probationary and post-probationary faculty) to available courses.

Part-time faculty may participate in a number of development opportunities provided by Parsons and University, upon meeting the eligibility requirements. Per the union contract, multi-year, grandparented and annual part-time faculty who have not received a paid academic leave during the six year-period prior to applying for a paid academic leave are eligible for a paid academic leave. A paid academic leave is for one semester and is provided so that eligible part-time faculty may pursue professional or academic research projects. Applications are submitted to Human Resources and are reviewed by the part-time faculty member's School leadership.

Since the 2009-10 academic year, Parsons has supported the professional development of its part-time faculty through the Professional Development Fund. The fund, with a maximum allowance of \$1000 per faculty member, supports requests for attending workshops focused on development of instructing techniques; attending professional conferences promoting development in area of instruction; and memberships to professional organizations, journals, or archives relevant to part-time faculty areas of instruction. Individual faculty members, as well as directors and deans, may submit applications to be reviewed by a committee, comprised of representatives from the five Schools. Another development opportunity offered by the University is that of tuition reimbursement for classes at The New School. Part-time faculty members and their immediate family are eligible for a tuition waiver on one

course for every course taught. Tuition waivers allow faculty to take classes at the University that may help strengthen their own teaching, or pursue other interests.

## STAFF

The university currently employs 3,023 administrative staff, working either in one of the university's seven divisions or in the central administration. While administrative staff numbers have increased over time, especially in response to the growth of student enrollments, full-time faculty hiring has been a bigger priority.

Parsons employs 115 full-time administrative staff positions working across the key areas supporting our faculty and students: Academic Advising, Administration, Career Services, Dean's Office, Exhibitions/Public Programs, Faculty Affairs, and our five schools<sup>36</sup>. The Dean's Office includes Academic Communications, Global Initiatives, Academic Planning, and Curricular Affairs. Since 2003, the percentage of Parsons operating budget resources allocated to full-time administrative, clerical and technical staff has declined from 50% to 33% while at the same time, the allocation associated with full-time faculty is now 67%, a 223% increase in budgeted funds in line with a growth in our full-time faculty from 37 in 2003 to 174 in 2013.

Within Parsons, every opportunity is taken to review the effectiveness of the staffing structures and make consultative modifications based on academic, administrative, as well as health and safety needs related to enrollment growth and maintaining shops and labs. Parsons works closely with Human Resources in the refinement of job descriptions and the recruitment of administrative staff. An online application, People Admin, allows hiring managers to post positions, along with qualifying questions in relationship to skills and other attributes for a specific position. Within Parsons, search committees are formed to be diverse, including stakeholders from other offices within Parsons or the university. In this way, we more fully vet potential hires with the insights and support of our colleagues, and consider a longer-term trajectory of development when making hiring decisions. The Dean for Academic Planning negotiates with all administrative and full-time faculty hires to insure consistency as employees accept positions and join the Parsons community. Salary and terms are set by the university and the executive dean.

Since the previous self-study, the university centralized a number of offices previously situated within Parsons. The most significant of these reorganizations are detailed in the following section.

Communications and external affairs, development and alumni relations, and admissions reporting shifted from the divisional deans to the vice presidents, albeit sometimes with a dotted line report back to the division. The benefits of centralization were clear; in principle, at least, it would be easier to avoid duplication, develop and implement university-wide policies and priorities, offer consistent service to students and faculty, and facilitate collaboration. In practice, centralization became part of the growing antagonism between the divisions and the central administration, and more generally between academic structures and administrative offices.

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<sup>36</sup> See MDP I.D.1 for Parsons organization chart.

Under the current leadership, there is strong recognition that central administrative capacity, in coordination with locally based colleagues, is critical for efficient human resource allocation in a tight economic climate, especially for planning and the implementation of the university strategic plan<sup>37</sup>. Administrators and academics now regularly collaborate as part of joint management bodies and committees, while the relatively recent move in oversight of the academic budget to the Provost's Office, and the increased staff to manage it, has deepened working relationships within the central office with divisional deans' office.

Given the importance of meeting enrollment targets under what had been an ambitious growth plan, admissions and recruitment have received considerable attention. In 2005, all admissions and recruitment efforts were centralized and an Assistant Vice President of Admissions position was created. This Assistant Vice President of Admissions, the Office of Student Financial Services, Student Accounts, and the Registrar were therefore consolidated under the Senior Vice President for Student Services. Then in 2007, the university appointed a Vice President for Enrollment Management under which all admissions and recruitment functions reported. All student service functions remained under the Senior Vice President for Student Services.<sup>38</sup>

During the 2013-2014 academic year, the Office of Career Services will be brought together as part of the office for Student Success housed in the University Center. Over time, the centralization of these offices has required that Parsons make certain administrative hires to provide additional support and liaise with key areas at the university. An Associate Director for Enrollment Management and Student Services position as well as Academic Communication roles were placed in the Parsons Dean's Office to facilitate communications and insure the appropriate academic direction of efforts within admissions, financial aid, marketing, recruitment, web, and publications.<sup>39</sup>

By 2006, Parsons had grown to house a dozen disciplinary departments of varying sizes and shapes. The individual programs were and remain strong, but our students and faculty were often working in isolation, with structural barriers often foiling aspirations to foster collaborations and interdisciplinary approaches. Our goal and challenge has been to create a new, networked structure that would more consistently and effectively serve our growing body of students and faculty, as well as support both specialization and opportunities to cross-specialize or work across and beyond traditional disciplines. We set about to "design a design school" that could operate more deftly and strongly in the university context, and more broadly, would have the agility to anticipate, address and lead dynamic changes in the art and design professions, in academia, and in the global economy and culture.

Each of the five schools is supported by a broadly consistent structural model, with academic leadership and direction provided by a dean of school, a team of program/disciplinary chairs and/or directors, a body of full-time faculty, and staff members with dedicated oversight for operations, faculty, curriculum, and advising. In many cases these academic leaders and operational staff were formerly associated with a single department or discipline. Their flexibility and openness in moving into new school-based roles is

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<sup>37</sup> See MDP III.A.1. for New School Strategic Plan.

<sup>38</sup> See MDP I.D.2b for the university's Senior Leadership organization.

<sup>39</sup> See MDP I.D.1 for the Parsons organization chart.

a testament to our staff and faculty. Each of the five schools also has a designated academic dean in the Deans Office who provides counsel and leadership and advocates for the needs, issues, and plans in the school in the Deans Council.

In addition to the physical and organizational efforts to improve service with the centralization of key services, the coordination between central and local service providers has been one facet of the President's Service Improvement Initiative<sup>40</sup>. The President's Service Improvement Initiative has been key to administrative changes since 2011. The quality of service is measured according to established service metrics. These metrics are designed to monitor performance and to determine areas for improvement.

An employee performance assessment program has been facilitated by the Human Resources department since 2006. The program is comprised of administrative staff assessments and professional development. Staff assessments are an annual, mandatory procedure. Standardized forms for evaluation provide consistency in evaluation guidelines. Performance assessment training is available for both staff training during the assessment periods. Extensive instructions and guidelines are available on the Human Resources webpage.

The Office of Human Resources offers developmental opportunities to support employees' professional goals in a variety of areas, including: new supervisor training and orientation; staff career services; wellness programming; leadership training; and performance management. In 2007, Parsons created a peer-reviewed annual Staff Development Fund that provides staff the opportunity to apply for funding to further their knowledge or attain new skills that benefit both the employee and the institution.

### **Graduate teaching assistants**

The conditions of employment at The New School graduate students serving in most instructional capacities have been standardized since 2008–2009, when oversight of graduate student teaching was first centralized in the Provost's Office. Prior to 2008, graduate student teaching was managed by the divisions, which offered varied job descriptions, pay rates ranging from \$11 to \$20/hour, and assorted levels of pedagogical support. Now, the Provost's Office supervises two categories of graduate student instructors: Teaching Assistants (TAs; graduate students who "assist in course delivery and serve as apprentices under the supervision of the instructor(s) for a course") and Teaching Fellows (TF; PhD or Masters candidates who "serve as the instructors of record, with independent responsibility for a course"). In 2009–2010, the university instituted a uniform pay rate. The rate increases and the uniform policy were issues for which there was strong student advocacy.

The Provost's Office also coordinates the assignment process for these employment categories. Calls for TF applications are circulated university-wide in the fall semester and calls for TA applications are circulated in the spring semester. The timing coincides with the university's course-building schedule: TF appointments are determined while departments are planning offerings for the following year; TA positions are assigned after departments have completed faculty assignments and estimated

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<sup>40</sup> See MDP I.E.13 for information on the Service Initiative.

enrollments. The Provost's Office disseminates all relevant applications to individual departments and programs, which select TAs and TFs in consultation with the Provost's Office. Under the leadership of the Provost's Office, the TA and TF programs have grown rapidly. Between 2008–2009 and 2011–2012, the number of students working as TAs rose from 92 to 181 (a nearly 97 percent increase), and the number of students serving as TFs grew from 48 to 93 (a nearly 94 percent change).<sup>41</sup>

### **Assessment of strengths**

- Since the establishment of the five schools, Parsons has shifted its strategic focus from the initial reorganization and the building of internal coherence and stability, toward leveraging shared capacities and resources.
- Parsons has a strong central leadership team that continues to refine roles and structures in response to schools' needs and priorities.
- The university has supported the hire of new full-time faculty for Parsons, enriching the intellectual and service capacity of the division.
- Through the creation of administrative roles surrounding part-time faculty affairs, there is significant support in place for addressing and supporting part-time faculty concerns and needs.
- There is a broad array of school-wide governance structures that involve administration, faculty and students.

### **Assessment of opportunities, challenges**

- With a large part-time faculty body with professional obligations and varying schedules inside and outside of the University, it can be difficult to bring the faculty body together. In the last few years, there have been many information sessions to not only highlight how individual courses fit into the larger curricular structure and map out changes to the curriculum, but also to foster collaborative activity among faculty and share pedagogical best practices. These sessions have been well attended leading up to and throughout the implementation of the first year of the new undergraduate curriculum. More opportunities will be made available as years 2-4 are rolled out to bring faculty together and more connected to the programs in which they teach.
- Although 19% of Parsons current staff has been employed at the university for over ten years, Parsons has struggled with retaining some administrative employees due to a lack of general wage increases and merit funding. The reinstatement of the general wage increase in January 2014 should help with this issue to a certain extent.

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<sup>41</sup> More information on TAs and TFs can be located in Section II.A. *Item GR* of the narrative.



## SECTION I Purposes and Operations

### F. FACILITIES, EQUIPMENT, HEALTH, AND SAFETY

#### Overview of space and facilities

The New School campus is comprised of 23 properties in New York City, totaling 1,619,943 square feet. Parsons more or less exclusively occupies approximately 350,000 GSF of these properties where the majority of our studios, classrooms, administrative and faculty offices are located. The school also makes significant use of shared facilities such as the new University Center, major lecture halls like Tishman Auditorium, and central library facilities.

The New School's facilities have undergone a dramatic expansion and renewal over the course of the past decade. The most significant drivers of the capital commitments have been enrollment growth, enhancing and augmenting the university's academic and student resources, centralization of administrative functions, and the construction of the new University Center. In recent years, the budget challenges associated with funding the operation and renovation of the university's expensive real estate portfolio, as well as the strategic slowing of enrollment growth, has resulted in a shift in planning efforts to a multi-year strategic model that focuses on purposeful curricular adjacencies that foster interdisciplinary academic interaction. The university has embarked on a three-year initial phase of a new master plan, which includes the opening of the University Center in January 2014; consolidating dormitories to be within walking distance of campus; and moving Mannes College and the Parsons Fashion program to Greenwich Village, all of which will create distinctly identifiable academic hubs around various properties. This process affords the strategic goal of reducing operating costs while expanding and enhancing many academic programs. For the first time in the university's history, all of its schools and programs will be located in the Village and arranged with consideration of academic priorities and needs.

Growth in programs, the number of enrolled students, and increased faculty and administration are factors that have all expanded the university's footprint amid expensive real estate; these factors have precipitated strategies for global initiatives and distance learning, alongside localized tactics for optimizing adjacencies and shared facilities. The new University Center, at 63-65 Fifth Avenue, has provided opportunities for faculty and student participation in the planning processes, detailed in the following section. Designed to accommodate the steady growth in the number of degree-seeking students, the 16-story University Center is the largest building project ever undertaken by The New School. It will enable the university to consolidate historically dispersed communities into a centralized urban campus that better facilitates its pedagogical and institutional mission.

To illustrate this point, in 2004, The New School comprised 8,812 degree students distributed across 644,671 Net Assignable Square Feet (NASF)/1,084,357 Gross Square Feet (GSF), with 78 percent owned and 22 percent leased. In 2012–2013, there were 10,575 degree students distributed across 790,049 NASF/1,333,778 GSF, with 57 percent of the space owned and 43 percent leased. With the addition of the new University Center (365,000 GSF) and newly leased space at 6 E. 16th Street (16,700

GSF), the lease on the Williams dormitories in lower Manhattan will end (-112,203 GSF), and the owned/leased space ratio will shift to 70/30 in 2014. The University Center made 600 dormitory beds available in 2013; and 58 instructional spaces, a two-story library, study spaces, and a dining hall in 2014. With the sale of the midtown Schwartz Fashion Center (2014) and the Mannes building (2015), along with other terminated leases ending, the owned/leased ratio will shift to 73/27.

Over the past decade, the Office of Design and Construction and the Office of Facilities Management have addressed university enrollment growth through a series of planning and capital projects to carve out new physical space. In addition to the new University Center, examples include new floors and social spaces at the List Academic Center (6 E. 16th Street); 232 W. 40th Street; 566 Seventh Avenue; the Sheila C. Johnson Design Center (66 5<sup>th</sup> Ave-2 W. 13th St.); a new Welcome Center at Fanton Hall (72 Fifth Avenue); the Stuyvesant Park Dormitory; the Student Study Center (90 Fifth Avenue); and the Student Health Center (80 Fifth Avenue). A Physical Space Inventory of the entire university campus was created in 2010–2011, and updated in 2012–2013.

The scarcity and escalating cost of space for The New School has prompted shared resource initiatives at multiple scales. A comprehensive multi-year capital master plan outlines the realignment of many programs to improve service and foster interdisciplinary work. The goal is to spatially support the broader strategic objective of providing seamless access of all students to different academic resources of the institution, not bounded by division or department. With the new University Center:

- Student service points will be relocated to Fifth Avenue, providing “one stop shopping” for questions related to registration, financial aid, or housing, as well as housing a Welcome Center for prospective students.
- Two axes extending from the University Center will connect outlying hubs clustering many graduate and undergraduate programs along the north-south axes of 5<sup>th</sup> Ave.
- A technical resources corridor along the east-west axes of 13<sup>th</sup> St. will include a “Making Center” at 25 East 13th Street, a zoning-restricted making facility (ceramic studio) at 2 West 13th Street, and digital facilities at 55 West 13th Street and 79 Fifth Avenue, as well as at the University Center.

In addition, a 2013 master space plan for Parsons identifies highest and best uses of existing facilities and details a multi-year capital effort to optimize shared resources for the entirety of the Parsons population (in the 350,000 square feet mentioned above), with longer-reaching benefits to the broader New School community.<sup>42</sup> The report generates planning scenarios (for years 2011, 2014, and 2017) that integrate anticipated enrollment growth at Parsons and changes to its undergraduate curriculum in light of spatial and fiscal benefits and challenges presented by the new University Center.

The master plan provides Parsons with a road map for the next generation of approaches to our facilities. The plan’s objectives are to strengthen identity, enhance community, support pedagogy, identify highest and best uses of existing space, develop flexible planning scenarios, and strategize phasing. Focus groups targeting specific topics (including classroom organization, school-based hubs,

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<sup>42</sup> See MDP I.F.1 for Planning Study.

faculty workspaces, and the consolidation of the shop spaces into a communal “Making Center”) were held to solicit input from the various stakeholders in the project. The existing buildings were also examined to determine their “highest and best uses” in their current configurations. Finally, these studies led to a proposed distribution of programs across Parsons’ building stock and phasing concepts in a stepped-out fashion to realize these goals with the least disruption.

### **Identifying needs**

The annual capital planning process, new program development, and the recently completed master space planning process reviewing the 350,000 GSF of space comprising the Parsons buildings, are all points in which Parsons has the opportunity to address needs related to curricular change, technology improvements, program growth, and deferred maintenance.

The Office of Design & Construction works closely with Parsons. The Director of Space Planning meets weekly with the Parsons Dean for Academic Planning to discuss mid- to long-term space and facilities planning. This key collaborative relationship has allowed Parsons to move towards a more considered approach to the highest and best use of our spaces and implementation of the master space plan. The Dean for Academic Planning also meets with the Assistant Vice President for Design & Construction and Manager of Design & Construction and area stakeholders on active capital projects to coordinate all logistics, and decision-making.

Since the last self-study, Parsons’ instructional and related support space has increased with a series of strategic additions, as well as redesigning of existing space.

- Spring/Fall 2010: 232 West 40th Street, four full floors (38,376 GSF) AAS Fashion Design & AAS Fashion Marketing
- Fall 2011: 6 East 16th Street, 12th Floor, (16,700 GSF), hub for MFA Design & Technology and MFA Transdisciplinary Design plus graduate seminar/studio spaces and shared work environment.
- Fall 2012: 6 East 16th Street, 16th Floor, AMT school hub (2,500 GSF) including faculty and administrative offices, teleconferencing spaces, and open collaborative workspace.
- Fall 2014: 2 West 13th Street, 12th Floor, SCE school hub and studios (9,361 GSF); 2nd Floor Making Center, 2nd Floor (15,613 GSF)

### **The University Center**

From the early planning stages, the University Center was conceived as a catalyst to promote cross-divisional and university-wide uses that reflect both pedagogical and financial planning goals. Planning of the University Center began in 2006 and engaged architects, consultants, administrators, faculty, and students, resulting in new administrative processes and opportunities for curricular development and shared governance. In 2009, a master planning exercise was conducted, through the University Facilities Committee, to develop the program of the University Center.

Planning initiatives and reports generated during this process reflect an aspiration for the building to provide a unifying, signature identity for the university while respecting the unique histories,

characteristics and academic needs of the individual divisions. The architectural firm Skidmore, Owings, and Merrill was hired to design and program the new building. Parallel to these efforts, the design firm IDEO was contracted to facilitate and incorporate feedback from students, faculty, and support staff in the planning process. Parsons faculty and staff played a significant role in this process and are regularly included in stakeholder groups for capital projects for university-wide initiatives.

Providing 350,000 square feet of additional space and a new focal point for the New School campus, the University Center [UC] meets LEED Gold standards, making it one of the greenest academic buildings in New York. The UC offers state-of-the-art facilities, including technology allowing lectures and demonstrations to be posted to Canvas™ or other digital Learning Management Systems, design studios, a student residence, and an auditorium with a convertible runway. The UC is entirely devoted to student use, with a few offices reserved for departments that deal directly with students.

The Distance Learning Room, a high-end “telepresence” environment fitted with a Polycom video conferencing system, will include three LCD screens, microphones, and controls for distributed learning. Lecture rooms in the UC will also have video conferencing capabilities. The Faculty Resource space at the UC will have a conference room configured for web-based conferencing; and all other conference rooms will be fitted with an LCD screen with laptop hook-ups.

### **Making**

Presently, Parsons has a range of shops and labs located throughout the campus; most loosely associate with particular groups of programs. The consolidation of all of the currently fractured shop spaces into a cohesive “Making Center” will not only create exciting pedagogical overlaps but also demonstrate Parsons’ commitment to learning by making. Planned as a 30,000 square foot facility, the “Making Center” will allow us to shift from our current distributed workshop and making facilities environment to one where students involved in various aspects of local production and global design can collaborate and produce work with the benefit of insight and perspectives gained from consistent interaction with other artisans, entrepreneurs, planners, technologists, etc. When complete, The Making Center will present a model of teamwork and a physical piece of infrastructure that can be replicated across The New School’s global hubs. The Making Center will provide a physical space and a more sustaining environment for students and faculty to learn, teach, collaborate, and produce. By Fall 2014, we will have phase one of the Making Center (approximately 15,000 sq. ft.) complete on the 2<sup>nd</sup> floor in the SJDC. As the “Making Center” is launched, opportunities for further improvements in cross-training of technicians, as well as more standardized practices and protocols, will be possible.

### **Equipment**

Parsons has a budget of approximately \$600,000 a year for technology and equipment replacement. Most of this funding resides in school based operating budgets related specifically to programmatic or course needs, while \$200,000 is allocated annually across Parsons, in part through a quasi-endowment, to manage ongoing faculty technology replacement as well as more cyclical equipment projects. Parsons also benefits from IT/AT efforts across the university that increasingly align with the needs of art

and design practice. For example, the university is in the midst of a multi-year roll out of cloud-based software for all faculty (including part-time) and students that includes access to the full Adobe<sup>™</sup> suite.

## Safety

The appropriate health and safety training of faculty, staff, and students in our shops, labs, and making facilities is a top priority at Parsons.

In 2007, Parsons established the Technical Facilities Advisory Group. Composed of full-time faculty, technicians, and staff, the mandate of the group is to facilitate conversations and actions related facilities based issues – with a special emphasis on shops/labs and other similar environments - that impact academic programs. Each year the group takes on projects related to the improvement of the shops/labs in relationship to: staffing, health/safety, collaboration, capital planning, and recycling/reuse. The group closely partners with the university in areas of health and safety in the shops and labs.

In 2011, the university established the position of Director of Fire and Safety in the Facilities Management Department. In 2009, the university created the position of Assistant Director for Environmental Health and Safety (EHS) in the Facilities Management Department, whose primary responsibilities are the development, implementation, and compliance monitoring of programs for safety and environmental management. EHS serves the entire campus community to address a broad range of safety and environmental concerns such as air quality, accident investigation, regulated waste management, compliance auditing, training, and equipment and work process reviews. Since the position was established, EHS established new policies including Occupational Safety and Health Administration (OSHA) programs such as Hazard Communication, Personal Protective Equipment, Bloodborne Pathogens, Respiratory Protection, Confined Space Entry, Lockout/Tagout, Chemical Hygiene Plan, and the environmental policy for Ozone-Depleting Substances. The EHS website was created to serve as a useful resource to access these policies as well as general information on waste management, awareness campaigns (i.e., Safety Tips) and sustainable practices.<sup>43</sup>

Within Parsons, EHS collaborated with key administrators and shop management personnel to achieve the following benchmarks:<sup>44</sup>

- Implementation of an online training for OSHA Hazard Communication (chemical safety) tailored for employees working in the Parsons shop and facilities
- Compliance training for new hires in Parsons shops
- Online library for Material Safety Data Sheets (MDS) for all hazardous chemicals used in Parsons shops/facilities
- Machines guard audit and implementation for all Parsons shops
- Hazardous waste audit and management program
- Solvent (Gamsol) recycling in all painting studios
- Joint safety audit of shops with shop supervisors every semester

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<sup>43</sup> See MDP I.F.3 for more information on EHS.

<sup>44</sup> See MDP I.F.4 for a sampling of safety guidelines developed and published across Parsons' facilities and programs.

In 2011, the Technical Facilities Advisory Group received a university Green Fund award to pilot the creation of a Green Supply Center that promotes ecological literacy by encouraging the community to recycle and reuse materials with the goal of reducing waste on campus was launched and continues to run under the auspices of the Academic Resource Center (ARC). The group also organized a shared resources task force that focused entirely on ways of moving away from a highly decentralized shops, labs, and making landscape to a more integrated model supporting increased access for all Parsons students. The preliminary work by this group was instrumental in informing the master space plan process and the future Making Center.

### **Assessment of strengths**

- Parsons faculty and staff have collaborative processes to share best practices. The relationship between that team and the Office of Facilities Management is extremely strong and provides tangible improvements in health and safety issues on an on-going basis.
- The strong relationship between Parsons and the Office of Design and Construction in the areas of space planning as well as the project management support for capital projects ranging from small scale improvements to full-floor redesign capital projects to complex moves such as the transition of the School of Fashion from midtown to the main campus provides significant annual improvements to the physical spaces on campus in a way that is meaningful to students, faculty and staff.
- The support Parsons receives from the university in the area of health and safety is significant and has resulted in more consistency and improved practices.
- Increased investment in full-time technicians across a number of programs at Parsons has provided improved conditions, training, and accountability.

## SECTION I Purposes and Operations

### G. LIBRARY AND LEARNING RESOURCES

#### Overview

Over the past three years, The New School University Libraries & Archives department underwent a transition from three unique specialized libraries (and one design archive) to one library and archives unit divided into internal departments organized by function. The internal departments, headed by Directors who are overseen by the University Librarian, are as follows: Reference and Instruction, comprised of all the Subject Librarians for Art and Design, Social Sciences and Humanities, and Music; Digital Library and Technical Services, a centralized acquisitions and processing unit; Circulation and Access, the frontline staff; and Archives and Special Collections which includes the Kellen Design Archives<sup>45</sup> and a broader mission that encompasses the entire New School. By consolidating staff by function, the Libraries and Archives eliminated the redundancies that hindered the university from making progress in collaborating across departments and effectively communicating services to the community. As a result, the library was able to move forward on a number of projects including:

- Moving materials offsite to relieve shelf space and free areas for various types of study space (e.g., collaborative, quiet, casual);
- Improving budget tracking and collection development procedures to ensure funds are appropriately allocated according to need;
- Providing a cohesive reference and instruction service across subject areas to specifically address the ever-increasing number of interdisciplinary courses offered; and
- Improving discovery and access of materials in all formats with a new website.

The Libraries & Archives continues to be a member of the Research libraries Association of South Manhattan, which includes New York University, Cooper Union and the New York School of Interior Design. Parsons students still have the same resources previously provided in the Gimbel Design Library and the Kellen Archives.

#### Primary and Other Clientele

The New School Libraries & Archives serves the students, faculty and staff of The New School, though access is also provided to valid members of the Research Libraries Consortium of South Manhattan.

#### Collections

The New School Libraries and Archives collection is books and journals, scores, photographs and images, audio-visual materials, and archives and special collections. The collection is 78% digital and 22% print; 75% of the print materials are located offsite and the most highly used materials are retained onsite. All materials are discoverable through the library website and online catalog. In anticipation of the upcoming library moves, call numbers across the libraries were consolidated for better way-finding

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<sup>45</sup> See MDP I.G.9 for overview of the Kellen Design Archives.

though continue to be distributed among three locations. The University Center will house the Art, Architecture, Design, Fashion and Technology materials, materials for the Social Sciences and Humanities will live in the List Center and while Music materials currently reside in the Scherman Music Library, that collection is projected to move (by 2015) and transform into the Music and Performing Arts library.

When the libraries merged, budget allocations for library materials were centralized necessitating the implementation of new collection development procedures. Our current procedures, started in the 2013 fiscal year, facilitate tracking of monograph spending within each subject area. With the transparency of the budget and selectors responsible for monitoring specific subject budget codes, selectors communicate more effectively with colleagues and faculty to see where funds are most needed, for instance, when new courses of study appear and as curricula change; feedback from faculty continues to be the most important tool in the process of developing the library's collections. Of particular note in our Special Collections are the artists' books, which are in high demand for class use.

In addition to our own New School Libraries & Archives, through a consortium arrangement, New School faculty and degree-seeking students are also able to check out physical books at NYU's Bobst Library and the Cooper Union library, and are able to read books on-site at other libraries such as the New York School of Interior Design and Cardozo libraries.

### **Instructional and Research Services**

The Libraries Reference and Instruction Department continues to promote information literacy among students, faculty and staff. To that end, the library offers the following services:

- Maintain an information literacy online guide that contains links to definitions, resources and exercises that faculty may adapt to suit course objectives.
- Generate subject, class-related, and resource online guides also by faculty request.
- Offer assignment- or subject-specific in-class sessions on research methods by request.
- Offer one-on-one appointments with subject librarians to faculty and their students bookable through the library website online form and Starfish, also called the Student Success Network.<sup>46</sup>
- Provide course reading and material selection assistance from subject librarians for use in syllabi.
- Maintain an online FAQ and email reference service called "Ask Us."
- Develop search strategy screencast tutorials available on YouTube that may be embedded in online guides and the newly acquired Learning Management System, Canvas<sup>TM</sup>.
- Facilitate copyright clearance and licensing of course materials through Reserves.

The Subject Librarians hold one-shot library sessions that are typically in-class or computer lab visits to classes. There are limitations to this format, however. For example, librarians are frequently asked to present the same introductory overview of library resources regardless of course level. While librarians encourage faculty to request sessions targeted to a specific assignment to develop discipline-specific research skills, many students may neither receive nor move beyond the basic orientation in the course

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<sup>46</sup> See Section H for more information on the Student Success Network.



of their careers at The New School. In addition to consistency, another issue with one-shot library instruction is that of scalability. There are five subject librarians on the staff and only two are full-time art and design specialists. With the limited number of staff hours available, building on the one-shot overview session and also providing discipline-specific sessions to one class becomes problematic. However, with the librarians consolidated in one department, we are able to more readily adapt and serve the transdisciplinary nature of the evolving curricula across the school divisions.

### **Information Technology and Learning Resources**

The University Libraries and Archives house a total of 35 workstations for public research: 17 at Gimbel Library for Art, Architecture and Design, 9 at the Fogelman Library for the Social Sciences and Humanities and 9 at the Scherman Music Library. From the library's homepage, patrons can search the catalog (hosted by consortium partner New York University) and databases directly from the library website on and off-campus. Faculty can request items for inter-library loan, course reserves or offsite retrieval directly from the library catalog using the GetIt service.

Electronic reserves are offered as a service for faculty who wish to use material beyond the scope of fair use limitations. Reserves staff negotiate licenses for articles, electronic book purchases, books chapters, institutional DVD purchases and streaming video contracts. By integrating with the online learning management system, Instructure's Canvas™ system, faculty and staff can request material directly from within their online course shell (even on-campus courses have course sections available within this environment) or from the catalog via the GetIt service and associate desired material with their course. Last year, the department cleared the permissions for over 150 video titles across 5 different streaming platforms that were behind some type of authentication scheme. As other types of media requests are made more frequently (i.e., images and sound), relevant staff will have the function of reserves added to their processing responsibilities (such as the Visual Resources staff).

The Libraries and Archives technical services staff manages 353 database titles, 291 print subscriptions, and 339 single title electronic subscriptions. Additionally, the technical service department has loaded over 50,000 discovery records for the patron-driven acquisition service, which allows patrons to gain access to e-book content via short-term loan before the library purchases the book outright (2 short-term loans trigger an automated purchase of the item). Additional titles (added at a rate of about 500 per week) are added to our open URL system (Ex Libris' SFX) and discovery service (Ex Libris' Primo).

The Libraries and Archives cataloging and circulation software (Ex Libris' Aleph software) is hosted by New York University (NYU). Working collaboratively with NYU, most catalog records for purchased items are automatically cataloged from records provided at time of invoice.

Finally, the Libraries and Archives also offer digitized images for teaching (approximately 157,000 images) within their installation of the LUNA Imaging software. Completion of cataloging of the digitized in-house slide collection, which will add 35,000 new art, architecture and design images to the current digitized collection, will occur over the next calendar year. Additional image databases include Artstor, AP Photo Archive and the Ebsco Image Collection, making over 14 million images available to students faculty and staff.

### **Access, Availability and Use**

With the move into the University Center, library hours will be extended to reflect the greater expected demand for library study space because of the location of dormitory space in the same building. All New School Libraries are available to all New School students, faculty and staff and to faculty and students of consortium members. New delivery services enable patrons to pick up any New School item at any of The New School Libraries' location and patrons may request offsite materials through the catalog for delivery within three business days to any New School Library location. The libraries provide a variety of spaces including tables, comfortable seating, quiet areas, and group study rooms.

All library resources, both print and electronic, are accessible via the library's web page. The number of print items circulated continues to decline because of the greater availability of online resources, but still averages over 8,000 items per month during the academic year.

### **Management and Administration**

Four departments comprise The New School Libraries and Archives: Access and Circulation, Reference and Instruction, Digital Library and Technical Services, Archives and Special Collections. Each department is managed by a Director, who are collectively overseen by the University Librarian. The budgetary stream flows from the Provost's Office.

### **Personnel**

The Reference and Instruction department staff consists of one director who oversees five full-time positions: one Associate Director/Subject Librarian for music who also oversees operations at the Scherman Music Library, two Subject Librarians for Social Sciences and Humanities, and two Subject Librarians for Art and Design (union positions). Full-service reference is available eight hours daily, Monday through Friday; the librarians maintain a 24-hour email reference service and FAQ database. All reference and instruction librarians perform reference, selection and instruction. Professional staff from the other library departments provide some reference support as they are able, but their primary responsibilities are not reference and instruction.

The Access and Circulation department is comprised of one director who oversees seven full-time positions that are the frontline staff for all library locations: two Assistants to the Librarians, five Senior Library Clerks; all positions are union. The libraries employ approximately 30 student workers to assist at the circulation desks, retrieve and shelve books and do other special projects as needed.

The Digital Library and Technical Services department is one director who oversees eighteen full-time positions who perform centralized technical processing: one associate director, two managers, two librarians (union positions), four Assistant to the Librarians (union positions), six full-time Senior Library Clerks (union positions), one Curator and one Assistant to the Curator, and one part-time Senior Library Clerk (union position). Positions within The Digital Library and Technical Services are distributed among

the following functions of the department: Acquisitions and Cataloging, Electronic Resources and Serials, Reserves, Systems and Library Technology, and Visual Resources.

The staff of the Archives and Special Collections is comprised of one director who oversees three full-time positions: a librarian for archives (union position), an archivist, and a digital project manager.

### **Facilities, Infrastructure, and Budget**

As of January 2014, The New School Libraries and Archives will occupy a new library location in the recently completed University Center and the space formerly known as the Gimbel Design Library repurposed for needed classroom space. The new library location will provide a variety of seating options, including bookable group workspaces and quiet study areas; computer workstations and printing, scanning and copying services; on-site collections of frequently used materials; and self-checkout kiosks. The University Center will house the Art, Architecture, Design, Fashion and Technology areas of the collection.

In addition, in Fall 2014, a second new library space will come online at the List Center housing materials in the Social Sciences and Humanities with similar programming to the library in the University Center. Students, faculty and staff from all divisions (and members of the Consortium) will have access and use of these beautifully designed spaces.

As mentioned in the overview, when the Libraries & Archives transitioned from branch- to department-based operations, the budget allocations for library materials were centralized. Funds are allocated to The New School Libraries and Archives for library materials that help to support the art and design curriculum.

## SECTION I Purposes and Operations

### H. RECRUITMENT, ADMISSIONS, RETENTION, RECORD KEEPING, AND ADVISEMENT

#### Recruitment and Admissions

In 2005, all admissions and recruitment efforts were centralized and an Assistant Vice President of Admissions position was created. This Assistant Vice President of University Admission, the Office of Student Financial Services, and the Office of the University Registrar were consolidated under the Senior Vice President for Student Services. In 2007, the university appointed a Vice President for Enrollment Management under which all admissions and recruitment functions reported. All student service functions remained under the Senior Vice President for Student Services. Since this restructuring,

- All admissions coding and processing have been standardized;
- Online applications have been implemented;
- Standardized Test scores reported to The New School are now received electronically and directly uploaded into our Student Information System;
- The production of standardized university-wide admissions reporting has been established;
- An admission prospect management system has been implemented;
- Student profile reports have been standardized;
- The Welcome Center was created in 2007, housing a newly developed campus tour program;
- The Student Contact Center was implemented in the fall of 2011 to handle all incoming phone calls for the Enrollment Management offices, including Registrar, Student Accounts, Financial Aid, and Admissions, with the goal of improving customer service to prospective and current students.

Registration and record-keeping, financial aid and bursar functions continue to be provided by university offices, and are now coordinated and overseen by the Chief Enrollment and Success Officer. Admission and recruitment activities are primarily executed by the university's admission staff, who work closely with Parsons leadership to ensure continuity and consistency with Parsons' mission and related policies. Together they establish and maintain recruitment and admission policies and internal enrollment management.

The Office of Admission works in collaboration with Parsons' leadership to ensure that Parsons' student admissions profile conforms to the university's mission and Parsons' goals. Recruitment strategies and admission criteria are developed in accordance with the aptitudes necessary for academic success. The Office of Admission participates in myriad recruitment activities aimed at attracting the most appropriate candidates for Parsons' degree programs, including extensive domestic and international travel to various public and private institutions, college fairs and National Portfolio Days. On campus, the admission team host Parsons' information sessions, campus tours and provide opportunities for one-on-one meetings with admission counselors, allowing prospective students multiple ways to assess the

school. In 2011, the creation of the Associate Director for Enrollment Management and Student Services position in the Parsons Dean's Office has fostered greater collaboration between university admission and Parsons leadership, which has facilitated the development of more specific and up-to-date admission profiles and targeted outreach, greater faculty involvement in recruitment activities and more program-specific recruitment efforts.

For Baccalaureate programs, the Parsons Challenge, added to the application process in 2005, allows the admission team to assess beyond each student's technical skill and aesthetics and to observe their ability to be reflective and understand their own creative process. For Associate programs, creative exercises are tailored to each program and in such a way that enable admission reviewers to assess the creative potential of students who do not possess an art and design background.

In 2010, university graduate admission was restructured to include staff dedicated to Parsons; this has enabled more targeted recruitment strategies, including the creation of Parsons-specific graduate events (e.g. Open Houses, Accepted Student Days) and increased admission presence at Parsons symposia, openings, panels and academic discussions. Parsons' Associate Director of Admission meets regularly with graduate program directors to review the effectiveness of recruitment events, materials and strategies, including an annual overall review at the end of the admission cycle. The associate director also facilitates application review for the program directors.

Parsons' Academic Communications staff (reporting to the executive dean) ensures the clarity and accuracy of recruitment communications and materials for all degree programs. They oversee Parsons' website, publications and electronic communications so that they correctly represent the school's offerings and are easily understood. A standing weekly meeting with participants from university admission, Parsons' leadership and the university's communications and external affairs department provides a venue for ongoing updates to recruitment materials and ensures collective understanding of Parsons' vision of the best-fit student.

Technological enhancements including an admission prospect management system (Hobsons) and a private social networking site for all admitted students (NING network) have allowed for greater engagement with students throughout the admission process. Hobsons enables Parsons to have e-mail communication plans specific to various points in the admission pipeline, from initial inquiry through matriculation. Information about deadlines, application requirements, transcripts, language requirements, transfer credits and registration are reinforced within these communications, serving as additional messaging beyond what students ascertain on the website and receive via mail. The NING network is an online space for admitted students to interact with other admitted students and to ask questions of current students and admission staff who participate online daily. The network has become a popular space for students to make connections before school commences and to find off-campus housing.

### **Record Keeping**

Record keeping is overseen by the university Registrar's Office, where up-to-date records of each student's educational history and progress are maintained. The Registrar's Office communicates with students regarding necessary documentation, including high school and college transcripts, and

international transcript evaluations. The Banner online system integrates all levels of student records and allows for real-time and centralized tracking of academic progress. Bi-weekly meetings between Parsons admission and enrollment operations staff and the Registrar's Office focus on improving back-end processes and procedures. This standing meeting also promotes greater coordination between offices, which has streamlined work and improved student satisfaction.

The recent implementation of DegreeWorks, a degree audit tool that works in tandem with our existing Banner system, allows students to track their progress towards degree completion. Advisors can use DegreeWorks to keep notes on student meetings, as well as help students create academic plans and alternate academic scenarios if they wish to change their academic trajectory. DegreeWorks enables students and advisors to clearly and easily track a student's requirements and remain aware of how academic choices may alter the path to graduation.

### **Retention and Attrition**

University retention policies are set forth in Parsons' annual catalog and within the university code of conduct that all students receive upon matriculation.<sup>47</sup> Many such guidelines and expectations are reinforced during orientation week and meetings with the advising staff throughout the academic year. The university has standing committees with university-wide representation to review matters regarding discipline, probation and expulsion; students can appeal all decisions in writing to individuals who have oversight for each committee.

In 2011, at the invitation of the Provost's Office, a Retention Task Group (RTG) was formed to examine university-wide data and practices related to student retention and reviewing best practices to develop recommendations to inform a university strategy related to retention and improved graduation rates.<sup>48</sup> The composition of the group—with individuals from areas ranging from full-time faculty, part-time faculty, student services, advising, academic programs/leadership, planning, enrollment management and space/planning—signaled the broad engagement required to appropriately address the issue of retention. A shared sense of responsibility for student retention across university divisions, including Parsons, signaled a cultural shift toward collective responsibility for student retention.

The RTG put forth a set of short -and long-term goals, including but not limited to, the following:

- Establishment of an early alert system for at-risk students
- Early warning systems and midterm performance reports
- Support of faculty advisors and academic departments to more easily monitor degree completion
- Enhancements to university-wide course catalog to facilitate ease of student navigation of the institution
- Implementation of an online degree auditing system
- Systematized outreach to students on leave
- Development of an office of retention services

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<sup>47</sup> See MDP I.H.3a. for published policies and procedures.

<sup>48</sup> See MDP I.H.3b. for the RTG report.

More specific admission criteria and an emphasis on recruiting best-fit students have figured prominently in retention strategies. As Parsons has refined its recruitment and admission processes and clarified its identity through its website and publications, we enroll students who are more likely to find their initial expectations to be met in their academic experience.

Dissemination of non-registered student reports allows advising and other university offices to reach out to students and attempt to facilitate the student's return. Parsons' staff are able to see what kind of "hold" a student may have on their record and can work with students to explore options for return. In recent years, the Office of Student Financial Services has implemented an appeals process, which allows students with critical financial need to potentially increase their scholarship or aid amounts. As financial aid is a common issue that impedes student registration, this measure has been particularly successful, especially in cases when relatively small financial increases allow a student to persist.

DegreeWorks also aids in promoting retention, aiding students in visualizing their progress toward degree completion. Not only a motivational measure, this enables students, with the help of their advisors, to create academic plans and develop alternate academic scenarios if they wish to change their learning trajectory. This helps students to find a better academic experience amidst a greater range of possibilities.

## **Advisement**

Advising is a core component of the academic experience at Parsons. Academic advisors at Parsons aim to engage students in making informed decisions and understanding the responsibilities connected with their decisions. The mission of the advising staff is to cultivate an environment where students will flourish creatively and intellectually, reach their educational goals, and be prepared for future professions and projects. Students may encounter a variety of factors that can affect academic performance as they work toward their degrees, and advisors are able to address many of these issues from a developmental perspective. Because they have extensive knowledge of campus resources, advisors can also teach students how to navigate the university system and act as liaisons between students and university services staff. Additionally, advisors help students learn how to communicate with faculty and other academic leadership when policy issues arise. The advisor's role is to provide information and create a supportive environment.

### Advising Structure

Each division of The New School manages its own advising structure. At Parsons, advising services are administered through the Office of Advising, led by the Assistant Dean of Advising and the Directors of Advising. Full-time professional academic advisors serve students across schools and programs. Students are assigned an advisor based on their program of study.

Over the past year, we have made adjustments to our advising structure that we anticipate will see a significant improvement of the service we provide to students, as well as help to support Parsons and university-wide initiatives.

In our new structure, the Advising Directors are no longer strictly school-based, but have oversight of projects and/or advising initiatives, such as Training and Development, Global (advisement of study-abroad, visiting, and Parsons international programs), Academic Success and Retention, and Operations (communication and technology). We made a second modification to our structure to more evenly distribute caseloads among the advisors. In our previous structure, advisors were assigned caseloads within one school, which resulted in widely varying numbers (100-350 students per caseload) for directors and staff. The new structure enables advisors to draw their caseloads from across the five schools, so that there is a more equitable distribution (each advisor has approximately 275 students). Each Director is assigned 100-150 students. We anticipate that these more equitably distributed caseloads will allow advisors to be more generally available to students. Furthermore, our new system of assignments promotes a transdisciplinary approach that mirrors the academic one, in which advisors learn curricular requirements, career opportunities and the academic cultures across the schools. Students will have more choice and flexibility in their educational planning as the undergraduate curriculum continues to be phased in, and as minors are introduced. Therefore, establishing a structure that promotes advisor competencies more broadly across Parsons and The New School will become increasingly important.

During the first year, students are assigned an academic advisor who assists them with the variety of curricular choices available in the newly introduced first-year curriculum. The first-year advisors are also well versed in the developmental issues associated with transitioning to college life. Finally, the first-year advisors develop programming around major exploration and declaration and help with the hand-off to program advisors. Once students choose a major, they remain with their program advisor throughout the remainder of their time at Parsons. Because advisors maintain a relationship with students over three years, they have the opportunity to understand the students' interests, learning styles, and challenges, ideally establishing a partnership with students in the development of their educational plans. Our advising model places the advising staff in a pivotal position to connect with all other areas of the University (enrollment, student services, academic and curricular leadership) to address student needs.

All members of the advising staff work closely with the academic leadership and faculty of the school and the Parsons Office of Student Affairs to answer questions about academic policies, majors, degree requirements, course offerings, and career development. To provide assistance in areas like billing, financial aid, time and stress management, and enhancing students' written and oral presentation skills, the advising staff will consult with and refer students to University Student Services offices: Health Services, Housing, International Student Services, Registrar, Student Disability Services, Student Financial Services, Office of Student Rights and Responsibilities, and the University Learning Center.

Advising staff are expected to:

- Be accessible to students through office hours and appointments
- Know curricular requirements for degree programs
- Assist students in the development of strong decision-making skills
- Promote academic and student development programming that enhances students' educational experiences



- Interpret and implement Parsons and university policies and procedures
- Assess students' needs and make appropriate referrals
- Maintain accurate student records
- Protect students' privacy (per FERPA regulations)
- Maintain professionalism by being knowledgeable of the larger Parsons and university communities
- Affirm that students are ultimately responsible for their own decisions and the outcomes of those decisions.

### Resources

In addition to the new organizational structure, there have been several enhancements to the resources available to students and to advisors in recent years. An online searchable University Course Catalog, launched in 2012, provides course descriptions, as well as co-requisite, prerequisite and restriction information, for courses across The New School. This has proven to be a more streamlined way for students to become knowledgeable about course offerings throughout the university. DegreeWorks is also connected to the University Course Catalog, so that students can easily click on course descriptions and subsequently locate information on class scheduling and availability.

Through Starfish, or the Student Success Network, students have the ability to make appointments with advisors and other student support and resource areas. Further, faculty, advisors, students and student service areas are all connected through the network, allowing for more efficient communication. Staff and faculty have the ability to raise “flags” that then alert a network of related staff and faculty that some kind of issue (e.g. academic, financial, psychological) is occurring<sup>49</sup>. Students can be referred to resources through the network, and faculty can raise concerns or give positive feedback to both students and advisors, keeping everyone informed of progress. The Student Success Network also allows us to gather data on student traffic so that we can address any deficiencies, as well as use the data to support resource requests. The tool is used in all areas of admission and retention as well as advisement.

Other resources include:

### Office of Career Services

In the advisement and professional preparation of students at Parsons, the Office of Advising works in tandem and frequently with Parsons' Office of Career Services. This office provides career and job/internship search counseling, as well as events, programs and online services that support career goals. The online job board provides industry contact information and notices about internship opportunities. Office staff counsel first-year students in selecting their major, providing insight into the skills, interests, and lifestyles in different fields. Each fall they publish an updated job search guide with search preparation tips, resume and cover letter samples, portfolio preparation guidelines, and other useful information. Toward the end of each academic year, they also facilitate Career Day events, during which potential employers are invited to view student portfolios and conduct interviews. Career Services

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<sup>49</sup> See MDP I.H.3a for procedures on raising and clearing 'flags'.

staff cultivate relationships that can lead to employment opportunities for Parsons students and graduates in both the U.S. and abroad. To further expand career services opportunities for Parsons students, the office will be brought together with other divisional career services offices in the new University Center and, working with the staff in advising and student life, become an integral part of the Office of Student Success.

#### University Web Portal

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

## SECTION I Purposes and Operations

### I. PUBLISHED MATERIALS AND WEBSITES

Parsons produces and distributes materials for various constituencies: prospective students, both degree and non-degree, the education, art and design communities, the general public, institutional supporters, as well as the current faculty, staff and enrolled students. The academic communications staff in the Parsons Dean's Office works with The New School's Communication and External Affairs department to brand, message and promote on behalf of Parsons.

#### **Catalogs**

The New School recently produced the University Course Catalog, an online search engine and catalog that provide course information for all undergraduate- and graduate-level courses across the entire university. Parsons students, both prospective and enrolled, can still access annual degree catalog PDFs to learn about the school and its program options, admissions procedures and criteria, tuition and financial aid, and grading and other academic policies<sup>50</sup>. Available online, the Parsons catalog PDF is updated every semester.

Prior to each semester and also available online, Parsons also publishes a bulletin of continuing education course descriptions, certificate curricula, faculty and course times for the coming semester. Separate publications describe Parsons Academy programs for young people and summer programs, including Summer Intensive Studies. These publications include information on costs, registration procedures and policies.

#### **Website**

Along with the aforementioned University Course Catalog, students can access a wealth of information from Parsons and The New School websites. The Parsons website provides up-to-date information about Parsons events and news, along with general information about resources, offices and programs. Each Parsons school maintains its own online magazine, showcasing faculty and student projects, public lectures and other events.<sup>51</sup>

#### **Student Handbook**

The Student Handbook addresses the resources, services, policies and codes of conduct that apply to enrolled students at The New School. Produced prior to the start of each academic year, the handbook is available on the university website and available for view for prospective students as well.<sup>52</sup>

#### **Materials for faculty**

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<sup>50</sup> See MDP I.A.1a for catalog access online.

<sup>51</sup> See MDP I.I.A for more on accessing published information.

<sup>52</sup> See MDP I.I.3 for the Student Handbook.

Parsons has separate full-time and part-time faculty guides, both available online, that include relevant policies, procedures and services, as well as detailed information for accessing those resources at Parsons. All faculty can download templates and policy guides from an Instructional Resources page on the Parsons website.

**Other materials**

Exhibition announcements and catalogs, special event invitations and lecture series posters are produced by the Parsons schools or the Parsons Dean's Office, as the need arises. Parsons RE:D (Regarding Design), a magazine serving Parsons alumni and the broader community, is produced by CEA and was launched online in 2011. Each issue has a theme that draws upon the wealth of information and viewpoints in the Parsons community.

## SECTION I Purposes and Operations

### L. NON-DEGREE GRANTING PROGRAMS FOR THE COMMUNITY

Parsons Summer, Pre-College Academy, and Continuing Education (SPACE) programs are housed together as Parsons SPACE. The SPACE programs offer open enrollment, non-degree study options in art and design for students of all ages and levels who want to take courses for credit or noncredit. Parsons SPACE classes are available year round in a variety of formats, settings, and schedules so as to remain flexible and attractive to a broad student population.

The Parsons Curriculum Committee includes a SPACE representative who works closely with the other members to vet and approve programming. Additionally, the SPACE Academic Curriculum Committee, chaired by the director of Adult Programs and co-chaired by the director of Summer and Pre-College, is composed of full time and part time faculty representatives from each of the five schools at Parsons who work throughout the academic year reviewing and approving course and program changes for all credit bearing courses offered under the SPACE umbrella. Through these review methods and by hiring part-time faculty who teach in the degree programs at Parsons, SPACE courses remain current and responsive to both internal and external changes.

Today, an annual average of 830 registrants in grades 3-12 attend the Pre-College Academy program on Saturdays and for a two-week intensive in August. A total of 75 Academy sophomores, juniors and seniors are enrolled in the Parsons Scholars Program, a college preparatory program designed to give talented underrepresented students from NYC public high schools who might not otherwise have access to art and design education, an opportunity to experience a Parsons education. An average of 3,520 Continuing Education registrations occur with a yearly average of 1.8% enrolling for credit and 55% enrolling as certificate students. Each summer, Parsons SPACE hosts an average of 960 pre-college and college/adult students who attend college-credit bearing intensive courses in New York and Paris.

The SPACE programs have open enrollment, do not require portfolio submissions for admission and are available to registrants on a first-come, first-served basis. Most students who attend the SPACE programs are not concurrently enrolled in degree programs at Parsons, although there are exceptions in the Continuing Education and summer programs. Students register for SPACE courses through a separate system than that of the degree programs. This process is co-managed by the SPACE office and University Registrar staff.

The SPACE office is staffed by a director of Adult Programs and Continuing Education, a director of Summer and Pre-College programs, a director of the Parsons Scholars Program, a director of operations, a senior project associate for enrollment and advising, a program administrator and a senior office assistant. While SPACE operates separately from the other five schools at Parsons, it maintains a direct line of report to the Dean of the School of Art, Media and Technology who communicates program-wide needs to the Parsons Dean's Council. The SPACE director of operations sits on a

Parsons-wide operations committee to communicate resource and equipment needs directly to the Dean of Academic Planning. Three SPACE directors teach within the degree programs as full-time faculty members and serve on school-wide and university-wide committees to represent SPACE within the larger academic community. Some of these committees include the Social Justice Initiatives Committee, the Academic Status Review Committee and the Student Financial Aid Review Committee. Parsons SPACE staff members liaise with a wide range of campus offices across the university to manage enrollment, registration, facilities and other operational needs. The majority of faculty who teach in SPACE programs are part-time faculty teaching in degree programs at Parsons.

The majority of the SPACE budget is allocated to personnel costs, primarily to cover the costs of part-time faculty, administrative salaries and student wages. Non-personnel budget expenses include office and academic supplies, catering and other student event-related costs, and travel and lodging expenses to support our summer programs here and abroad.

### **Summer Programs**

Parsons summer programs are available for students from grade 3 through graduate school. Every summer Parsons welcomes students from around the world and values a culturally diverse student body as well as the unique talent and perspective that each student brings to these programs. Pre-college students can enroll in Summer Intensive Studies New York, Summer Intensive Studies Paris, or Parsons Pre-College Academy. College-age and adult students can choose from Summer Intensive Studies New York, Summer Intensive Studies Paris, Summer Studies in Constructed Environments, Pensole Footwear Design Academy at Parsons, and The Dual City Program, which is offered in collaboration with Central Saint Martins in London. For students at the graduate level, Parsons offers two summer programs: Decorative Arts Graduate Seminar held in France and Scandinavia, and Leadership in the Arts.

### **Summer Intensive Studies Program**

Parsons Summer Intensive Studies (SIS) is an academic art and design program for pre-college and college/adult students offered as a four-week curriculum in New York and a three-week curriculum in Paris. High school students often use this program as an opportunity to earn college credit and develop portfolio work for college admission. College and adult students who enroll in the SIS program are often seeking transferable credits to supplement their studies at another institution of higher education. Adults often enroll in the SIS program to further investigate career options within specific fields of art and design. The SIS program has historically been an effective feeder program for the Parsons BFA programs but the practice of officially approving admission for conditionally accepted degree students is no longer taking place. In recent years at Parsons an average of 170 summer students apply with approximately 80 students enrolling in the fall, primarily in the BFA but also in the AAS, BBA and graduate programs.

SIS students spend five days a week in studio classes and receive out-of-class assignments. Courses are supplemented by portfolio reviews and industry guest lecturers designed to prepare students for admission to design school or direct them toward relevant career paths. Members of the Parsons faculty

and a number of independent New York-based artists and designers teach Summer Intensive courses. In addition to the course instructors, guest lecturers and critics offer presentations about current professional practices and trends in their respective disciplines.

The SPACE office works closely with representatives from The New School's Student Housing and Residence Life office to manage students' summer housing needs. Library privileges, academic technology, lockers and other services are available for SIS students. SPACE communicates with all student support offices on campus to update these services year to year.

### **Summer Studies in Constructed Environments**

The Summer Studies in Constructed Environments (SSCE) program is a five-week intensive course for current college students and college graduates of any age interested in investigating and preparing for a career in architecture, interior design, or lighting design. The director of summer and pre-college programs in SPACE oversees registration and enrollment, and works closely with the director of Public Programs in the School of Constructed Environments, who oversees the curriculum and instruction. Instructors are drawn from Parsons faculty and are respected professional architects and scholars drawn from New York City's international design community.

Students who successfully complete the program earn four undergraduate college credits. Many students use this opportunity to experience the learning environment in the School of Constructed Environments. Other students are admitted conditionally to the Masters program and may use this program to further develop skills before officially beginning their graduate studies. This rigorous studio-based program immerses students in all aspects of architecture studies including design, drawing, digital representation and computer skills, architectural analysis, and design history and theory. Students attend three-hour workshops each morning that alternate drawing and digital representation classes with classes that cover the history and theory of architecture in New York City. Students attend four-hour afternoon sessions in the design studio, working with each other and the faculty.

### **Decorative Arts Graduate Seminar**

Parsons SPACE offers a two-week graduate summer seminar that is a collaborative program between Parsons' Master of Arts in the History of Decorative Arts and Design and the Cooper-Hewitt, National Design Museum. The program has taken place in France and Scandinavia in recent summers. The course is open to all students currently enrolled in MA or PhD programs at an accredited university. Participants earn three graduate credits for successful completion of the course. The SPACE office oversees registration and enrollment while the School of Art and Design History and Theory hires the faculty members and oversees the curriculum.

### **Leadership in The Arts**

Bank Street College of Education and Parsons offer a collaborative three-summer graduate degree program in Leadership in the Arts, which leads to the Master of Science in Education. This program is designed for arts educators and combines studio courses that develop art and design skills with a

leadership curriculum that offers the information and training supervisors and administrators need to succeed in diverse school and community settings.

The director of Continuing Education works closely with the program director at Bank Street to plan each summer's studio component on the Parsons campus. A faculty of working artists and professional designers from Parsons guide educators through intensive studio courses that develop both technical expertise and problem-solving skills. The studio portion of the program is complemented by on-site coursework in administration and supervision at Bank Street during the summer term and distance learning courses during the rest of the academic year.

This program leads to New York State certification in supervision and administration for those who have been teaching pre-school, elementary school, or secondary school for at least three years. Those with provisional certification in art education can apply for permanent certification in art education. Graduates of this program hold positions as public and private school principals, regional art supervisors and administrators, teachers, and professional artists and designers.

### **The Dual-City New York-London Program**

First implemented in summer 2013, the Dual City Summer Program with Central Saint Martins offers non-degree, non-credit courses to adult students, regardless of their experience. The short, intensive format of these courses allows students to immerse themselves in the creative life of New York and London, explore the latest trends, and collaborate with fellow art and design students while building a network of contacts from around the world. Our partner institution for these courses, Central Saint Martins College of Arts and Design, is internationally renowned for the rich talent of its students, staff, and graduates. Central Saint Martins has an outstanding reputation for educating short course, foundation, undergraduate, postgraduate, and research students. Students of all disciplines at Central Saint Martins are challenged to experiment, innovate, take risks, ask questions, and discover in a supportive learning environment as they develop their creative practice.

Dual City summer courses are taught by members of the Parsons faculty in New York and by Central Saint Martins faculty in London, many of whom also have their own professional art or design practices. Guest lecturers and critics offer presentations about current professional practices and trends. Dual City Summer Program students may live in New School residence halls on the Greenwich Village campus.

### **PRE-COLLEGE ACADEMY**

Parsons Pre-College Academy courses promote design thinking, creativity, and collaboration. Designed for students in grades 3 through 12, Pre-College Academy classes meet Saturday mornings during the school year and for two weeks during the summer. Classes are organized by grade level for elementary school, middle school, and high school groups. Academy courses include animation, fashion, graphic design, interior design, drawing, painting, cartooning, photography, and portfolio development. Most faculty who teach within the Academy program are part-time faculty who teach within other programs at Parsons. Undergraduate students from the BFA program at Parsons work as teaching assistants or "mentors" in the Academy program and are managed by the director of the Parsons Scholars Program.



Parsons offers a certificate program for students in grades 9 through 12 who plan to apply to art and design colleges. The certificate curriculum is designed to help students create a body of work that reflects the strength of their ideas, skills, and understanding of art and design. Certificate students can choose courses in a variety of art disciplines or focus on a specific area of study.

The Parsons Scholars Program is a multi-year, need-based scholarship program for motivated New York City public school students interested in art and design study. Accepted students participate from 10th grade through 12th grade. Parsons Scholars have the opportunity to explore a wide variety of studio subjects in the Pre-College Academy and Summer Intensive Studies programs, where they acquire skills and knowledge that will help them gain admission to and succeed in colleges of art and design. In addition to taking classes, students participate in workshops and field trips to gain exposure to art and design fields. Students earn college credit and a Pre-College Certificate from Parsons upon successful completion of the Parsons Scholars program.

The program director hires advocates who are responsible for working closely with a cohort of 12 scholars over the course of the three-year program. There are two advocates assigned to work with each grade level for a total of 24 students within each age group. On Saturday afternoons following Academy classes, the scholars participate in SAT prep, college visits, studio visits and other college readiness programming. The director of the Parsons Scholars Program works closely with the executive dean and the Development Office to actively pursue funding opportunities through foundation and private donors to support the program.

### **ESL + Design**

For over ten years Parsons offered the Summer Orientation Program for International Students (SOPIS). In 2010 this evolved into the ESL + Design Program, which is now jointly offered through Parsons SPACE and The New School for Public Engagement's School of Language Learning and Teaching. This pre-enrollment program is for international students who plan to attend an art or design college in the United States but need to improve their scores on the Test of English as a Foreign Language (TOEFL) or who wish to refresh their English language skills and adjust to university life in the United States before beginning art and design studies. ESL + Design courses are offered during the fall, spring and summer terms. On average about 20 students enroll in the program each semester.

The ESL + Design program of study is a structured set of intensive English language (ESL) courses plus a design studio, short supplemental workshops, and an orientation to life in the United States. The director of English language studies hires the faculty who teach the writing component of the course and the director of pre-college programs hires the faculty who teach the studio component of the course.

Students who successfully complete the ESL + Design program can obtain a certificate of completion confirming they have attained a specified level of proficiency in English speaking, reading, and writing and foundational skills in art and design. The program also includes short practical workshops in topics such as preparing your application to Parsons, vocabulary of fashion and design, and how to succeed at Parsons. ESL + Design students are eligible to live in university housing and have access to many other

services and academic resources of the university.

## CONTINUING EDUCATION

Since 1975, Parsons has offered art and design classes to adult learners, serving the professional artist and designer as well as the general public's interest in topics of art and design practice and theory. Our continuing education students are a rich mix of individuals who are interested in exploring art and design for a variety of reasons; working professionals who need to update their skills to remain current in the marketplace, undergraduate students from The New School and Parsons taking studio or lecture courses not currently available in their school's curriculum, and the largest population – young and older adult undergraduate degree holders who are considering changing or augmenting their careers with additional expertise. The diversity of students creates a dynamic classroom environment.

We find that those who are coming to continuing education for a career redirection struggle with the question of degree vs. non-degree while also realizing that the time and cost to pursue a degree may be prohibitive. These students typically enroll in our certificate programs because we offer a well-planned program of study that can be completed over a two-year (or less) period of time, equipping them with enough skills, information and practice to launch a new career. For the degree-determined student, the certificate programs in Parsons Continuing Education can also be a gateway for the AAS programs offered in Parsons undergraduate divisions in Interior Design, Fashion Design and Fashion Business and Marketing.

Continuing Education classes are offered in the following areas of study: Digital Design, Fashion Design, Fashion Business, Fine Arts, Graphic Design, and Interior Design & Architecture Studies. Courses are developed and/or revised under academic consultation of the SPACE Academic Curriculum Committee (consisting of a representative from each school within Parsons) with final approval through the curriculum committees, depending on the course/s being considered. Fundamental changes to existing courses, credit bearing courses and those that will become part of a required program of study must have a final review through the UCC. Non-credit courses or ones that are being revised from an existing area of study will be reviewed by the ACC and go to the PCC for final review. To the extent possible, Continuing Education at Parsons works to follow the models set by Parsons undergraduate and graduate educational review systems. This includes an open policy for faculty to propose courses and an ongoing effort to revitalize what we do based on industry and internal/institutional needs.

Continuing Education classes meet on the Greenwich Village campus and are also offered online to students all over the world via Canvas™. Continuing education classes typically meet at times in the evening and on weekends that are ideal for working professionals and individuals who have other commitments during regular business hours. Scheduling Continuing Education classes during evenings and weekends is beneficial to the larger Parsons community, as these are times that studios are

generally not in use by the degree programs. Classroom equipment items including dressforms, sewing machines, model stands, classroom computers and projectors typically are shared with the degree programs.

Continuing Education students are eligible for varying degrees of academic and support services based on the type of course(s) they are registered for, its duration and if they are registered in a certificate program. Some of these services include the ability to obtain a student photo ID card, library borrowing privileges and use of academic technology and computing centers.

### **Assessment of strengths, areas for improvement and future planning**

- The registration system that SPACE currently relies on for enrollment management is inadequate for the needs of our population. The Registrar's Office plans to upgrade to FlexReg in Summer 2014 to fix many administrative registration issues. Academic advising is provided through the SPACE office, with both the Senior Project Associate for Enrollment and Advising and the Director of Adult Programs. Coordination for students who seek to transfer from CE to an undergraduate, graduate or AAS program within Parsons rely on the availability of advising from the various programs' offices and advising staff. It would be helpful in the future, if those efforts could be organized and inter-related, helping students navigate across programs in the university, depending on their particular needs.
- Parsons SPACE needs to engage in social networking practices to reach and attract new registrants. More attention needs to be devoted to developing a blog or other location to showcase student work online.
- Services for Continuing Education students should be explored to better support the learning needs of this population. Some services include Career services, academic technology and library borrowing privileges.
- A dedicated system could be developed in collaboration with the Provost's Office and The Office of Global and Distributed Learning for working with visiting student groups who want to participate in short experiences on campus.
- Hiring and transporting faculty and staff from New York to run the summer program in Paris has proven to be a challenge. The New York SPACE office is down a key member during the busiest month of the year due to this practice.
- Representatives from Parsons SPACE need to increase opportunities to communicate the types of programming offered to members of the New School community. Many colleagues are unaware to the types of courses and programs run through SPACE.
- Guidelines are to be established between SPACE and the degree programs in regard to how credits completed within the CE program can be applied to the undergraduate and associates degrees.
- Parsons Continuing Education programs in Fashion, Graphic Design, Digital Design and Fine Arts have become more expensive than those of other institutions, including SVA, Pratt and FIT.
- Parsons SPACE does not have a dedicated manager of Part-time Faculty whereas the other schools within Parsons have a dedicated manager to assist with part-time faculty affairs. To ensure that there is part-time faculty oversight, SPACE works directly with the Director of Part-Time Faculty.

## SECTION I Purposes and Operations

### O. OPERATIONAL STANDARDS FOR BRANCH CAMPUSES AND EXTERNAL PROGRAMS

For Parsons' branch campus and external programs, members of local leadership, faculty and administration are responsible for maintaining regular communication and adherence to standards. For The New School's branch campus, Parsons Paris, which re-launched programming in Fall 2013, a separate narrative outlines how standards and protocol are established and maintained.

As Parsons is increasingly establishing a global presence and building relationships in international locales, a new Associate Dean position was created in 2013 for Global Initiatives. Sitting in the Parsons Dean's Office, the Associate Dean for Global Initiatives is responsible for communicating and coordinating the international agenda within Parsons, working closely with school deans, the Director of Global Advising, full-time faculty, and administration. The Associate Dean is also a key liaison with the university's Associate Provost and Vice President for Distributed and Global Education on the coordination of our global initiatives in our branch campus in Paris, and our partnerships in Mumbai, Shanghai, and future projects.

Parsons also works closely with Altos de Chavon, an art and design school in the Dominican Republic, and in collaboration with the Altos de Chavon Cultural Center Foundation, annually awards scholarships to several incoming students who transfer into Parsons in their junior year. In addition to these yearly scholarships, the Ruth Vanderpool scholarship is given out by Parsons on a bi-annual basis, going to a highly distinguished student from Altos de Chavon with financial need. A Parsons-dedicated admissions staff member travels to Altos de Chavon on a yearly basis to interview students for scholarships.

In Mumbai, India, Parsons has entered a relationship with the Indian School of Design and Innovation (ISDI). ISDI is a completely independent entity, offering four-year bachelor diplomas and one-year graduate certificates. The institution's role in ISDI is to provide curricula and curricular oversight, quality assurance, and certificates of participation to qualified ISDI students. Parsons mandates that the coursework offered at ISDI meet learning outcomes and academic standards as they are applied in New York.

Diplomas offered as of July 2013 are in Communication Design, Fashion Design, Interior Design, and Product Design. Post-graduate certificate programs in Creative Entrepreneurship and Fashion Business Management have also been offered since September 2013. Curriculum development was done primarily in 2012-13, which culminated in a weeklong consultative visit to ISDI by a team of Parsons faculty and curriculum developers in June 2013.

ISDI students do not earn a New School degree, and The New School has no direct involvement in the planning or management of the facility. The New School's contractual agreement with ISDI is presently undergoing review by the Substantive Change Committee of the Middle States Commission on Higher Education.

Parsons has a list of exchange partners, including Konstfack in Stockholm and Bezalel Academy of Art and Design in Jerusalem.<sup>53</sup>

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<sup>53</sup> See MDP I.O.1. for a full list of university exchange agreements.

## Section II Instructional Programs Portfolio

### A. CERTAIN CURRICULUM CATEGORIES

#### **Item UP: All Professional Baccalaureate Degrees in Art and Design: Common Body of Knowledge and Skills**

Undergraduate studies at Parsons build from foundational skills to a high level of disciplinary competence, supported by fully integrated technological tools and concepts; challenging and enhancing study in the sciences and humanities; articulative tools of critical thinking, expository writing; and engagement with diverse individuals and groups. Throughout the curriculum, the social and environmental responsibilities of design are actively explored and incorporated. In the new undergraduate curriculum, all students entering their first year at Parsons have a shared first year experience. Students are introduced to multiple understandings of central topics, themes, skills and tools that lay important groundwork for the rest of the curriculum. Required art and design history, theory classes and integrative seminars and studios ensure that students acquire essential research, writing and critical reasoning skills, and that these are integrated with the development of conceptual foundations for creative inquiry.

#### **STUDIO**

The common first-year experience introduces skills, from the technical to the conceptual, that extend into the courses of study in the Parsons majors. Project-based learning in the first year incorporates skills, methods and concepts that are meaningfully built upon in the studios that follow in their sophomore, junior and senior coursework. The curriculum also offers the opportunity for students to pursue disciplinary methods and discourses within first year electives and in many cases in their required studio courses.

The first year prioritizes the context in which our students work, primarily through the Integrative Studio and Seminar 1 and 2. This year-long sequence of joined courses, delivered through a liberal arts seminar and a studio, brings together processes of writing, making, and research that will become critical tools for their disciplinary or interdisciplinary pursuits and aims to decrease the perception of distance between these important aspects of their work as artists and designers.

The project-based work in the first year introduces 2D and drawing skills through both traditional drawing and digital imaging methods to explore the conceptual, aesthetic and formal qualities that inform how ideas and impressions are expressed on a two-dimensional plane. Students explore visual organization, representational and abstract forms and engagement through observational drawing, photography, digital image creation, and the integration of a variety of media.

3D skills are acquired in Parsons' modeling facilities and hybrid studio/shop classrooms. Students explore concepts such as texture, color, durability, life cycle and ecological impacts through a wide variety of projects that privilege the close relationship of making to thinking. Other areas of inquiry range from space formation, environmental psychology, object exploration, and beyond, so that students may discover how materials and their uses shape meaning.

Students consider the cultural, perceptual and mechanical constructions of time, through the introduction to tools and methods that artists and designers use to shape the experience of temporality. Mapping, video, performance, book-making, and animation are some of the strategies used to create work and students are encouraged to think beyond a traditional 4D context to explore the ways that time impacts the construction and function of objects, environments and experiences.

These skills are further enhanced in subsequent years in major studios, as students develop a critical, research-based, and conceptually driven approach to design thinking, creative problem solving and iterative making. Major advancements and shifts in the field are reflected in updates to course offerings, assignments, and pedagogical and instructional practices. While courses respond to the changing, diverse interests of our student population, as well as changing industry and culture, they also continually draw from still-relevant traditions and legacies of practice. Discussions and review are structured to help students understand their work in historical, social and cultural contexts.

In keeping with the larger mission and objectives of the institution, all programs prioritize social engagement, with Parsons curricula lending particular emphasis to the development of ecological literacy and systems thinking. These attributes are deeply embedded in program objectives and project outcomes. Students gain a foundation in building these competencies via a new course, Sustainable Systems. Required for all first-year Parsons students, this course focuses on the systems associated with energy, water, material and climate, and how these systems impact the practice of art and design. Students learn about issues surrounding societal energy sources, such as the pollution associated with their production and use, risks of climate change, and the challenges associated with infrastructural dependence on dwindling supplies. This knowledge is augmented and applied in ongoing studio work and research.

A prevalent culture of critique and review supports the importance of perceptual and conceptual responses to studio work. Critique takes on various forms: peer to peer, faculty to student, and via outside critics, so that students learn how to articulate constructive criticism, respond to feedback, and adopt a reflective stance toward work of their own as well as others. There is a strong institutional practice of cumulative end-of-semester reviews, with participation from academic colleagues and industry contacts. Each review provides the student with an assessment of their education up to that point, representing a point of retrospective reflection as well as a basis for future development and progress. Moreover, classes typically have reviews that are attended by faculty earlier in the semester in order to enforce and establish iterative cycles of presentation, feedback and re-presentation. All undergraduate programs are represented in the Parsons Festival, a year-end showcase of work from all programs and particularly that of graduating students.

### **ART AND DESIGN HISTORY, THEORY AND CRITICISM**

Intersecting with every undergraduate program at Parsons, the School of Art and Design History and Theory (ADHT) provides a sequence of required courses that engage students in historical and theoretical explorations that inform their disciplinary practices and enable them to contextualize those

practices from multiple perspectives and within a broader historical trajectory. The ADHT curriculum equips students with the visual and verbal vocabulary required to become self-critical practitioners and thinkers. The courses also develop competencies in reading, writing and speaking about design and art practices, histories, theories and contexts in ways that generate innovation, creativity and reflective thinking.

ADHT has built expertise in addressing art and the various platforms of design in an integrative and interdisciplinary manner, bridging art and design knowledge with that of the humanities and the social sciences. Course offerings fulfill art and design history, theory and criticism requirements, general studies and critical studio requirements. In particular, the ADHT coursework fulfills standards for general studies as outlined by NASAD, providing students with specific competency expectations.

Throughout their programs, students are required to take a sequence of ADHT classes. In addition to the aforementioned Integrative Seminars, students take Objects as History in their first year. This course provides an introduction to the history of art, design, and material culture and the interpretive methods used in analyzing these objects; the course serves to enhance student understanding of history and its significance, providing students with comprehensive knowledge of the genealogy of form and how objects garner meaning within different cultural contexts.

Students take two courses, one covering the history of an art or design discipline and the other methodology, the subjects depending on the student's major. The following suite of history courses provides more advanced study in a specific discipline and/or period: History of Modern and Postmodern Art; History of Design; History of Photography; History of Architecture; History of Fashion. The courses examine relations between art, design and visual culture, and focus on developing students' abilities to conduct visual and critical analyses in light of broader historical and geographical contexts. Students further their understanding of various methodologies related to art history, design studies, fashion studies, spatial studies, and visual studies with one of two course options. Introduction to Design Studies examines discourses generated by scholars and practitioners since the 1980s about the production, consumption, and interpretation of design. Introduction to Visual Culture presents the key terms, debates, and concepts that have underpinned critical thinking about the relationship between art and visual practices since the advent of photography. Two new courses, Introduction to Fashion Studies and Introduction to Architectural Theory, will be offered in the 2014-15 academic year. The courses offer a framework for elective courses from ADHT and engage directly with students' studio practices. Elective classes, which reflect the fields of knowledge of ADHT, are organized according to five pathways: art and design history; visual cultural studies; design studies; fashion studies; art and design criticism and writing.

ADHT's courses also provide art and design students with the necessary academic and intellectual skills in critical reading, writing, and research, ensuring that students graduate with these requisite skills to navigate the complex, information-oriented society they will enter as new professionals pursuing practice-based careers, or the scholarly background required for graduate-level study. Students also draw from the rich resources of The New School's other division, Eugene Lang College, for elective liberal arts studies.



## TECHNOLOGY

Parsons' approach to technology is to foster a culture of self-learning, so that students are capable of teaching themselves new tools; choosing appropriate tools for given work, both known and unlearned; and responding and adapting to evolving and future technologies.

In their first year, Parsons students are introduced to a variety of both analog and digital technologies in 2D, 3D, and 4D production, and image making. A high priority in achieving this is maintaining currency and responding to changes and advancements in the field. Students are taught how to use equipment while adhering to the highest standards of safety and efficiency, starting from their first year. Students further refine their technological skills while also acquiring those specific to their disciplines. The use of technology and equipment is embedded in the larger context of studio learning, so that students are acquiring these capabilities while learning how to best apply them and the outcomes of their use.

## SYNTHESIS

Synthesis is an important objective throughout a Parsons undergraduate education. From their first year at Parsons, students learn to integrate the skills learned in studio, liberal arts, and supportive art and design courses in a holistic fashion; synthesis is achieved through key curricular requirements and objectives across the undergraduate programs, and specific courses draw out and explicate synthesis as a skill and essential tool. This is steadily reinforced and developed, culminating in the senior year. Coursework in the final-year thesis or capstone experience is more independently driven and diverse, as students explore individual modes of inquiry for their projects. Capstone projects are broad in scope and comprehensive in process, requiring students to synthesize their acquired abilities in research, critical thinking and writing, collaboration, historical knowledge and analysis, as well as presentation and professional practice.

In the new first-year curriculum, the co-required Integrative Seminars and Studios represent a significant shift in Parsons' undergraduate curricular delivery, as they closely integrate skills of reading, analysis, critical interpretation, research, and writing and the ideation and technical skill that characterize design process. Integrative Studio/Seminar course pairings are each bound by thematic links. In Integrative Studios, students explore a range of visual, analytical, and making skills while working on collaborative, cross-disciplinary projects, developing a foundation for research, prototyping and the creative process. Integrative Seminars explores different modes of writing, with particular focus on scholarly research and writing. The studio and seminar intersect at various points in the semester, the two classes sharing ideas, concepts and assignments through bridging topics. In Integrative Studio 2, students explore different kinds of discovery and documentation, developing research skills through fieldwork, experimentation, failure, and creative problem solving. The Integrative course pairs integrate reading, writing and making, foregrounding synthesis as an academic goal from the first year, and reflecting contemporary practice of artists and designers in every discipline.

Also in the new undergraduate curricula, we have developed a 'Pre-Capstone' course that more clearly articulates synthesis as a crucial outcome of a student's education. In their junior year or first term of senior year, students will be required to take this course, offered through the School of Art and Design

History and Theory. The Pre-Capstone experience is to be represented in a range of courses, each designed to prepare students for their capstone experience. These will stress the reciprocal relationships between independent work and class time, and practice and theory. This is to be an upper-level methodology, research and writing class that continues to refine the skills and thought processes students have acquired as they progress through Parsons: presentation skills, writing skills, self and peer reflection and assessment skills, executive skills, research skills and systems thinking.

## Section II Instructional Programs Portfolio

### A. CERTAIN CURRICULUM CATEGORIES

#### Item GR: Graduate Programs

The collective mission of Parsons' graduate programs is to prepare graduates to navigate a fluid and networked global art and design landscape. Parsons prepares MA, M.Arch, MFA, and MS graduates to practice, teach, research, transform and excel across a range of art and design disciplines and to deploy the knowledge gained to solve the complex challenges facing society today. Parsons' graduate programs emphasize deep disciplinary knowledge, advanced studio practice, research and scholarship, but also foster cross-disciplinary agility, collaboration and innovation at their core.

#### **Developing disciplinary depth and breadth of engagement in the graduate programs**

Parsons' graduate programs are designed to develop discipline-specific depth through rigorous curricular offerings tailored to the practice-based and theoretical foundation of each course of study. Each program also seeks to achieve breadth of engagement within the discipline and across disciplinary boundaries through a variety of offerings and available opportunities for students. Extracurricular experiences are embedded in curricular frameworks, so that students are simultaneously engaging in coursework, studio and collaborative practice, public lectures and symposia, and projects with external partners, thus encouraging a greater cross-pollination of ideas and experiences. The more traditional modes of learning are contextualized in a dynamic space that extends beyond the boundaries of classroom and studio. Recently launched programs like the MFA in Fashion Design and Society, and MS degrees in Design and Urban Ecologies and Strategic Design and Management aptly represent this kind of multi-faceted learning and engagement.

Graduate program learning outcomes and coursework reflect a confluence of practical, industry-focused knowledge in an environment that encourages exploration, reflection, experimentation, and boundary-crossing education. Programs across the graduate space stipulate outcomes of professional competence or preparedness alongside those of academic learning, technological and design competencies and ability in research and scholarship. Students' learning experiences are far ranging and include studios, collaborative projects, fieldwork, independent study opportunities, and professional development. Elective coursework is an important part of each program; this flexible space is prioritized so that students are able to draw upon the university's rich cross-disciplinary resources, such as The New Schools for Social Research (NSSR) and Public Engagement (NSPE), while also pursuing their academic and professional interests across Parsons' elective space as well.

The pending launch of Master of Professional Studies (MPS) programs at Parsons will introduce a new degree type as well as expand the curricular and extracurricular opportunities in our graduate space. Although the MPS degrees are markedly distinct in structure and purpose, these and our existing degrees will benefit from some shared coursework, collaborative and networking opportunities, and a reconfiguration of our graduate programs as a whole.

### **Development of teaching and other professional skills for graduate students**

At Parsons and The New School, Teaching Assistants (TAs) and Teaching Fellows (TFs) are considered apprentice teachers and, as such, play an important role in an educational environment that supports the university's historic mission to develop lifelong learners. To support this role, the university provides its advanced graduate students with opportunities to obtain education, training, mentoring, and experience in college and graduate-level teaching. Serving as a teaching assistant in undergraduate or graduate courses is considered an important early step in the apprenticeship process to become future teachers. An appointment as a teaching fellow represents the natural progression in this training program. An invitation to become a returning teacher is a sign of confidence in one's ability and future potential. All of these steps and stages are integral to developing future teachers and providing quality instruction to undergraduates.

The expansion of Parsons' suite of graduate programs has provided more opportunities for exchange between undergraduate and graduate students across the school. Graduate students have been able to expand their applied learning and development toward academic teaching by serving as teaching and research assistants in related undergraduate spaces.

Parsons TAs in studio courses participate in a two-hour training prior to the start of the academic year, covering FERPA and Supporting Students in Crisis. Additionally, several of the Parsons programs provide pedagogical training to their students as part of the program.

TAs and TFs who lead their own classes are expected to attend the day-long Introduction to Teaching workshop each August, which covers FERPA, Supporting Students in Crisis, various resources, and a workshop by a faculty member on the first day of class. Students are expected to enroll in the Topics in Pedagogy seminar the first time they teach. This consists of 7 workshops on a variety of topics -- grading and assessment, introduction to pedagogy, designing a course, etc. The first half hour of each class is reserved for a discussion of classroom issues any TA/TF would like to discuss. The seminar is offered each term.

Teaching Assistants assist in course delivery and serve as apprentices under the supervision of the instructor(s) for a course. They are selected through an application process coordinated by the Provost's Office in close consultation with the lead faculty for each course.

Teaching Fellows serve as the instructors of record, with independent responsibility for a course. They work under the supervision of a department or program chair in the division or school in which they teach. They are also considered apprentice teachers and, as such, must participate in the University Pedagogy Seminar and New Faculty Orientation before or during the semester in which they teach. Teaching Fellows are selected through the University Teaching Fellowship Program application process, coordinated by the Office of the Provost. Teaching Fellows teach courses in the discipline of their own graduate major, in related disciplines in which an interdisciplinary approach to teaching is encouraged or warranted, and in courses designed to develop general research skills and other proficiencies, such as mathematics and statistical methods and foreign languages.

## Section II Instructional Programs Portfolio

**B. SPECIFIC CURRICULA****Associate of Applied Science Degrees**

Associate of Applied Science, Fashion Design - Renewal of Final Approval for Listing

**Statement of purpose**

The AAS in Fashion Design equips students with the skills-based methods and ability to develop conceptual approaches and business strategies necessary to succeed in the fashion industries. Students learn the process, skills and language of fashion design from concept through production, progressing from basic drawing, draping, patternmaking, sewing and tailoring to haute couture and specialty techniques. They emerge from the program with a mature portfolio that showcases not only exquisite workmanship but also a signature vision.

**Curricular table in the NASAD format**

Program Title: Associate of Applied Science, Fashion Design  
 Number of years to complete program: 2 (1 for fast-track)  
 Program submitted for: Renewal of Final Approval  
 Current semester's enrollment: 273  
 Program director: Luciana Scrutchen

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
30 credits	5 credits	6 credits	24 credits	65 credits
50%	8.33%	10%	40%	108.33%

**STUDIO AND RELATED AREAS**

PAFS 1422	Process and Skills: Fashion Design	2 credits
PAFS 1000	Fashion Drawing 1	2 credits
PAFS 1050	Fashion Technical Drawing	2 credits
PAFS 1090	Construction 1: Sewing	2 credits
PAFS 1020	Construction 1: Patternmaking	2 credits
PAFS 1080	Construction 1: Draping	2 credits
PAFS 1010	Construction 2	4 credits
PAFS 1011	Construction 3	2 credits
PAFM 1190	Fashion Industry: Profile	2 credits
PAFS 1425	Fashion Industry: Design	2 credits
PAFS 1428	Fashion Digital	2 credits
PAFM 1000	Fashion Textile Survey	2 credits
PAFS 1140	Fashion Techniques	2 credits
PAFS 1130	Fashion Portfolio	2 credits

Total credits in studio and related areas: 30 credits

**ART and DESIGN HISTORY AND THEORY**

PAGS 1021	Color Theory	2 credits
varies	Fashion History: students choose from Couture, Survey, Fusion or Connection	3 credits
Total credits in Art/Design history and theory		5 credits

**GENERAL STUDIES**

PLEN 1020	Critical Reading and Writing 1	3 credits
PLEN 1021	Critical Reading and Writing 2	3 credits
Total credits in General Studies		6 credits

**ELECTIVES**

varies	Studio Elective or internship	2 credits
varies	Studio Elective	7 credits
varies	Liberal Arts electives	15 credits
Total elective credits		24 credits

**Compliance with NASAD standards**

The AAS Fashion Design curriculum combines conceptual approaches, skill-based methods, and fashion business strategies. Students consider how fashion positions itself globally and influences identity, culture, and social issues; within this broader context, they are supported and guided through the development of an individual aesthetic. These dual focal points enable students to form an individual design aesthetic as they enter the field for the first time, or advance their career in fashion design.

The program's constituency is quite varied in their academic and professional backgrounds, from students that already have fashion design credentials to students with no design background. The global reach of the fashion design profession is reflected in the program, in which over half of the students enrolled on-campus are international.

The AAS in Fashion Design has a prescribed set of learning outcomes. By the successful completion of this program, a student will demonstrate an appropriate level of competence in the following domains:

- Formulate individual responses to design principles and creative standards common to all design fields, and evaluate pragmatic and creative issues.
- Demonstrate an ability to produce original designs from concept, to product with clarity as to 2D to 3D choices.
- Assess the interconnectivity between fabric/material weight/texture and product representation, and evidence an ability to select and edit appropriately.
- Assess the structure of the global fashion industry through its sourcing and manufacturing processes with a developed social awareness and consciousness as to impact of those choices.
- Develop independent approaches to visual presentation and visual literacy utilizing appropriate processes and/or information technologies.

- Comprehend the fashion industry and its systems and structures, and evidence an ability to suitably apply specific knowledge.

Particular program outcomes lend explicit emphasis to Ecological Literacy:

- Demonstrate an awareness of social and environmental concerns related to textile and apparel manufacturing
- Understand the varying properties regarding sustainable raw materials and their varying usage.
- Develop innovative responses to product and production with an awareness and or emphasis on performance and sustainability.
- Determine one's carbon footprint and devise innovative strategies in regard to responsibly managing the effect and impact.

Technical drawings, illustrations, and weekly self-assessments are reviewed periodically by faculty. More and more final projects are presented digitally for peer and instructor critiques; these presentations are composed of such elements as mood boards, fabric palettes, customer analysis and profiles, illustrations, garment "flats", written narrative, and other elements associated with the project. In some courses, students are required to maintain a self-reflective journal that is incorporated into the assessment.

For their capstone experience in the last semester, students develop a final collection of 4-5 "looks" two-dimensionally alongside research, sketch development, fabrication, and other supportive materials. One full "look" from the collection is then selected and fabricated in the studio through the development of muslin prototype, pattern(s), and final fabrication. Each student also completes a portfolio that contains approximately eight collections of the student's choice. The focus of the portfolio reflects the student's professional interest and intended direction, which could include womenswear, menswear, couture fashion, or accessory design, among others.

At the end of the semester, a panel comprised of approximately ten industry professionals and program alumni review the final collections and fabricated garments to select candidates for the Parsons Festival. The 2D and 3D work is shown anonymously, jurors are given ballots to enter comments and scores, and a portion of the work is put forth for the static presentation on mannequins.

Students gain exposure to the professional practice through an array of opportunities. The program produces the "Rethinking Fashion" panel discussion, which helps to connect all students and faculty in the School of Fashion through discourse on contemporary issues across the fashion industry. Faculty invite leaders in the field as classroom guest lecturers, an alumni panel of five professionals is produced twice a year so that students may be best prepared for industry expectations, and students engage in field research through class trips. Students may also choose to elect internships for academic credit, thereby increasing their abilities to connect theoretical discussions with real industry practices; the experiences also allow students for form invaluable professional contacts. Through classroom activities, internships, and program initiatives, students are prepared to enter the fashion industry in such capacities as fashion designers, creative directors, trend forecasters, and fashion stylists, among others.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>54</sup> Beside the AAS Fashion Design director, the program also has 5 full-time faculty and 47 adjunct faculty. Curriculum coordinators are drawn from both the full- and part-time faculty populations. The program director oversees and co-develops the curriculum with the coordinators, who hold regular meetings with all program faculty to review syllabi, solicit suggestions for curricular modifications or revisions, and review overall effectiveness.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

The program faculty are active in industry and bring currency to the academic experience, and full-time faculty in particular are very active in bringing new knowledge into the program. However, there is a low full-time faculty-to-student ratio; this places constraints on resourcing service needs for the program, such as course coordination and curriculum development.

The program has mature, focused, dedicated students, most of whom are at the post-baccalaureate level and are changing careers. The alumni are supportive due to their own positive experiences in the program, and are willing to provide mentoring and leverage their professional networks. Because the primary AAS student population is post-baccalaureate, many desire or need a short timeframe in which to complete the degree. The constituency is also diverse in their academic and professional backgrounds; they range from those that already have fashion design credentials to students with no design background. Many students familiar with only a theory-based course study have a period of acclimation when immersed in studio-based coursework. This dynamic has been a delicate one in curriculum development and in-class practices, as we must instill strong foundational skills in all students while ensuring that the more advanced students are stimulated and challenged.

### **Plans for addressing weaknesses and improving results**

We are currently discussing the direction of the program, especially in relation to anticipated Master of Professional Studies (MPS) programs in the School of Fashion. These developments may involve re-designing the AAS curriculum to offer specializations or pathways, starting with the AAS foundation core courses to further in-depth intensive experiences, which would then work toward expanded opportunities for exploration. In this process, we anticipate addressing the aforementioned challenges of providing curriculum to such a varied constituency. The launch of MPS degrees also raises possibilities of developing a more supportive faculty/service structure around these and the AAS degrees in Fashion Design and Fashion Marketing; resources could be reconfigured to serve these degrees in tandem.

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<sup>54</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*



## Associate of Applied Science, Fashion Marketing - Renewal of Final Approval

**Statement of purpose**

The AAS in Fashion Marketing prepares students for a career in the international fashion marketplace though focused studies in marketing, merchandising and retail knowledge, while also instilling foundational knowledge in textiles, color theory, and fashion history. Graduates are prepared to enter the fashion industry in such positions as merchandising analysts, marketing coordinators, production managers, fashion editors, public relations executives, product developers, event planners, retailers, and in a broad range of professional areas.

**Curricular table in the NASAD format - on campus / online**

Program Title: Associate of Applied Science, Fashion Marketing  
 Number of years to complete program: 2 (1 for fast-track)  
 Program submitted for: Renewal of Final Approval  
 Current semester's enrollment: 284  
 Program director: James Mendolia

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
29 credits	5 credits	6 credits	25 credits	65 credits
48.33%	8.33%	10%	41.67%	108.33%

**STUDIO AND RELATED AREAS**

PAFM 1190	Fashion Industry: Profile	2 credits
PAFM 1051	Marketing 1: Fashion Marketing	2 credits
PAFM 1061	Marketing 2: Branding	2 credits
PAFM 1161	Marketing 3: Marketing Management	2 credits
PAFM 1020	Import and Export	2 credits
PAFM 1070	Merchandising Workshop	2 credits
PAFS 1425	Fashion Industry: Design	2 credits
PAFS 1428	Fashion Digital	2 credits
PAFM 1000	Fashion Textile Survey	2 credits
PAFM 1040	Merchandising Math	2 credits
PAFM 1080	Merchandising	2 credits
PAFM 1090	Retailing	2 credits
PAFM 1109	Social Commerce	2 credits
PAFM 1194	Production Methods	2 credits
	Internship	1 credit

Total credits in studio and related areas: 29 credits

**ART and DESIGN HISTORY AND THEORY**

PAFS 1431	Fashion History: Couture	3 credits
PAGS 1021	Color Theory	2 credits

Total credits in Art/Design history 5 credits

**GENERAL STUDIES**

PLEN 1020	Critical Reading and Writing I	3 credits
PLEN 1021	Critical Reading and Writing II	3 credits
Total credits in General Studies		6 credits

**ELECTIVES**

varies	Studio electives	10 credits
varies	Liberal Arts electives	15 credits
Total credits in electives		25 credits

**Compliance with NASAD standards**

The AAS Fashion Marketing curriculum addresses the industry's ever-evolving practices, trends, and demands by examining traditional marketing strategies, new technologies, and innovative ideas emerging from the field. Theories and skills in product development, promotion, consumer behavior, manufacturing, merchandising, price structuring, and retailing enable students to discover their professional interests in the fashion industry.

Electives in socially and environmentally responsible manufacturing and global practice, and courses shared with the AAS Fashion Design program, prepare students to think creatively and conscientiously about present-day concerns of the fashion world. Internships further develop and nurture these skills, while allowing students to gain professional experience and preparation for entering the global industry.

The AAS in Fashion Marketing has a prescribed set of learning outcomes. By the successful completion of this program, a student will have the ability to:

- Demonstrate an in-depth knowledge of the design, merchandising, marketing and production processes;
- Generate effective presentation skills by using technology to create strong visual communication and problem-solving competence;
- Analyze data related to the psychological and sociological characteristics that impact the changing buying habits of the consumer;
- Implement innovative business strategies that support a fashion company's mission statement
- Investigate and utilize new technology related the fashion industry;
- Evaluate global sources appropriate to, apparel and textiles from a social, political, economic, and cultural perspective;
- Demonstrate an understanding of the current global ethical challenges related to apparel and textile manufacturing;
- Evaluate and analyze the wide-range of sustainable solutions needed to generate change within the fashion industry;
- Analyze, understand and evaluate business challenges in an asynchronous online forum.

The students' academic capstone experience occurs within the course Merchandising Workshop. The goal of the course is to provide students the opportunity to work together in an environment that simulates the daily activities of a merchandiser and designer within a fashion company. The course synthesizes together all the skills learned in the students' coursework. During the fifteen weeks, activities mirror those in the professional practice through a "time-in-action" seasonal calendar adopted by the fashion industry. The project requires students to select a niche market from which they expand upon by performing research into customer demographics and psychographics. This data is then synthesized to create a fashion brand through color development, fabric sourcing, print development, garment design, and merchandising strategies. The experience provides students with an understanding of the interrelationship of design and merchandising; the chance to further strengthen their merchandising skills; and a hands-on opportunity to use the latest fashion trend resources, implement a merchandising strategy for a proposed apparel collection, and understand the merchandiser's role within the fashion industry. Select final presentations from the course have showcased during the annual end-of-year fashion show in the Parsons Festival.

Following the capstone experience, students are able to identify research materials and industry resources available to merchandisers; display their technical, creative and analytical skills; assess consumer behaviors and attitudes that impact fashion buying decisions; demonstrate a knowledge of the apparel development and merchandising process; evaluate a wide range of merchandising strategies; and exhibit confidence during future academic and professional presentations.

The program engages its students in modes of professional practice in a diverse multitude of ways, all of which are designed to prepare graduates to enter the global industry successfully. The program's unique adjacency to the AAS Fashion Design Program enables marketing and fashion design students to collaborate on competitions and projects with external partners; these include such global brands as Louis Vuitton, Under Armour, Braccalini, and CARE. Within these collaborations, students form teams to design concepts and produce strategies involved in bringing designs to the global stage. These industry partnerships enable students to put academic theory to real-world practice by working with specific brands and within assigned designated prompts.

The program also features a lecture series for faculty and students, titled Rethinking Fashion. Run every semester, this series is designed to challenge students to examine broader issues pertaining to the fashion industry, and often complements their coursework and global issues. For example, a past panel discussion examined the emergence and importance of eco-fashion in today's market while an upcoming event planned for Spring 2014 will consist of industry leaders in menswear. By inviting innovative and unique companies that offer new perspectives on the fashion industry, the Parsons community is able to maintain its currency and academic focus.

Along with these formalized programs and events, faculty frequently engage industry and internationally renowned guest speakers in the classroom, if not in person then virtually through formats like Skype. These opportunities engage experts in the field with the program's students, no matter where their geographic location, across all levels of students and courses.

## Online program

In 2000, the AAS degree program in Fashion Marketing began offering courses online from the required curriculum. Online offerings were initially implemented to accommodate those students taking a full course load while participating in internships or working part-time. Having seen this to be a vital option with student demand, we have continued to offer the online curriculum. Each student is required to have an account in the university-wide Canvas™ system, by which they can access coursework, class announcements, postings, and discussions. The system requires secure login and password protection for each account; a student must be properly registered in a course in order to access class information.<sup>55</sup> Additionally, ongoing interaction with the course instructor in asynchronous as well as synchronous activities and supported through audio and visual media allows the instructor to form a comprehensive impression of the identity of each student. Online privacy is protected through the institutionally and organizationally sanctioned mechanisms built into the Canvas™ system. This system contains explicit functions for group and shared interaction while it also allows for unambiguous privileged interactions between individual students and their course instructor.<sup>56</sup> Online students in the program have opportunities for self-developed internships with guidance from the AAS program and the Office of Career Services.

## Evaluating and utilizing program results

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>57</sup> Beside the AAS Fashion Marketing director, the program also has two full-time faculty and 52 adjunct faculty. The majority of the program's 52 adjunct faculty are active in the industry, and this fosters a porous relationship between theory and practice. Faculty are able to infuse their classrooms with current events, real-world practice, and professional expertise in tandem with theory-centered discussions. Faculty's areas of expertise include merchandising, production, marketing, economics, and retail.

## Assessment of strengths, areas for improvement, challenges and opportunities

The adjunct faculty are passionate and dedicated; as active practitioners, they are highly capable of educating students in the most up-to-date theories, methodologies, and practices utilized in the field of fashion marketing. However, as their numbers are limited, faculty are primarily deployed for course instruction and the program director coordinates all courses and curriculum, as well as administrative tasks associated with the program. As a result, program support and curricular delivery are not optimized. One example of this is that, with limited support, syllabi are not standardized and reviewed with greater diligence. Increased faculty numbers and service would help to support such programmatic needs.

The students are driven and are able to learn at a very high level, owing to their previously attained academic degrees. A more formalized budget dedicated specifically to the program would be beneficial.

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<sup>55</sup> In compliance with NASAD standards [NASAD Handbook 2013-14 III.H.4b (2)].

<sup>56</sup> In compliance with NASAD standards [NASAD Handbook 2013-14 III.H.4b (3)].

<sup>57</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

**Plans for addressing weaknesses and improving results**

With greater faculty support, the program syllabi should be standardized across all courses in format and content, while still adhering to a degree of instructional agency.

By developing cross-disciplinary curriculum content (most likely electives) in collaboration with the BFAs in Fashion Design and Integrated Design, as well as the BBA in Design and Management, we can share and streamline our resources, thereby tapping into the adjacent needs and interests across programs while enabling diversity in choice. This would well serve the enthusiasm and proactive learning of the AAS Fashion Marketing student population by broadening the scope of their academic experience.

Associate of Applied Science, **Graphic Design** - Renewal of Final Approval**Statement of purpose**

The AAS in Graphic Design prepares students to enter or advance within the profession, regardless of their background or experience in the field of graphic design. The program is rigorous and intensive; within a few semesters, students learn the most up-to-date tools and trends of the trade, but while receiving a solid foundation in the traditional practices and concepts of graphic design.

**Curricular table in the NASAD format** - on campus/online

Program Title: Associate of Applied Science, Graphic Design  
 Number of years to complete program: 2 (1 for fast-track)  
 Program submitted for: Renewal of Final Approval  
 Current semester's enrollment: 139  
 Program director: Julia Gorton

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
26 credits	5 credits	6 credits	28 credits	65 credits
43.33%	8.33%	10%	46.67%	108.33%

**STUDIO AND RELATED AREAS**

PAGD 1040	Graphic Design 1	4 credits
PAGD 1041	Graphic Design 2	4 credits
PAGD 1042	Graphic Design 3	4 credits
PAGD 1060	Typography	2 credits
PAGS 1001	Drawing	2 credits
PAGD 1070	Process and Skills	2 credits
PAGD 1140	Digital Layout	2 credits
PAGD 1091	Interactive/Web Design 1	2 credits
PAGD 1030	Portfolio and Process	2 credits
varies	Printmaking elective	2 credits

Total credits in studio and related areas 26 credits

**ART and DESIGN HISTORY AND THEORY**

PAGD 1010	History of Graphic Design	3 credits
PAGS 1021	Color Theory	2 credits

Total credits in Art/Design history 5 credits

**GENERAL STUDIES**

PLEN 1020	Critical Reading and Writing I	3 credits
PLEN 1021	Critical Reading and Writing II	3 credits

Total credits in General Studies	6 credits
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### **ELECTIVES**

Varies	Graphic/Digital Design electives	5 credits
Varies	Program electives	8 credits
Varies	Liberal Arts electives	15 credits
Total elective credits		28 credits

### **Compliance with NASAD standards**

In the AAS GD curriculum, required studios cover the basics of graphic design process, method and aesthetics, one history class which teaches history through making, and design electives which allows students to explore areas in more depth (such as experimental type) or breadth through the exploration of other disciplines, such as painting, photography and marketing. Students are evaluated through the strength of project-based work through presentation and critique, strength of research and level of class participation.

Studio classes cover a broad range of aesthetics and methods; coursework includes research, collaborative processes, working with external partners, prototyping and fabrication. Courses seek to investigate the range of possibilities inherent in graphic forms such as books, book jackets, posters, package design, editorial design, brand identity, site specific applications such as signage, web work and information architecture. Research and creative problem solving are addressed in most classes as part of the nature of design thinking, where research leads to creative inquiry, problem solving and project based response. Writing skills are approached through the required course History of Graphic Design. Visual literacy and personal style are addressed in all classes. Projects can vary from conceptual work to engagement on specific projects with external partners. All courses encourage development of personal style in the service of the goals of the project, to work with clients to present particular ideas to a specific audience using appropriate range of form. As design is by nature interdisciplinary, students are required to “make” in a variety of forms. Appropriate form is in service of concept, which can include photography, type etc. Most graphic design work occurs in teams, where different people apply different skills and strengths in the service of a particular project.

In the first semester, students can take between 12 and 19 credits, depending on how many transfer credits were previously earned, and how quickly they choose to move through the course work. The first semester generally covers basics like type, composition and digital layout, using a project-based, iterative approach. In Process and Skills, students focus on the physical aspects and outcomes of making through fabrication and working with materials. Students are simultaneously introduced to common design practices like research, conceptualization, production and presentation. The course introduces students to various design disciplines – including graphic design, photography, bookbinding and 3D design, and design history - through research and assignment objectives. In Typography 1, students learn about formal, conceptual and functional aspects of type, from basic selection and design using type, to the fine-tuning of typographic layouts. Graphic Design 1 introduces students to the fundamentals of research, concept, composition, and the organization of information within a given space. In Digital Layout, students

are provided with a thorough overview of digital tools, Adobe Photoshop, Illustrator and InDesign with an understanding of industry standards. The course Color Theory is a total immersion in the understanding and usage of color. Students analyze the cultural, social and psychological implications of color in everyday life. In the second semester, students delve more deeply into fields of type, graphic design and interaction, in the courses Advanced Typography and Graphic Design 2. Students contextualize their design skills in Interactive Web Design and Drawing, the latter course offering experiential skills from a variety of culturally salient vantage points, such as popular culture, fashion, narrative and architecture. Students also choose a printmaking elective, typically opting for photolithography or screen-printing.

The program does not include a specific capstone experience. By the end of this degree program, students should have a portfolio that facilitates entry or advancement in the graphic design professions. Professional practice is addressed in the final semester in the Portfolio and Process class, where students learn how to approach life after school by building and refining their portfolios to a professional level, writing their resume, and build a personal website. Additionally, there is a solid network of loyal alumni who provide internships and job opportunities to our current and graduating students.

### **Online program**

The AAS in Graphic Design also has an online option, giving students the opportunity to earn their degree from anywhere. With the same curriculum as the AAS Graphic Design program on campus, the online program provides an equally intensive, rigorous course of study. Each student is required to have an account in the university-wide Canvas™ system, by which they can access coursework, class announcements, postings, and discussions. The system requires secure login and password protection for each account; a student must be properly registered in a course in order to access class information. Additionally, ongoing interaction with the course instructor in asynchronous as well as synchronous activities and supported through audio and visual media allows the instructor to form a comprehensive impression of the identity of each student. Online privacy is protected through the institutionally and organizationally sanctioned mechanisms present in the Canvas™ system. This system contains explicit functions for group and shared interaction, while also allowing for one-on-one interactions between individual students and their course instructor.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>58</sup> The AAS Graphic Design students' overall level of competencies upon graduation is demonstrated by the high percentage of students who find employment in the field shortly after completing their studies.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

Students enter the AAS Graphic Design program with a very high level of education, most of them having obtained previous college degrees. Experience, maturity and self-sufficiency are common characteristics

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<sup>58</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*



in the student body, resulting in a highly self-driven and hard-working cohort year to year. Students are able to succeed in the fast-paced, intensive curriculum.

An excellent faculty of currently practicing and successful professionals offer a broad educational experience for the students. Faculty are very dedicated and passionate about their classes and students. Individual faculty often engage in internal and external opportunities that enhance course delivery and the program overall. There is a need to update the curriculum with input from industry partners. There is also the interest in standardizing the practices of building external connections and drawing upon extracurricular opportunities.

In recent years, the operations and communications have been enhanced across AMT - there is increased support from the administrative staff, more open and frequent communication, and a renewed sense of community. This is evidenced in smoother day-to-day operations and curricular improvements (such as the development of school-wide electives). Through this we are able to plan for the future needs and goals of the program in the budget process.

## Associate of Applied Science, Interior Design - Renewal of Final Approval

**Statement of purpose**

The AAS in Interior Design is a first professional degree for adults and career changers with no previous experience in design. A rigorous program for those who want practical training, students are well prepared to enter the profession upon graduation. As designers and critical thinkers, the AAS Interior Design student learns the theory and practice of interior design through conceptual explorations of space, materials, color, program, and lighting in the context of residential, workplace, civic and hospitality design. This pragmatic curriculum endeavors to nurture intellectual inquiry into the power of design to improve people's lives by seeking solutions to global imperatives such as sustainability and economic inequity. Internships provide AAS students with the opportunity to apply classroom experience in industry contexts.

**Curricular table in the NASAD format**

Program Title:	Associate of Applied Science, Interior Design
Number of years to complete program:	2 (1 for fast-track)
Program submitted for:	Renewal of Final Approval
Current semester's enrollment:	112
Program director:	Johanne Woodcock

Studio or related areas	Art/design history + theory	General Studies	Electives	Total number of units
26 credits	7 credits	6 credits	26 credits	65 credits
43.33%	11.67%	10%	43.33%	108.33%

**STUDIO / RELATED AREAS**

PAID 1020	ID Studio 1	4 credits
PAID 1021	ID Studio 2	6 credits
PAID 1022	ID Studio 3	4 credits
PAID 1028	Environmental Design	2 credits
PAGS 1001	Drawing	2 credits
PAID 1030	Drawing Interiors I: 2D	4 credits
PAID 1211	Drawing Interiors I: 3D	2 credits
PAID 1070	Construction Documents	2 credits

Total credits in studio and related areas: 26 credits

**ART and DESIGN HISTORY AND THEORY**

PAID 1040	Interior Design History 1	3 credits
PAID 1050	Principles of Interior Design	2 credits
PAGS 1021	Color Theory	2 credits

Total credits in Art/Design history 7 credits

**GENERAL STUDIES**

PLEN 1020	Critical Reading and Writing I	3 credits
PLEN 1021	Critical Reading and Writing II	3 credits
Total credits in General Studies		6 credits

**ELECTIVES**

varies	Liberal Arts electives	15 credits
varies	Open electives	9 credits
varies	Interior Design elective	2 credits
Total elective credits		26 credits

**Compliance with NASAD standards**

The AAS Interior Design curriculum is structured around three core studios. Interior Design Studio 1 is an introduction to the fundamentals of interior design. Through research and iterative design exercises, students achieve an understanding of spatial systems, space planning, and their application in the production of interior space. Through hands-on exercises, readings, and lectures, students develop an original approach to working with spatial relationships, lighting, color, and furnishings, and produce proposals with strong conceptual meaning. This studio is intended to be experimental, and students should pursue their explorations through an iterative creative process to represent design intent. Interior Design Studio 2 examines the impact of design and the role of the designer in the development of a civic environment. The studio prioritizes digital tools with additional class time focused in this area. Students complete a thorough analysis of the program, precedent analysis and research, spatial organization, material, social, environmental and cultural impacts of public buildings and emerging technologies to inform their design approach. Students discuss codes, relevant to the specific program and site conditions, and means of achieving accessibility. Interior Design Studio 3 builds on the previous studios and demands the clear articulation and rigorous investigation of a design strategy or concept throughout the design process. The studio is focused in the area of hospitality design; students learn the process of designing a facility with a variety of program requirements: i.e. hotel guest room, lobby and an adjacent lounge. Critical inquiry and imagination are encouraged. Students are evaluated on their ability to communicate verbally and visually their design proposal. The studios also prioritize research methods and creative problem solving skills relevant to interior design.

The program balances classes designed to give the student a foundation in drawing, color theory, two and three dimensional design and to develop the skills necessary to prepare the students for their chosen design career in Interior Design. Through required coursework, students learn freehand sketching, technical drawing and drafting both by hand and using various specific computer programs for interiors (such as AutoCAD, Adobe Creative Suite, Sketch-up, Rhino), a knowledge of graphic standards, basic (analog) model building for design studies, 3D computer modeling. In addition, additional representation elective courses are offered that cover color rendering by hand, and final portfolio work.

Construction Documents is a course organized around weekly lectures on the information required to complete contract documents. Lectures cover an overview of basic building systems and introduce

students to issues of health safety and welfare and codes. Students complete a set of documents for a small office. Distinct course offerings in Interior Design Histories & Theories, each focused on a different time period, origin, and or specialization, contextualize the skills learned in core courses, and also strengthen students' abilities in verbal and visual presentation.

Environmental Design addresses the principles, processes and practice of environmental design, at the interior design scale. The course examines the links between environmental and formal design, and the effect of that developing connection on the future of design theory and practice. It does this through lectures, case studies, studio work, and site visits. Students learn about global issues of cultural, social, and environmental sustainability, and apply this knowledge in their studio projects, in an ongoing critical examination of the evolving boundaries, role and substance of the discipline.

Elective space enables students to pursue interior design subjects in greater detail than what is covered in the core studios. These electives provide technical information and related construction methodologies necessary for practice. Students can elect to take the course 'Interior Design Professional Practice' as an elective, which broadens and deepens students' understanding of the profession, as well as their place in it.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>59</sup> Student work is exhibited in an end-of-year exhibition and in an annual publication of the AAS ID program titled *Work*. This exhibition of successful student projects is an indicator of program output and its results. As an assessment of coursework, instruction, as well as with an eye toward evaluating overall program standards, the AAS ID director and members of the SCE full-time faculty observe classes and the work produced in the end-of-year exhibitions.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

As the majority of AAS students enter with previous undergraduate and graduate degrees, with typical incoming students transferring 21 to 31 previous credits toward this 65-credit degree, we must prepare students for the profession with very few credits. Nevertheless, and primarily as a result of the students' hard work and dedication, students achieve a high level of expertise and skill in a short timeframe by delving into a dense, intensive curriculum. Because the curriculum is written specifically to meet the strengths and goals of a career-changing constituency, the outcomes, as measured by the success of our graduates, have been very successful. The program's faculty and administration are flexible, which enables them to integrate professional needs and current design theory into the curricula, so that it remains both relevant and responsive.

The program could achieve greater success if the opportunity for students to work in a studio setting could be provided. This could be achieved with a dedicated workspace; without this, students have less opportunity to exchange ideas and support with their peers outside of class time.

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<sup>59</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

The program would also benefit from further developing external partnerships and professional networks; however, increased resources and support would be required.

**Plans for addressing weaknesses and improving results**

The Parsons 'Making Center' will alleviate the aforementioned issues with program facilities. Although this will not provide a dedicated workspace, a common studio that permits students, across disciplines and majors, to work side by side, will be of benefit and perhaps potential opportunities for the program. This would also enable AAS Interior Design students to explore other materials and equipment that are not typically utilized in their program.

We are in the process of seeking licensure-qualifying status from the National Council for Interior Design Qualification; if granted, this will provide students with a well-recognized means of professional advancement.

Section II Instructional Programs Portfolio

**B. SPECIFIC CURRICULA**

**Baccalaureate Degrees**

Bachelor of Fine Arts, Architectural Design - Renewal of Final Approval for Listing

**Statement of purpose**

The Bachelor of Fine Arts in Architectural Design prepares students for careers in architecture, landscape architecture, exhibition design, interior design, and related fields. Students explore environmental, cultural, and theoretical concerns using methods ranging from full-scale constructions to digital animation. The work of this program is socially engaged, collaboratively made, and globally oriented.

Many of our graduates continue in their design education, obtaining advanced professional (Master of Architecture) degrees. We have an established track record of providing our students with the foundation to continue onto some of the best graduate design programs in the country.

**Curricular table in the NASAD format**

Program Title: Bachelor of Fine Arts, Architectural Design  
 Number of years to complete the program: 4  
 Program submitted for: Renewal of Final Approval for Listing  
 Current semester's enrollment: 69  
 Program director: Alexis Kraft

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

MAJOR ART/DESIGN STUDIES

PUAD 2010	Design Studio 1	6 credits
PUAD 2011	Design Studio 2	6 credits
PUAD 3010	Design Studio 3	3 credits
PUAD 3011	Design Studio 4	6 credits
PUAD 4010	Design Studio 5	6 credits
PUAD 4011	Design Studio 6: Capstone	6 credits
PUAD 2020	Representation and Analysis	3 credits
PUAD 2030	Materiality and Assembly	3 credits
PUAD 3040	Architecture and Energy	3 credits

total credits in major Art/Design studies 42 credits

**SUPPORTIVE ART/DESIGN STUDIES**

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits

total credits in supportive Art/Design studies 15 credits

Total credits in Studio and related areas 57 credits

**ART and DESIGN HISTORY AND THEORY**

PLHT 1000	Objects as History	3 credits
PLDS 2330/1	History of Architecture	3 credits
PLDS 2xxx	Introduction to Architectural Theory	3 credits
PLxx 4xxx	Pre-capstone	3 credits

Total credits in Art/Design history 12 credits

**GENERAL STUDIES**

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits

Total credits in General Studies 15 credits

**ELECTIVES**

varies	Studio electives	24 credits
varies	Liberal Arts electives	12 credits

Total elective credits 36 credits

**Assessment of compliance with NASAD standards**

The curriculum guides students through an examination of the environmental, structural, and cultural factors that influence design and the issues central to professional practice. Students use acquired skills and knowledge to design complex environments and study the dynamic body in space, tectonics, structure, energy, and urban contexts. Students delve into hands-on projects to explore the importance of 'thinking through making'. Lectures and exhibitions by prominent architects bring new viewpoints into the classroom. Successful completion of the program confers eligibility for students to apply for advanced standing in Parsons' Master of Architecture program.

In Design Studio 1, interior and formal qualities of space are explored through the integration of program, materials, tectonics and light. With a focus on issues of materiality, program and site, Design Studio 2 investigates connections between interior and exterior through a site-specific project. Required courses

like Representation and Analysis and Materiality and Assembly provide supportive skills and knowledge to inform this work. In Design Studio 3, students examine and develop housing prototypes through case study analysis, environmental testing, spatial analysis, and research and analysis of modes of inhabitation. Sustainable design strategies are prioritized and incorporated into project work.

Design Studio 4 provides opportunity for students to apply the abilities acquired in previous coursework, to projects that approach an urban scale. Each studio section offers an opportunity to develop strategies of design that define the space between buildings and their environment, developing a dialogue of effect in space. The increased emphasis on independent investigation is carried forth into Design Studio 5 in the senior year, during which students must develop design responses that engage a vocabulary of space and urban engagement that becomes at once idiosyncratic and universal. Technique, skills, and the critical thought needed to drive forward independent interests and engage with complex systems are synthesized in Design Studio 6. Students propose and complete a design brief and project, with the experience culminating in a public year-end show.

To achieve the desired outcomes of the program, as well as guidelines set forth by the National Architectural Accrediting Board (NAAB), the School of Art and Design History and Theory (ADHT) has, in consultation with the School of Constructed Environments (SCE), developed history and methodology courses oriented specifically to the discipline.

Students have opportunities for cross-disciplinary exploration and liberal arts in electives at Parsons and other divisions of The New School. They also have learning experiences outside of the prescribed curriculum. Class visits to studios such as SOM, Diller Scofidio + Renfro, and Lo-TEK, research centers like Material ConneXion and the Center for Architecture, and tours of significant architectural sites conducted by their designers gives students access and exposure to the industry.

Upon completion of the program, students are expected to:

- Competently incorporate ecological literacy and considerations of sustainability in developing design solutions;
- Display a strong knowledge of the wider social and economic contexts in which architecture is designed and constructed;
- Demonstrate knowledge and application of representational skills, including hand drawing, digital drawing, three-dimensional models and full scale material mock-ups;
- Demonstrate the ability to employ language of form, tectonics and structure to provide critical responses to spatial problems across scales;
- Evidence fluency in the material methodologies and tectonic systems that inform architectural practice.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>60</sup> The BFA in

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<sup>60</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*



Architectural Design is evaluated on a regular basis, by both formalized and informal, ad hoc means. While senior leadership is primarily responsible for curriculum evaluation (and determine what modifications are needed), this is done with extensive faculty input from across SCE. Faculty evaluations are used to assess teaching approaches and performance, but also curricular content and structure.

### **Assessment of strengths, areas for improvement and challenges**

A collaborative dynamic between the programs in SCE have resulted in productive collaboration, streamlining of courses, and resource sharing. The linkages between the BFAs in Architectural and Interior Design have yielded positive results and synergies, but efforts are being made to distinguish between the different professional standards of both programs while maintaining overall academic quality. New studio models are being planned where architectural design and interior design studios can be scheduled on different days to maximize space and foster the integrity of both programs.

### **Plans for making improvements, anticipated opportunities**

At present, the BFAs in Architectural Design and Interior Design have a sole director overseeing both programs. A change in leadership structure is in process, and we anticipate that a dedicated director for this program will have the bandwidth to drive forward certain initiatives, such as increased engagement with professional organizations, as well as more opportunities for students to participate in scholarship programs, internship fairs, portfolio “speed dates”, and other events that put them in contact with external members of the industry.

We are also pursuing the possibility of a concentration in architectural practice that provides a structured course of study for developing disciplinary, and potential opportunities to qualify for advanced standing in Parsons’ Master of Architecture degree program.

In order to ameliorate space issues, we plan to provide special project rooms, in which students are no longer desk-dependent. The new Making Center will also add to students’ access to resources of space, facilities and equipment.

## Bachelor of Arts, Art and Design History and Theory - Renewal of Plan Approval

**Statement of purpose**

The Bachelor of Arts in Art and Design History and Theory (BA ADHT) is a flexible humanities degree that combines disciplinary depth with interdisciplinary breadth. Students can pursue concentrated courses of study in Art and Design History, Design Studies, Fashion Studies, Visual Studies, Museum and Curatorial Studies, or Spatial Design Studies. Students with both theory- and practice-based interests and aims can come together to explore conceptualizations of contemporary and historical design, fashion, space, art, and visuality. By acquiring an education at this intersection, graduates will be able to write eloquently, reason critically, and demonstrate a deep knowledge of the subject fields in which they choose to concentrate. They will be well prepared to enter the dynamic creative fields of scholarship, curation, writing, museum archiving, and more.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Arts, Art and Design History and Theory
Number of years to complete the program:	4
Program submitted for:	Renewal of Plan Approval
Current semester's enrollment:	N/A
Program director:	N/A

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
12 credits	12 credits	27 credits	69 credits	120 credits
10%	10%	22.5%	57.5%	100%

**STUDIO AND RELATED AREAS**

## STUDIO ART/DESIGN

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
total studio credits		6 credits

## SUPPORTIVE ART/DESIGN

Pxxx xxxx	Capstone Thesis	6 credits
total supportive art/design credits		6 credits
Total credits in studio and related areas:		12 credits

**ART and DESIGN HISTORY AND THEORY**

PLHT 1000	Objects as History	3 credits
PLVS 2025	History of [concentration-specific]	3 credits

PLVS 2500/1	Introduction to [concentration-specific]	3 credits
PLAH 2500	Methods of Art History	3 credits
Total credits in Art/Design history		12 credits

**GENERAL STUDIES**

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
varies	Language 1-4	12 credits
ULEC xxxx	University lectures	3 credits
ULEC xxxx	University lectures	3 credits
Total credits in General Studies		27 credits

**ELECTIVES**

varies	Supportive electives	21 credits
varies	Studio electives	12 credits
varies	General Studies electives	36 credits
Total credits in electives		69 credits

**Assessment of compliance with NASAD standards**

In the BA ADHT curriculum, students move from an overview of world history narrated through material culture in Objects as History and other foundational coursework, to a carefully curated set of methods classes—for example, Introduction to Design Studies, Introduction to Visual Culture, and Methods in Art History; advanced history courses, such as History of Fashion, History of Design, and History of Modern and Postmodern Art; and a series of electives in different areas that scaffold through the course of study. In addition, students can take studio courses to buoy their art and design learning, and humanities and social science courses from amongst the wider university offerings. The concentration offerings -- in Art and Design History, Design Studies, Fashion Studies, Visual Studies, Museum and Curatorial Studies, and Spatial Design Studies -- guarantee students' fluency in core fields, yet sees their in-depth learning enhanced by relevant, interdisciplinary history, theory, and practice. BA ADHT majors develop a capstone thesis as the culmination of their unique academic experience.

In their senior year, BA ADHT majors will write a capstone thesis as the culmination of their academic experience. This capstone will provide students with an opportunity to demonstrate mastery over the discourse, methods, and content of their discipline; synthesize knowledge acquired throughout their undergraduate training; integrate core critical abilities within their field of knowledge, including critical thinking, creative abilities, as well as analytical and communication skills; probe deeply into relevant cultural, artistic, historical and/or political issues; and produce an independent piece of scholarship that provides the experience of rich and significant intellectual challenges based on intensive study of a specific topic.

**Evaluating and utilizing program results**

The BA ADHT will evaluate program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>61</sup> This program will utilize these established procedures along with course evaluations, which will be reviewed each semester by program and school leadership. Additionally, informal student and faculty feedback will be sought on an ongoing basis.

**Assessment/plans for strengths, areas for improvement, challenges and opportunities**

There is ongoing consideration of the implementation of this degree, especially as the curriculum draws upon many disciplines and areas across the university. Key factors in this consideration are to be the viability of running this degree in Parsons Paris, as well as the optimal means of utilizing cross-divisional offerings and resources.

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<sup>61</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

## Bachelor of Fine Arts, Communication Design - Renewal of Final Approval for Listing

**Statement of purpose**

The Bachelor of Fine Arts in Communication Design prepares students for a rapidly shifting field in which both conceptual thinking and technical expertise are equally vital to success. Students prepare for careers as designers and art directors by focusing first on intensive study of typography and interaction. They go on to explore related approaches, methods, and media through courses, internships, and sponsored projects in a range of disciplines –including publication design, web and mobile design, branding, advertising, type design, information design, motion graphics, and environmental design – rather than focusing them in any specific area.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Communication Design
Number of years to complete the program:	4
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment:	296
Program director:	Juliette Cezzar
Associate Director:	Pascal Glissmann

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
51 credits	12 credits	15 credits	42 credits	120 credits
42.5%	10%	12.5%	35%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUCD 2025	Core Studio Typography	4 credits
PUCD 2026	Core Lab Typography	2 credits
PUCD 2000	Core Studio Interaction	4 credits
PUCD 2100	Core Lab Interaction	2 credits
PUCD 2035	Creative Computing	3 credits
PUCD 3095	Independent Studio	6 credits
PSAM 3050	Collaboration Studio	3 credits
PUCD 4205	Thesis 1	6 credits
PUCD 4210	Thesis 2	6 credits
total credits in major Art/Design studies		36 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits

PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		51 credits

**ART and DESIGN HISTORY AND THEORY**

PLHT 1000	Objects as History	3 credits
PLDS 2190/1	History of Design	3 credits
PLVS 2500/1	Introduction to Design Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

**GENERAL STUDIES**

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

**ELECTIVES**

varies	Time-based elective	3 credits
varies	Studio electives	24 credits
varies	Liberal Arts electives	15 credits
Total elective credits		42 credits

**Assessment of compliance with NASAD standards**

The curriculum enables intensive engagement in both class-based work and industry. A sequence of core studios provides a foundation of design literacy in both print and interactive media. Students have required courses in typography and interaction in their sophomore year, alongside grounding in relevant historical contexts. The skills, theory and technique acquired in this year prepare students to explore a variety of design methods, methodologies and media, including publication design, web and mobile design, branding, advertising, type design, information design, motion graphics, and environmental design. The junior year addresses the student's ability to contextualize him/herself within a historical continuum and professional landscape; students incorporate their typography and interaction skills in these larger contexts. They also take a collaborative studio, which specifically target collaboration with students from other disciplines, collaboration with external partners, or future-minded forays into new subject areas not permanently fixed in the electives.

Research and methodology are built into every core class, per the learning outcomes. Creative problem solving is directly addressed in the first semester of junior year, when students are asked to create a project within a specific domain, and reinforced throughout the senior year through the thesis experience. Reinforcing the importance of both methodology and creative problem solving, weekly or biweekly

critiques embed inquiry, self-reflective practice, and critical evaluation as vital elements in the design process.

A yearlong thesis experience requires students to identify and examine a problem, dilemma or situation to be addressed through design. This inquiry culminates in a project or projects that demonstrate a student's strengths in research, ideation, prototyping, iteration and presentation. The goal of the first semester is to research, develop and articulate the thesis problem and goals towards the deliverables of an initial prototype, including designed presentations of research and process from the entire semester. Thesis requires a finished project or proposal along with a written component to communicate the public presentation of the work. The customary process of regular critique that is enforced throughout the program figures largely in the process of creating and refining the capstone project/proposal.

The program learning outcomes are delivered through the successful completion of required courses and reinforced by elective options. BFA Communication Design graduates are individuals who demonstrate:

- Formal Proficiency - The ability to manipulate typography, imagery, visual form, and media with communicative intent and evaluate the implications of those aesthetic decisions
- Capacity to Ideate and Visualize Possibilities - The capability to imagine, connect, and integrate ideas from different domains and articulate those ideas in oral, written, and visual form in order to visualize the future
- Authorship and Agency - The ability to articulate a visual language in relation to larger social, cultural, and political contexts and dynamic systems through an enterprising and unique approach towards their work
- Critical Research Skills - The ability to proactively retrieve, analyze, and make informed choices based on visual, material, observational, and user research and information
- Ability to Prototype and Iterate - An understanding of how to evaluate, sort, edit, implement, and reflect on process and feedback from oneself and others
- Creative Use of Technology - A critical engagement with and the capability to use, adapt, and anticipate new tools, platforms, and methods
- Ability to Present and Document - An understanding of how to locate their work in larger contexts, empathize with others, and demonstrate effective argumentation and defense for their work through active social engagement and collaboration with other practitioners
- Social Responsibility - An understanding of the importance of integrity and respect towards others and the community through cultural literacy and sensitivity to differences

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>62</sup> In addition, the BFA CD, along with the BFA and MFA programs in Design and Technology, underwent a comprehensive external review in 2012. The review team's evaluative comments and feedback prompted constructive

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<sup>62</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

changes for the program. The creation of a BFA CD/DT Associate Director position has helped to distribute the myriad responsibilities of leadership and oversight across two programs.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

In keeping with the institution's mission to be globally engaged, the BFA CD is internationally diverse and focused on global issues. The program is also distinctly inclined toward technology and innovation. While not binding itself to a 'digital' identity, it is future-oriented and forward-thinking, building on anticipated scenarios and seeking faculty who can teach toward these scenarios. Consistent and clear communication of the program's future-oriented nature can be difficult; students sometimes experience confusion when they do not encounter a print-based 20<sup>th</sup> century curriculum.

Given its scale and complexity of the degree and its population, program oversight is inconsistent and sporadic outside of the formal review cycle. More consistent, regularized assessment is required to enhance and strengthen the program's culture.

A faculty culture has been difficult to foster, as high turnover and a limited involvement in the program (i.e. teaching one or two courses) are common. It can be difficult for many to understand how their specific courses function within the larger curricular framework. The lack of faculty cohesion figures as a challenge in collaborative exchange and information dissemination regarding the program; the aforementioned faculty workshops (Section I.E. Faculty and Staff) are anticipated to address these issues to some extent.

### **Plans for making improvements, anticipated opportunities**

The program seeks to engage alumni, as well as to lead students toward productive internship opportunities. The faculty work actively across the industries, and program alumni have continued onto success in a wide range of professions; it would behoove the program to find ways of leveraging these connections for current students' benefit.

In the process of refining and articulating the curriculum revisions this year, we have started to communicate and foster greater awareness of the structure, practices and philosophy of the school and program. This should help to inform ongoing communications and encourage increased faculty and student engagement. With the movement of required courses from PU DT to PU CD-Core Interaction and Creative Computing, it will also be clearer to students and faculty that interaction is a key component to the curriculum, thus better reflecting professional practice.

We are also developing a more deliberate approach to assessment through collection of student work and faculty outreach and review, to ensure that learning outcomes are appropriately met.



## Bachelor of Fine Arts, Design and Technology - Renewal of Final Approval for Listing

**Statement of purpose**

The Bachelor of Fine Arts in Design and Technology prepares students for careers in time-based media, creative coding, game design, interaction, and experiential design. Through courses, collaborative projects, internships, and sponsored projects, the program immerses students in emerging design and art practices such as computational art, game design, physical computing, computer graphics, data visualization, and experimental interfaces.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Design and Technology
Number of years to complete the program:	4
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment:	79
Program director:	Juliette Cezzar
Associate director:	Pascal Glissmann

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
51 credits	12 credits	15 credits	42 credits	120 credits
42.5%	10%	12.5%	35%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUDT 2100	Core Studio: Objects	4 credits
PUDT 2101	Core Lab: Objects	2 credits
PUDT 2200	Core Studio: Environments	4 credits
PUDT 2201	Core Lab: Environments	2 credits
PUDT 3100	Core Studio: Systems	4 credits
PUDT 3101	Core Lab: Systems	2 credits
PSAM 3050	Collaboration Studio	3 credits
PUDT 2110	Code	3 credits
PUDT 4100	Thesis 1	6 credits
PUDT 4200	Thesis 2	6 credits
total credits in major Art/Design studies		36 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits

PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in Studio and related areas		51 credits

### ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLDS 2190/1	History of Design	3 credits
PLVS 2500/1	Introduction to Design Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

### ELECTIVES

varies	Time-based elective	3 credits
varies	Studio electives	24 credits
varies	Liberal Arts electives	15 credits
Total elective credits		42 credits

### Assessment of compliance with NASAD standards

Having been one of a few direct-entry undergraduate programs, the BFA in Design and Technology now shares the admission process and first-year experience with the other Parsons undergraduate degrees. The curriculum has been restructured to accommodate this difference, but the mission and objectives of the program have retained the same direction.

In the direct-entry curriculum, core courses in Image and Time in the first year were built upon with core courses in Interaction and Space the second year. Together they built up a skill set to be applied in more contextualized project work in the third year, first in studios that explored a subset of the field – interaction, motion graphics, narrative, new genres – and then in collaborative studios that involve real work with either external partners or other programs across the university. The final year is dedicated to a yearlong, independently driven thesis studio that focuses heavily on design process: research, ideation, prototyping, iteration, and presentation.

In the new curriculum, the objectives and goals retain the same spirit, but the sequence of courses leading up to them have necessarily changed, since this degree now shares the same first year as all programs across Parsons. The first year of the degree continues to include basic conceptual

understanding of form and design tools, as well as an introduction to time-based media. The core studios in the sophomore and first semester of junior years now build upon the first-year curriculum to deliver core concepts in the field – objects, environments, and systems – in two inflected pathways: creative coding and games. From here students will again engage in projects with external or university partners in the second semester of the junior year, and a yearlong thesis project that synthesizes research, ideation, prototyping, iteration, and presentation.

The program learning outcomes are delivered through the successful completion of required courses and reinforced by elective options. BFA Design and Technology graduates are individuals who demonstrate:

- Interaction Proficiency- the ability to utilize software, hardware, and interactive systems with intent and perceive the impact of those decisions on larger social, cultural, and political contexts, with an emphasis on design as process.
- Understanding of Data & Dynamic storytelling- the ability to scaffold complex data sets to a chain of meaningful events.
- Sketching and Prototyping - the ability to accurately plan and construct a set of iterative design pieces that guide the creative process. This design process includes digital (ex. code-based, time-based, and still media) and analogue (ex. paper, drawing, writing) tools, multi-disciplinary design patterns, and reflection on feedback from oneself and others.
- Capacity to Ideate and Visualize Possibilities - the capability to imagine, connect, and integrate ideas from different domains and articulate those ideas in oral, written, and visual form.
- Problem solving - the ability to address complex design challenges with system thinking techniques and computational tactics.
- Research Skills - the ability to retrieve, analyze, and make informed choices based on visual, material, observational, and user research. This includes user testing and data collection.
- Ability to Present and Document - an understanding of how to locate their work in larger contexts, empathize with others, and demonstrate effective argumentation and defense for their work.
- Tool Creation - demonstrate proficiency in the technological domain. Apply these skills to develop original software, write applications for new interactions, and produce innovative works in design, art, and/or game.
- Social Responsibility - an understanding of the importance of integrity and respect towards others through cultural literacy and sensitivity to differences with a goal of learning from and working with other people.

A discrete internship is no longer a requirement, but experiential learning has been more deeply and intentionally designed into the new curriculum. The yearlong thesis experience is a self-driven investigation into the research, prototyping and design of an identified problem, providing an opportunity for design innovation following an appropriate methodology, and building the project in different ways and on various trajectories. The goal of the first semester is to research, develop and articulate the thesis problem and goals towards the deliverables of an initial prototype, including designed presentations of research and process from the entire semester. The thesis requires a finished project or proposal along with a written component to communicate the public presentation of the work. The capstone represents the synthesis of skills and abilities that are developed and enhanced throughout the curriculum.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>63</sup> The BFA DT, along with the BFA in Communication Design and MFA in Design and Technology, underwent a comprehensive external review in 2012. The review team's evaluative comments and feedback prompted constructive changes for the program.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

The program has always been strong in providing highly individualized instruction to its students and highly successful in teaching students how to integrate technology into design and art practice. Exceptional students have been served well by the flexibility of the program, which has both allowed and encouraged coursework across other programs in AMT.

However, the program's goals and themes were set ten years ago, when using computers in "traditional" disciplines of art, graphic design, photography, and illustration was not commonplace. With interaction becoming a large part of the Communication Design curriculum, and motion/4D becoming a big part of the Illustration curriculum, the Design and Technology degree was increasingly more difficult to distinguish from adjacent programs. In addition, without a strong foundation in typography (for interaction) and/or drawing/character development (for animation), there were obvious deficiencies in the work of graduating students, and students were increasingly asked to programs to accomplish their objectives. Students also brought to our attention a lack of time in class to take on coding with any seriousness, saying that it was impossible to execute projects in the third and fourth year without a stronger foundation in coding in the sophomore year.

At the root of this was the expectation that the program would grow to at least the same size as MFA in Design and Technology, which graduates over 100 students a year, and so the BFA offered the same areas of specialization: Animation, Games, Interaction, Physical Computing, Motion Graphics, and Digital Filmmaking. Attracting only 30 or so students a year, it became impossible to fulfill a level of fluency in these areas, especially if this could only be accomplished through elective coursework without guaranteed availability.

### **Plans for making improvements, anticipated opportunities**

The Parsons-wide undergraduate review has provided an opportune juncture for comprehensive efforts to distinguish and differentiate the program. First, we have reduced the number of pathways of study from five to two, as mentioned above. Second, the core studio curricula have been revised so that the learning outcomes are fulfilled in required courses rather than electives. In-class time has been increased in the Code course. All required courses have been restricted to DT majors, so that intensive discipline-specific depth is achieved. Additionally, there has been greater distinction between the undergraduate and graduate space in shared courses, so that these two populations seek out and explore synergies in

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<sup>63</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

projects and extracurricular activities, but are able to focus on level-appropriate skills and concepts in coursework.

Lastly, starting in Fall 2014, the program will again have distinct leadership from the BFA in Communication Design, and increased full-time faculty teaching and participation, with three full-time faculty assigned in the program. Faculty in the MFA will also teach in the program, which will further enrich and focus the student experience in this program moving forward.

## Bachelor of Fine Arts, Fashion Design - Renewal of Final Approval for Listing

**Statement of purpose**

The BFA in Fashion Design engages undergraduate students in this discipline across societal, cultural, and historical contexts, while provoking and challenging existing theories and practices of fashion design. The curriculum responds to change in global fashion industry and reflects current design issues, including expanding design opportunities, new methods of fabrication and construction, the team-led workplace, sustainability, and the global marketplace. The program builds upon traditional methodologies of practice with an eye toward industry shifts and student interests.

Creative design research, innovation, and contextual understanding are essential graduate attributes and inform this degree's academic objectives. An integrated design model is underpinned by creative technical finesse, while offering students a variety of opportunities to specialize. The program aims to develop and guide future leaders in fashion and its related professional fields, and to graduate young designers and entrepreneurs with exceptional skills in the fashion industry.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Fashion Design
Number of years to complete the program:	4
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	796
Program director:	Fiona Dieffenbacher

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUFD 2220	Design Studio 1	3 credits
PUFD 2221	Design Studio 2	3 credits
PUFD 3220	Design Studio 3	3 credits
PUFD 3221	Design Studio 4	3 credits
PUFD 2230	Visual Communication 1	3 credits
PUFD 2231	Visual Communication 2	3 credits
PUFD 2240	Technical Studio 1	3 credits
PUFD 2241	Technical Studio 2	3 credits
PUFD 3230	Specialized Studio 1	3 credits
PUFD 3231	Specialized Studio 2	3 credits
PUFD 4220	Thesis 1	6 credits

PUFD 4221	Thesis 2	6 credits
total credits in major Art/Design studies		42 credits

#### SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits

total credits in supportive Art/Design studies 15 credits

Total credits in studio and related areas: 57 credits

#### ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLFS 2040	History of Fashion	3 credits
PLFS 2xxx	Introduction to Fashion Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits

Total credits in Art/Design history 12 credits

#### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits

Total credits in General Studies 15 credits

#### ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits

Total elective credits 36 credits

#### Assessment of compliance with NASAD standards

The program supports students' distinctive and individual approaches to design and learning. These include, but are not limited to: sketches/croquis; 3d development/draping; flat pattern; model-making; digital design; video/photography; collage; textile development; and sample-making /fabric manipulation. The curriculum embodies a holistic view of design that comprehensively covers all parts of the design process. Inclusive of diverse methodologies and perspectives in fashion design, the program enables students to achieve success not only by acquiring skill but also by defining success in a variety of ways

Upon program completion, students are expected to:

- Communicate a personal design philosophy; cultivate a personalized approach to research methods reflecting a wide range of methodologies;
- Refine design ideas/solutions in both 2D and 3D processes that include (but are not limited to) hand drawing, digital design, prototype development utilizing draping and pattern drafting techniques, and the execution and resolution of fabricated garments;
- Demonstrate the ability to confidently analyze and communicate fashion design concepts and processes
- Demonstrate the ability to self-select, reflect on individual choices and manage time effectively;
- Design and present a portfolio of work which supports a senior thesis, demonstrating an ability to confidently and competently visualize ideas in 2D;
- Contextualize an understanding of globalization's impact on the fashion industry, including an awareness of environmental sustainability and its social impact within the field of fashion design.

The curriculum instills these learning outcomes from the beginning; building upon the first year coursework, students are introduced to the methodologies of fashion design, materiality, research, garment construction, as well as development of a personal approach to design, in their second year. Previously acquired 2D and 3D skills are contextualized in fashion design processes. In the third year, students may specialize through informal pathways in which they explore broader and deeper modes of inquiry, and encouraged to develop increasingly interdisciplinary approaches to media and materials. Existing pathways include areas of ready-to-wear, menswear, knitwear, accessory design, and children's wear.

In the fourth year, students develop a thesis collection consisting of five to seven "looks" and a portfolio within a yearlong capstone experience (Studios 5 and 6). In the upcoming 120-credit model that will be adopted by the fourth year in fall 2016, this course framework will be replaced with Portfolio Strategies: Personal Design Research and Portfolio Strategies: Resolution. This curricular strategy is designed to enable students to adopt a more reflective capacity in conceptualizing and synthesizing their learning experience, rather than solely concentrating on developing a final look. In both iterations of the capstone experience, students are encouraged to explore their own artistic vision, establish their individual voice as a designer, and create their own visual aesthetic.

Students have diverse opportunities to engage with the professional practice throughout their studies. They engage in internships for academic credit, national and international competitions with esteemed brands and designers, professional lecture series representing a variety of areas in the fashion industry, professional jury panels to assess student work, internship and job fairs, and cross-school collaborative projects.

Coursework furthers the students' exposure to professional practice through participation in several industry-sponsored projects and competitions, such as The GAP Competition and the Allen Edmonds Shoe Competition, that allow students to engage in a design research for a specifically targeted brand



and market demographic. In addition to on-site opportunities, faculty utilize the urban environment and New York's Fashion District for fieldwork and other off-site learning opportunities.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, and standardized procedures for faculty evaluations and review, and evaluation of the development of student competencies.<sup>64</sup>

### **Assessment of strengths, areas for improvement**

- The BFA in Fashion Design is ranked as one of the top programs for fashion design worldwide, with a reputation for training fashion designers to become leaders in the field within the global industry;
- There is a high level of engagement with industry partners and external projects that supplement learning and foster real-world engagement and context;
- The location of New York City is a supreme resource in providing an urban and cultural context for fashion design;
- Faculty in this program and the School of Fashion possess high expertise and serve as leaders in the field, and are able to advance students' academic preparation and abilities to deliver forward-thinking design solutions;
- Specializations are cultivated within niche market categories, such as womenswear, menswear, children's wear, accessories, and knitwear.
- The increasing scale of the program continues to present a challenge in terms of the ability to deliver curricular innovation and dynamic course content;
- Scale is also often prohibitive in establishing the consistency of student experience across academic levels;
- The increased roster of external projects provides an overwhelming array of choices for students; this can negatively impact their academic progress and/or derail curricular goals with regard to course requirements;
- The program currently offers one singular final thesis outcome (a collection of clothing with portfolio) and this does not support the variety of career pathways that serve as multiple entry points into fashion design.

### **Future planning goals, opportunities, challenges**

- We are reviewing strategies to establish a more selective and rigorous admissions process in order to manage the size and scale of the program;
- We are considering how to scale the number of students who declare Fashion Design as a major.
  - There is consideration to add a sophomore portfolio review into the process to further manage numbers of accepted students into the major

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<sup>64</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

- We intend to develop and formalize a strategic approach to external projects by reviewing annual partnerships for relevance, and to incorporate them into our curriculum;
- We will potentially offer a roster of related projects under an umbrella-themed elective course (e.g., accessories) to support specific student interest in these particular opportunities;
- Course offerings are to be further diversified in order to support students' interests across a wider array of categories in fashion design. These would potentially include specialized studios earlier in the curriculum, entrepreneurial offerings, curatorial coursework, and fashion merchandising and styling. We plan to leverage the existing resources and expertise across the Parsons schools in developing new courses or expanding the list of offerings.

## Bachelor of Fine Arts, Fine Arts - Renewal of Final Approval for Listing

**Statement of purpose**

The BFA in Fine Arts exposes students to an array of studio practices, art ideas, and community and global relationships. Students acquire the ability to translate concepts into individual expressions employing drawing, color, form, space, structure, and composition and by developing a solid understanding of tools and media relating to painting, drawing, sculpture, video, performance, public art, social practice and installation. They embrace interdisciplinary approaches to thinking about visual culture and making art. The program cultivates the intellectual, conceptual, technical, critical, and managerial skills required to successfully launch careers as professional artists or in related fields.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Fine Arts
Number of years to complete the program:	4
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	85
Program director:	Anthony Aziz

Studio + related areas	Art/design history + theory	General studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
PUFA 2200	Core Studio 1	3 credits
PUFA 2210	Core Studio 2	3 credits
PUFA 3200	Core Studio 3	3 credits
PUFA 3210	Core Studio 4	3 credits
PUFA 4200	Core Studio 5	3 credits
PUFA 4210	Core Studio 6	3 credits
PUFA 2220/30/40	Core Lab 1: 2D/3D/ or 4D	6 credits
PUFA 3220/30/40	Core Lab 2: Topics: 2D/3D/ or 4D	6 credits
PUFA 3520/30/40	Advanced Projects: 2D/3D/ or 4D	3 credits
PUFA 4300	Senior Thesis Lab	3 credits
PUFA 4310	Senior Thesis Lab	3 credits
PUFA 4032	Thesis Writing	3 credits
total credits in major Art/Design studies		42 credits

**SUPPORTIVE ART/DESIGN STUDIES**

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		57 credits

**ART and DESIGN HISTORY AND THEORY**

PLHT 1000	Objects as History	3 credits
PLAH 2315/6	History of Modern and Postmodern Art	3 credits
PLVS 2500/10	Introduction to Visual Culture	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

**GENERAL STUDIES**

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

**ELECTIVES**

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits
Total elective credits		36 credits

**Assessment of compliance with NASAD standards**

The Fine Arts curriculum has a core lab sequence offered in 2D, 3D and 4D practices (with a 4D practice including new genres, such as video, animation, performance, and art in the public realm); these Lab courses are complemented by theory-based studio courses.

The program learning outcomes are embedded in the lab/studio structure and supportive courses, further explored or reinforced in electives:

- Ability to utilize the appropriate visual and conceptual vocabulary necessary to articulate one's work as well as that of others;
- Establish creative practice within and between painting/sculpture, performance, printmaking, screen-based, time-based, and spatial installation;
- Creatively stage an encounter of their work with an audience/the public, being informed by a variety of historical and cultural contexts in terms of characteristics and purposes of works of art;

- Generate critical, creative and analytical texts in response to visual work as well as be conversant with photographic canon(s) and primary texts;
- Demonstrate a critical analysis of culture as it relates to social responsibility and an ability to work in a manner that is socially and politically expedient;
- Use acquired skills and knowledge in practice as cultural producers and citizens.

The focus of the second year is to develop a theoretical foundation for the critical discussion of an artwork. The first major studio provides an introduction to semiotics and psychoanalytic theory, establishing theoretical bases for visual and contextual interpretation. In the following term, Core Studio 2 expands upon this approach, with particular focus on historical context and cross-disciplinary methods that emphasize form, innovation and methodology. Co-required Core Labs in the second year build upon the foundation of 2D, 3D and 4D practices acquired in the first year. The Labs focus on methodology, technique and experimentation and become the foundation for more focused work in the semesters ahead. Core Lab: Topics classes are offered in the second semester of the second year; they provide a more focused area of exploration into a particular medium, technique or methodology relating to a variety of 2D, 3D and 4D media.

In their third year, students transition from concept- and method-based assignments to self-initiated projects. The third-year studio in the first term is a theory-based class that continues with a focus on cross-disciplinary methods, with an emphasis on how site and different modes of exhibition and distribution constitute context, which in turn informs and imbues meaning. In the fall Core Lab, students have the choice of exploring different topics that might include: painting and music; sculpture and digital fabrication; or public art with a focus on monuments and memorials. In the spring, the Labs are Advanced Practice courses in 2D, 3D and 4D, providing a more rigorous investigation into a particular discipline, focusing on self-initiated projects, methods and experiments. The studio experience delves into professional practice by exploring institutions that support the field of contemporary art. Students select an institution or organization as both internship and case study. Selections are related to the practical work being explored in the Labs. This course precedes the senior Core Studios, which focus on career building and incorporate internship experience into the course material.

Theoretical exploration and development of writing happens in the Core Studio classes, which address a progression of issues relating to context, analysis, interpretation, methodology, dissemination and discussion. The emphasis is on developing a written and spoken critical vocabulary relevant to sustaining a contemporary art practice. There are three different approaches to research within the Fine Arts program. The first type of research is the development of a deep historical understanding of how a student project fits into a given art historical trajectory and an ability to understand how their projects might contribute to the field. Another important type of research is more materially based, whereby students are required to investigate how concepts and meaning can emerge from a rigorous material investigation. A third approach to research encourages students to research into a particular theme, subject or phenomenon that will guide the student conceptually when creating material experiments in the context of Core Lab.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>65</sup> Student competencies are determined by a number of standard criteria like weekly assignments and larger class projects, as well as final projects presented during Final Review Week at the end of each semester.

Faculty are assigned at the start of each year to coordinate various elements of the program, particularly course clusters that comprise the required curriculum. The faculty coordinators are responsible for maintaining that course content is delivered with the same intended outcomes and similar structures; the coordinators also ensure a clear and consistent connection between the theoretical work being covered in the Core Studios and the practical work being produced in the Core Labs.

Faculty are directly involved in developing new elective courses that reflect student interests and areas of research that current in the field and all faculty are encouraged to participate in program-wide discussions about the overall design of the curriculum. Curricular evaluation happens through a self-assessment model that takes place during the Thesis shows and final review weeks that occur at the end of each academic year. Faculty are asked to review the student outcomes of each year level and see how these outcomes reflect the graduate attributes of the program.

### **Assessment of strengths, areas for improvement**

The BFA in Fine Arts exposes students to an array of studio practices, ideas, communities and global relationships. Our students learn to translate concepts into individual expression through composition, color, form, space and performance while developing a solid set of skills and contemporary artistic strategies. They embrace interdisciplinary approaches to thinking about visual culture. Above all, they cultivate the intellectual, conceptual, and critical thinking required to successfully launch their careers as professional artists.

Students learn all the traditional techniques relating to painting, drawing and sculpture, but they also learn to work more innovatively and are encouraged to push the boundaries of what contemporary art is. We have students working across many media, experimenting with public engagement, video, animation, photography and digital imaging. Some students appropriate images from popular culture to make politically charged statements; others re-purpose found materials and ideas from everyday life. It takes courage and a clear sense of direction to make art in this context of broad possibility. The BFA in Fine Arts program offers the guidance and resources that students need to discover a singular voice.

### **Future planning goals, opportunities, challenges**

Future goals of the program include an even greater emphasis on bridging the theoretical and the practical aspects of the coursework. Currently the respective Core Studio and Lab courses are meant to complement each other; it is the goal of the program to make these connections more robust. Other plans include the further development of social practice-oriented courses in AMT, which will allow students to pursue options for a fine arts practice focusing on socially engaged, project-based work, thus accessing

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<sup>65</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

diverse communities and utilizing a range of strategies for production beyond the studio. By doing so the Fine Arts program can become more directly tied to the core values of The New School and its legacy of work relating to social justice.

A Fine Arts practice is often dependent on 'spatializing' one's creative vision. However, a limited amount of physical space in our facility limits pedagogical opportunities; this should be addressed in the near future. Discussions are underway to seek solutions to this.

Bachelor of Fine Arts, **Illustration** - Renewal of Final Approval for Listing**Statement of purpose**

The BFA in Illustration prepares students for future careers in a variety of areas, including editorial illustration, graphic narrative, character design, toy design, textile design, experimental animation, illustrative objects, street art, children's books, printmaking and artist books. Fundamental knowledge of illustration vocabulary, as well as drawing and painting skills, are upheld, even as the way in which visual and conceptual aspects of the field are constantly reconsidered and reshaped. A strong focus on authorship helps to focus and reflect new directions in the field, such as toy design, animation, street art, limited-edition publications, gallery art, and the graphic novel.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Illustration
Number of years to complete the program:	4
Program submitted for	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	150
Program director:	Todd Lambrix

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUIL 2115	Core Studio 2D	4 credits
PUIL 2116	Core Studio 4D	4 credits
PUIL 3115	Core Studio 3D	4 credits
PUIL 2135	Core Lab 2D	2 credits
PUIL 2136	Core Lab 4D	2 credits
PUIL 3135	Core Lab 3D	2 credits
PUIL 2070	Language and Letterform	3 credits
PUIL 3300	Topics Studio	6 credits
PUIL 4115	Thesis 1	6 credits
PUIL 4116	Thesis 2	6 credits
PUIL 4021	Professional Practices	3 credits
total credits in major Art/Design studies		42 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits



PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		57 credits

### ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLAH 2315/6	History of Modern and Postmodern Art (rec) or PLDS 2190/1 History of Design or PLVS 2300 History of Photography	3 credits
PLDS 2500/01	Introduction to Design Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

### ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits
Total elective credits		36 credits

### Assessment of compliance with NASAD standards

The program provides opportunities to study multiple media and conceptual approaches within illustration, with directions ranging from editorial illustration and children's books to toy design, animation, textile design, fashion illustration, illustrated objects, character development for game design, street art, limited-edition publications, gallery art, political art and art activism, experimental music videos, graphic novels and creative writing. The Core Studios provide cohesion across the curriculum; this sequence of courses builds illustration literacy in conceptual thinking, within 2-dimensional, 3-dimensional and motion contexts. The studios are paired with Core Labs that build students' fundamental technical skills needed to successfully apply their concepts. The Labs focus on drawing, painting, sculpture, object making and animation techniques; students are introduced to critical perspectives across the disciplines, learn new methodologies of iterating, shaping and communicating their ideas, and learn to apply their approaches to a variety of areas within the field upon graduation. Upon program completion, students should be able to:

- Contextualize their work in an interdisciplinary and historic context research methodologies;
- Have the contextual knowledge to be able to redefine approaches to authorship and content creation;

- Demonstrate proficiency in a variety of techniques including drawing, painting and digital media while applying those techniques to two, three and four-dimensional narrative contexts;
- Have understanding of how to situate their work in the current market and innovate future markets;
- Be capable of navigating processes of distribution, collaboration and promotion in their professional work;
- Demonstrate proficiency in articulating concepts both verbally and in written work and presentation.

The program has identified informal pathways or areas in which students can attain greater depth in the discipline: Illustration and Narrative, Illustration and Society, Illustration in 3 Dimensions, Interdisciplinary Studio, The Self in Illustration, and Theories of Illustration. Each is comprised of a cluster of courses, centered around the studio/lab pairings, in which students steadily build and augment skills from sophomore to senior year. The concepts build in complexity and dimension, beginning with traditional media (painting and drawing primarily) and creating 2D images for the screen; students subsequently move onto three dimensions, and then into movement and interactivity.

In the fall semester of their sophomore year, the core studio is supplemented by drawing and painting coursework, so that students explore storytelling as they acquire these skills and through a wide range of visual media: drawing, painting, collage and digital imaging. The course Language and Letterforms considers writing both as a visual element and for its narrative content. Students apply skills and concepts from 2D study into time-based media in the subsequent term. In the following year, students learn to apply storytelling skills and concepts from 2D and 4D study into 3D-based work. In the spring semester of their junior year, students elect a Topics Studio, enabling students to choose an area of interest for further study and in-depth focus.

The senior thesis experience focuses on the development and completion of one thesis project that is based on an individual's interests and research. Focus is on the development of the idea and effectiveness of conveying that idea through the work. In the initial ideation phases, students are asked to explore their ideas in book form as a way of organizing images, ideas and research in one place. These books are used in moving forward to developing a final body of work. In the second semester of senior year, students also engage in an external partnership project that is organized by the thesis faculty. These projects vary in nature; past examples range from work in editorial illustration for the New York Times to animated GIFs for Nickelodeon. These projects get the students working in actual industry situations and function as a final element to their portfolio development.

The other required courses in the senior year, Digital Presentation and Professional Practices, guide the technical execution and skills in building physical and digital portfolios, and help students understand the professional and legal aspects of the market as it exists today. Almost all of the program's full-time and part-time faculty are practicing illustrators, and guest lecturers are brought in to give presentations on the nature and development of their own careers; students are thus given ample opportunities to engage with practitioners in the field.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>66</sup> Additionally, external reviewers are brought in to critique and provide a unique perspective on student work. Of particular note is a program self-study and external review, conducted in 2012. These have been pivotal in shaping and catalyzing some of the curricular modifications and program changes outlined above.

### **Assessment of strengths, areas for improvement, and future planning**

Program facilities are shared by several of AMT's programs. Students have access to numerous computer labs including one that is equipped with Wacom Cintiq digitizing screens, animation stations, a Risograph printer, and other relevant technologies in the field. A 3D printing lab with the latest technology has also been added as a shared resource and includes more than 10 3D printers and scanners. This technology helps our program move forward in addressing three-dimensionality within the illustration industry. Toy design, character design, objects and prototypes can be realized through this facility.

### **Plans for improving results**

In the curriculum, we intend to introduce coursework that responds to new areas of the discipline, particularly pertaining to motion/experimental animation. Innovation and interdisciplinarity will continue to be guiding principles in future curriculum development. There is a strong desire to further develop 3D, digital and motion as one particular pathway within the program. Areas within this category could include toy and character design, illustrative set designs, paper theatre, illustration as performance, illustrative fashion, illustrative apps for the iPhone and iPad, stop motion and frame-by-frame animation.

The program would like to further cultivate an environment that embraces faculty research more fully and allows for a more fluid integration of research and teaching. This might require augmenting or reconfiguring administrative support around the program, so that faculty have more time and opportunities for research and scholarship.

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<sup>66</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

## Bachelor of Fine Arts, Integrated Design - Renewal of Final Approval for Listing

**Statement of purpose**

The Bachelor of Fine Arts in Integrated Design focuses on innovation and integration across art and design, with the grounding premise that design is an agent for social change. Built around a unique collaborative project-based core studio sequence, the program equips its students to forge and explore new pathways in art and design while addressing present-day social and environmental challenges. Graduates are prepared to enter a variety of design careers or pursue advanced design study. Since the BFA in Integrated Design has a core in multiple emergent fields, graduates are prepared for career paths in a wide range of creative industries and city agencies, of varying scale and scope. Graduates often combine their learning in design and entrepreneurship by starting innovative design businesses.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Integrated Design
Number of years to complete the program:	4
Program submitted for	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	84
Program director:	Adam Brent

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUIC 2450	ID Studio 1	3 credits
PUIC 2451	ID Studio 2	3 credits
PUIC 3450	ID Studio 3	3 credits
PUIC 3451	ID Studio 4	3 credits
PUIC 4450	ID Studio 5	3 credits
PUIC 4451	ID Studio 6	3 credits
Pxxx xxxx	Studio: Disciplinary	9 credits
PSDS 2100	Research and Development Methods	3 credits
PUIC 2460	Media	3 credits
PSDS 2115	Managing Creative Projects and Teams	3 credits
PSDS 3160	Creatives and Entrepreneurship	3 credits
PSDS 4110/1	Portfolio Strategies	3 credits
total credits in major Art/Design studies		42 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits

PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits

total credits in supportive Art/Design studies 15 credits

Total credits in studio and related areas: 57 credits

### ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLxx 2xxx	History course: varies	3 credits
PLxx xxxx	Methods course: varies	3 credits
PLxx 4xxx	Pre-capstone	3 credits

Total credits in Art/Design history 12 credits

### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits

Total credits in General Studies 15 credits

### ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits

Total elective credits 36 credits

### Assessment of compliance with NASAD standards

With cross-disciplinary exploration at its core, the BFA in Integrated Design is distinctively rich in interdisciplinary learning and synthesis. The intention of the program's broad-based curricular approach and open-ended pedagogical strategies is that students will be better supported and encouraged to develop their own interests, ultimately cultivating individually driven profiles, interests, and identities. Upon program completion, students are expected to demonstrate:

- The ability to solve design problems, including the skills of problem identification, research and information gathering, analysis, generation of alternative solutions, prototyping and user testing, and evaluation of outcomes.
- The ability to describe and respond to clients and contexts that design solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
- The ability to create and develop visual form in response to design problems, including an understanding of principles of visual organization/composition and application.
- An understanding of tools, technologies, and materials, including their roles in the creation, production, and use of visual forms. This includes both traditional and digital media.

- Functional knowledge of design history, theory, and criticism, including an understanding of the similarities, differences, and relationships among the various design specializations.
- An understanding of basic business practices, including the ability to organize design projects and to work productively as a member of teams.
- Experiences that encourage familiarity with a broad variety of design work in various specializations and media.
- Opportunities to develop an area of emphasis in design.

The curriculum integrates multiple disciplines through a project-based collaborative studio sequence. Students explore cultural and social issues of the present day, while building the capacities to draw connections across two or more art/design disciplines. The curriculum includes education in the basic principles of visual organization and communication design, alongside more advanced work in design-led research and development, often situated in real-world projects and contexts.

Other required courses respectively explore cultural and social challenges, and issues that pertain across a level of scales, from the city blocks and neighborhoods to entire cities and global systems. These courses also build out a set of integrated tools and methods that prepare designers to work both collaboratively and cooperatively in the studio as well as with external partners. The combined objective of the studios and these supportive courses is to help students understand the dynamics of collaborative work and creative teams, and to manage the processes of ideation, development, prototyping, scenario development and production. Students are encouraged to supplement the IDp coursework by delving within specific disciplines, where area-based knowledge and skills can be acquired.

Embedded across the required courses is an emphasis on research skills, both traditional academic research conducted in libraries or through the Internet, and other tools, and the application of investigative methods characteristic of the design disciplines. These methods are primarily derived from qualitative research methodologies associated with the discipline of ethnography. Students are given ample opportunities to exercise creativity in identifying problems and opportunities, as well as in proposing, exploring and prototyping possible solutions or interventions.

Students develop visual literacy starting in their first-year coursework; a sophomore course in Media extends this learning, solidifying the students' skills in web design, sound, video and communication design in two dimensions, primarily using the relevant Adobe Creative Suite programs as well as WordPress, Adobe Premiere, and various sound applications.

Critical reasoning and writing skills are developed through the liberal arts components of the curriculum, and reinforced in the core studios. Almost all of these courses include written papers or project statements as part of the required graded student work. Students are also frequently required to present their ideas and arguments in front of peers, instructors, and guest critics, giving them practice in improving verbal facility, public speaking and presentation, and handling objections and criticism in the context of advancing an argument.

A yearlong capstone experience allows students to develop projects of special relevance to them. Studios in the senior year are particularly rigorous and research-driven, intended to refine the student's ability to not only identify a specific social issue or challenge, but to then successfully develop innovative interventions or solutions; these are to be submitted in the form of a research statement or project with a supporting work plan. As a culmination of the capacities and skills from previous years, the capstone projects must show advanced design problem setting and solving; clearly defined prototypes; robust research, collaboration and teamwork skills; and clear articulation of an argument in visual, tangible and written forms, as well as the conclusive and carefully crafted outcomes befitting a capstone project.

Coursework in the program also integrates students' personal practice with professional goals and objectives. Responding to the diversity of models for practice within art and design fields, business models both conventional and alternative, the program guides students in identifying and fostering the right professional contexts for their ideas and innovations. Students develop the ability to work independently and collaboratively in developing professional preparedness.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>67</sup> For the Integrated Design degree, program evaluation and modifications, as well as curricular revisions, are supported by a dedicated task force of 3-5 faculty members (both full- and part-time); they advise and consult the SDS Curriculum Committee. The school has prioritized faculty information sessions and workshops as venues for information dissemination about the program, as well as for participation and feedback from the entire faculty community.

### **Assessment of strengths, areas for improvement, future planning**

The mission and goals of the program uniquely accord with the greater mission of the school and university. Interdisciplinarity and a flexible, multi-modal approach to design education are embedded into the program's identity and structure.

Many graduates of the IDp program are finding work that effectively leverages their degree, but these outcomes are not effectively leveraged to build supportive professional networks or ties between industry and the program. Improved alumni outreach would celebrate graduates' accomplishments and form connective points for current students, possibly in the context of panel discussions and similar events focused on the program's professional outcomes. We expect to invest more time and energy in alumni outreach over the coming years.

The biggest challenge faced in recent years has been faculty advising of students in this program. As the program is inherently flexible and self-guided, communication about and guidance in navigating the learning experience have sometimes been difficult to implement. Clearer communication, increased

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<sup>67</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

cross-school interaction, and the implementation of tools like Starfish and DegreeWorks will give direction, structure and support to this independent and diverse degree program.

Up to now, there has also been a general lack of informal space for students to meet, pursue projects, or congregate informally between classes. The current shared lab and the opening of the University Center are anticipated to provide these kinds of spaces.



## Bachelor of Fine Arts, Interior Design - Renewal of Final Approval for Listing

**Statement of purpose**

The BFA in Interior Design addresses the field of interior design as both a critical discipline and a social force. The program's design-intensive approach prepares the student for a competitive, rapidly evolving profession. BFA ID students work in small groups with faculty, developing design concepts for a variety of interiors, including residences, institutions, commercial spaces, and special building types. Each interior is treated as a unique confluence of requirements, and work reflects an emphasis on environmental stewardship and cultural sensitivity. Designers who complete this program are prepared for the 21<sup>st</sup>-century design environment that emphasizes flexibility, a broad range of skills, and disciplinary depth.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Interior Design
Number of years to complete the program:	4
Program submitted for	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	68
Program director:	Alexis Kraft

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUID 2010	Design Studio 1	6 credits
PUID 2011	Design Studio 2	6 credits
PUID 3010	Design Studio 3	3 credits
PUID 3011	Design Studio 4	6 credits
PUID 4010	Design Studio 5	6 credits
PUID 4011	Design Studio 6: Capstone	6 credits
PUID 2020	Representation + Analysis	3 credits
PUID 2030	Materiality + Assembly	3 credits
PUID 3040	Energy + Ecology for Interiors	3 credits
total credits in major Art/Design studies		42 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits

PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		57 credits

### ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLxx 2xxx	History of Architecture	3 credits
PLDS 2500/01	Introduction to Arch Theory	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits

### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

### ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits
Total elective credits		36 credits

### Assessment of compliance with NASAD standards

The BFA Interior Design curriculum adheres to NASAD standards and also maintains academic rigor and acquisition of technical skills as stipulated by NCIDQ (National Council for Interior Design Qualification) guidelines. Students should be prepared to work with disciplinary agility in a variety of contexts, with a solid grounding in technique, codes, and socio-historical contexts. Upon program completion, students are expected to:

- Apply advanced representational skills in their design work including hand and digital drawing, three-dimensional models and full scale material mock-ups;
- Be able to 'self-learn' new software pertinent to interior design and ancillary disciplines as needed;
- Develop a range of design approaches to advance their concepts, from initial concept through design development, as a logical sequence and as evidenced in a range of private and public interior programs;
- Provide evidence of sophisticated research and analysis, approached from multiple perspectives and utilized as the basis of design of the Interior;

- Demonstrate an insightful consideration of the ethical issues of interior design as a discipline with potent social and economic force that are incorporated into their design;
- Develop a range and depth of consideration to extend the boundaries of research into ecological/sustainability issues and applications into their design;
- Understand their responsibilities in professional practice, including programming, detailing and materials selection, codes and regulations, detailed resolution of interior construction, and material finishes;
- Verbally present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional-entry level;
- Execute a design project to a high level of resolution as evidenced in a complete range of representations.

The studio sequence forms the core of the Interior Design curriculum. After the foundational first-year experience, essential skills and sensibilities more closely relevant to the interior are introduced in *Design Studios 1* and *2* in the sophomore year. The studios build cumulatively upon these skills semester to semester, so that students contextualize concept development and technical application in concepts of human experience, social interaction, and ultimately multiple communities in creating a culture. The studios also foster an increasingly expansive understanding of socially responsible and sustainable design, and students become more self-driven in conceiving, developing, executing and presenting design projects.

In the new curriculum, direct learning of digital tools for design is taught within *Representation and Analysis*. Required courses on fabrication technology (*Materiality and Assembly for the Interior, Energy and the Interior*) and elective options further develop the detailing and construction knowledge required for BFA Interior Design students.

The capstone experience integrates and synthesizes the cumulative results of students' coursework up to that point. Projects manifest the integrative and critical development from the core studios, while demonstrating advanced technical knowledge and industry standards in every facet. Final reviews are a staple of our program, and are incorporated into all studio courses. The final presentation is conducted with a group of outside and current faculty critics, but mostly people who are unfamiliar with the project, in order to lend objectivity to the process. The inclusion of faculty who are familiar with the projects and the students in a limited fashion helps to maintain a level of continuity for the students in their growth.

Throughout the semester, we encourage faculty to work on various other approaches to critique, including asking seniors to review sophomore work, conducting 3-4 person desk critiques or round table reviews directed by classmates, and the "silent" review, where students cannot talk about their project, except to respond to critiques of the work.

Students develop professional skills by engaging with industry and modes of practice in a number of ways. Seniors are encouraged to apply to participate in the Design Workshop, in which students construct a full-scale project. Lectures by prominent designers bring contemporary viewpoints from the field into the academic setting. Our students are encouraged to participate in internships during their tenure, as well as

to be fully active members of local and international professional organizations, such as the American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA). Advising and guidance is provided for students interested in pursuing an advanced design degree, an option met with growing interest in the student population. While the program does not rely on NCIDQ accreditation, the curriculum equips graduates to embark on the internship process leading to licensure.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>68</sup> Assessment of the program's effectiveness in meeting learning outcomes is particularly situated in the work of the program's Senior Show.

### **Assessment of strengths, areas for improvement, future planning**

A collaborative dynamic between the programs in SCE have resulted in productive collaboration, streamlining of courses, and resource sharing. The linkages between the BFAs in Architectural and Interior Design have yielded positive results and synergies, but efforts are being made to distinguish between the different professional standards of both programs while maintaining overall academic quality. New studio models are being planned where architectural design and interior design studios can be scheduled on different days to maximize space and foster the integrity of both programs.

### **Plans for addressing weaknesses and improving results**

In order to ameliorate space issues, we plan to provide special project rooms, in which students are no longer desk-dependent. The new Making Center will also add to student resources of space, facilities and equipment.

We are proactively engaging relationships with professional organizations, looking into increased opportunities for students to participate in scholarship programs, internship fairs, portfolio "speed dates", and other events that put them in contact with external members of the industry.

In anticipating the launch of the Master of Professional Studies in Interior Design, SCE has been reconsidering its suite of Interior Design degrees (AAS, BFA, MFA, MPS) in order to optimally distinguish the goals and content of each program, while finding productive means of collaborating and sharing resources across the degrees.

We are in the process of seeking licensure-qualifying status from the National Council for Interior Design Qualification (NCIDQ); if granted, this will provide students with a well-recognized means of professional advancement.

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<sup>68</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

## Bachelor of Fine Arts, Photography - Renewal of Final Approval for Listing

**Statement of purpose**

The Bachelor of Fine Arts in Photography provides students with the technical training and critical framework to begin a creative life with photography at its center. They create and develop multiple bodies of photographic work that tap into the rich intersections between photography, film, video, design, visual art, and sound. Contemporary photography is understood as a broad range of practices and the dynamic ecosystem of image-making possibilities is meaningfully explored and extrapolated throughout the curriculum.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Photography
Number of years to complete the program:	4
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	163
Program director:	Shari Diamond

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
54 credits	12 credits	15 credits	39 credits	120 credits
45%	10%	12.5%	32.5%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUPH 2100	Core Studio 1	4 credits
PUPH 2110	Core Studio 2	4 credits
PUPH 3100	Core Studio 3	4 credits
PUPH 3110	Core Studio 4	4 credits
PUPH 2101	Core Lab 1	2 credits
PUPH 2111	Core Lab 2	2 credits
PUPH 3101	Core Lab 3	2 credits
PUPH 3111	Core Lab 4	2 credits
PUPH 2013	Photo Topics	3 credits
PUPH 4100	Thesis 1	4 credits
PUPH 4110	Thesis 2	4 credits
PUPH 4101	Professional Practices 1	2 credits
PUPH 4111	Professional Practices 2	2 credits
Total credits in major Art/Design studies		39 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits

PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		54 credits
<b>ART and DESIGN HISTORY AND THEORY</b>		
PLHT 1000	Objects as History	3 credits
PLVS 2300	History of Photography	3 credits
PLVS 2500/10	Introduction to Visual Culture	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		12 credits
<b>GENERAL STUDIES</b>		
PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits
<b>ELECTIVES</b>		
varies	Studio electives	24 credits
varies	Liberal Arts electives	15 credits
Total elective credits		39 credits

### Assessment of compliance with NASAD standards

The BFA Photography program seeks to educate students so that they graduate with a refined understanding of the various dimensions that shape their practice. Upon program completion, students are expected to demonstrate:

- Knowledge of a diverse set of industry standard photographic and related technical practices engaged with film, design, fine art, video, sound and digital media
- Fluency in the visual, technical, conceptual and professional vocabulary necessary to succeed in the field of choice including commercial, fine art, editorial, curatorial, and design to name a few
- Ability to integrate commercial/fine art/critical practices as an adaptable knowledge creatively and professionally
- Ability to pursue a specific concentration in the field with greater depth, gaining a breadth of knowledge, technical ability, and cultural awareness
- Ability to expand photographic learning into cultural/social/political contexts
- Conversant with photographic canon(s) and primary texts
- Ability to navigate the contemporary marketplace with core knowledge of professional practices in the areas of curating, galleries, commercial/studio, advertising, production, editorial, and design
- Ability to generate critical, creative and analytical texts in response to visual work

The undergraduate revisions have aligned the BFA in Photography more closely with the other programs so that students have more flexibility in their curricular choices and opportunity to explore outside their major. In the sophomore year, students are encouraged to hone their image making skills through the exploration of a broad range of current and historic technologies. In their junior and senior years, students sharpen their focus by pursuing specific concentrations, gaining technical mastery and deep knowledge of their areas of interest.

In tandem with the undergraduate revisions, the program has defined new pathways that shape course choice and areas of focus. These pathways allow students to concentrate on their primary interests while they can gain a well-rounded exposure to other aspects of photography. While these pathways are not required, they can be utilized to guide elective choice and develop a cohesive curricular trajectory. Currently there are five main pathways: social practice; fashion culture; creative industry; imaging technology; and contemporary art.

Across the program for the capstone experience, students research, develop and articulate a thesis project and critical written component via critiques, individual meetings, written assignments, and presentations. Over the course of their final year, students refine their understanding of the critical dialogue that supports their thesis. In addition to the thesis requirements, students participate in field trips, writing exercises and portfolio reviews with professionals in the field. At the end of a yearlong sequence, students are expected to give an oral presentation for a faculty-led panel and submit work for a thesis exhibition.

Professional preparation and skills are also developed throughout the curriculum; students write artist statements across their core courses and work on developing successful portfolios. Professional practice is honed with particular focus in the final year of the program. Professional Practices 1 and 2 expose students to a range of essential business practices and strategies for photographic and related media fields, and offers useful tools to expand students' ability to interface, market, and promote their work in the professional and public realms. Students engage with professional topics through group discussions, field trips, demonstrations, critiques and collaborations and in the creation of portfolios, websites, resumes, artist statements, and social media. The latter part of the course sequence is tailored to the aforementioned pathways of study. Students have lectures on topics like branding and crowd sourced funding. Seniors tackle practical skills, such as learning to build a website and develop a CV. They have the opportunity to do a portfolio review and get feedback from curators and publishers. For seniors, the program also organizes a portfolio review day with 35-40 professionals in the field, including photo editors, curators, collectors, artists, photographers, art consultants, etc. who meet with our graduates and review their thesis portfolio. These meetings often lead to published and exhibited work, as well as job and networking opportunities.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>69</sup> Student surveys and faculty evaluations are both utilized to review the fitness of the program and to gauge the need for

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<sup>69</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

modification. The program is also supported by a task force comprised of four full-time faculty, two part-time faculty and a visiting faculty member. The group makes decisions regarding program needs, course delivery and curricular modifications, advising and reporting to the AMT School Curriculum Committee. The program also underwent a comprehensive review in 2012, which has helped in a process of addressing needs and concerns.

**Assessment of strengths, areas for improvement, future planning**

The BFA in Photography implements a theory-based and contextually driven approach to student learning. Students gain technical facility while formulating meaningful relationships between concept and execution. The program enables diversity and independence in conceiving and creating projects, but also guides and structures the students' progress through the curriculum. The program's pathways are sufficiently developed and considered, but need to be more clearly articulated for students to independently self-select and pursue. It is challenging to maintain a curriculum that simultaneously responds to current trends and advancements in the industry and captures the wide range of disciplines and practices related to photography. Ongoing program evaluation will be done to ensure that the curriculum is modular and adaptable, and that students are well guided in navigating their academic options. With increased cross-disciplinary exchange, more non-majors are taking photography courses. We seek to leverage this opportunity for enriched interdisciplinary dialogue while serving the major population optimally and with enough access to courses, tools and facilities. As photography has been and will continue to be a uniquely technical medium, the success and currency of the program necessitates substantial, ongoing investment in updating tools and equipment.



## Bachelor of Fine Arts, Product Design - Renewal of Final Approval for Listing

**Statement of purpose**

The Bachelor of Fine Arts in Product Design prepares students to recognize problems and opportunities and to act through design in innovative and meaningful ways. The program aims to cultivate user-centered thinking: basic concepts of need, use, function, purpose, and beauty within contemporary contexts imbue the process of giving form to products; iterative prototyping tests concepts and provides assessment, feedback, and critical benchmarks. Work is project-based, exposing students to the profession, manufacturing methodology, material and process knowledge, and acquisition of skills pertinent to the industry. Emphasis is placed on understanding appropriate scale of making, from self-production to mass production.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Fine Arts, Product Design
Number of years to complete the program:	4
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment in Majors:	138
Program director:	Rama Chorpash

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
57 credits	12 credits	15 credits	36 credits	120 credits
47.5%	10%	12.5%	30%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUPD 2010	Design Studio 1	3 credits
PUPD 2011	Design Studio 2	3 credits
PUPD 3010	Design Studio 3	3 credits
PUPD 3011	Design Studio 4	3 credits
PUPD 4010	Design Studio 5	6 credits
PUPD 4011	Design Studio 6	6 credits
PUPD 2020	Process Drawing/Digital Presentation	3 credits
PUPD 2027	Models, Mockups and Prototypes	3 credits
PUPD 2030	Materials + Manufacturing Processes	3 credits
PUPD 2090	Computer-aided Industrial Design	3 credits
PUPD 3050	Human Factors, Ergonomics, + Interfaces	3 credits
PUPD 3080	Portfolio, Publication + Dynamic Media	3 credits

total credits in major Art/Design studies 42 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
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PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		57 credits

### ART and DESIGN HISTORY AND THEORY

PLHT 1000	Objects as History	3 credits
PLxx 2xxx	History of Design	3 credits
PLDS 2500/01	Introduction to Design Studies	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history and theory		12 credits

### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
ULEC 2xxx	University lecture	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		15 credits

### ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	15 credits
Total elective credits		36 credits

### Assessment of compliance with NASAD standards

The program promotes peer-based exchange, cultivation of teamwork, personal voice and engagement in a larger program culture and community. Students are encouraged to work through failure, allowing for planned risk to direct experimentation, creative confidence, and project closure. Factors like sustainability, social issues, user constraints, market opportunity, and viability are engaged through analytic tools and documented feedback. Upon program completion, students are expected to:

- consistently and accurately apply their individual strengths and interests within the field of product design, making subtle distinctions in where and when the knowledge is applicable;
- apply knowledge in unique and improvisational ways to support the practice of product design as a form of social engagement, with a particular focus on user-centered design;
- apply advanced sketching, model-making and prototyping abilities in unique and improvisational ways to support design arguments;

- apply the design process as a comprehensive and logical arc, from ideation through development, prototyping, cost analysis and implementation/testing in unique and improvisational ways to support design arguments;
- apply the knowledge in unique and improvisational ways to support design arguments in addressing multiple stakeholder needs and concerns (audience: user, manufacturer/ producer, distribution channel, general public);
- Have the ability to engage external stakeholders in research, development and testing applying knowledge in multiple ways that show an understanding of more subtle aspects of their project work;
- Have the ability to consistently and accurately apply a growing knowledge of the role of design in society in their own way, making subtle distinctions in where and when the knowledge is applicable

The core studio courses build upon each other in a sequenced fashion, establishing a trajectory of expectations and outcomes. Course content and objectives are sequenced to also optimize both synchronous and asynchronous modes of learning. Studios such as *Design Studio 3: Design Concepts & Applications* ask students to suspend and forgo deep analysis of user needs so they can delve deeply into mechanical constraints. In the next semester, students in *Design Studio 4: Design Concepts & Applications* do the reverse, delving deeply into human needs and constraints, but also employing the tools learned in the previous semester. Particular studios have a strong topical focus, such as flat-pack design, in order to expose students to the notion of constraints and working through materials. Studios are multi-faceted, instilling a wide variety of abilities. Faculty often preload studios with methodological frameworks such as biomimetic design, or doing observation-based research and documentation of ad-hoc solutions and re-thinking them. All studios have public reviews, as well as weekly discourse and discussion, helping students to develop skills of oral presentation, constructive critique, self-reflection, and ability to work through an iterative process of making and thinking. During senior year, sections are split so students can witness reviews outside their own class, and faculty can give input to other sections.

The curriculum has immersive making courses that educate students in shop etiquette and culture, and appropriate use and safety in using equipment and tools. The course Models, Mockups and Prototypes supports design build process in core studios throughout the entire program sequence. It is integrated with Studio 1 via various project touch points. Focus is on hands-on full-scale and scaled making, choosing an appropriate modeling method for the intended purpose, experimentation versus planning, trial error process documentation, and an introduction to rapid-prototyping and outsourced fabrication.

Digital skills are intensively taught in *Process Drawing & Digital Presentation*, *CAD*, *Portfolio and Dynamic Media* courses and throughout project-based studios. In the making spaces, students also go from 3D data to printed files, CNC cutting on large plotters, laser cutters, plasma cutters, and many other machines. Students do this through hands-on work learning to control both the digital files and physical output.

Professional practice is increasingly prioritized in the course of the curriculum. Final (and often mid-term) reviews are open across the program; a number of these are held off-site in special venues such as the BluDot showroom or *in situ* at an external partner's locale. All have external guests and visiting alumni

presence alongside student and faculty participation. Each semester, internship fairs and other events provide numerous networking opportunities for current students to meet practitioners.

Beginning in junior year, students are 'pitched' topics, partnerships, and opportunities by studio faculty, building a bridge from educational experience to professional practice. A major focus is on creating multiple pathways for educational experience. As cohorts shift sections, and have unique experiences between different faculty and topics, students begin to create a personal vision and stance. The environment nurtures strong peer-based learning over singular mentorship. Many points of view are sustained and explored by students.

By senior year, the curriculum provides a challenging atmosphere with increasing latitude for framing design opportunities, project briefs and strategic approaches. The final semester of the program calls for demonstration and synthesis of acquired design skills and processes through a self-guided capstone project. Reconciling multiple stakeholders and audiences, students develop their projects as a form of social engagement, with a particular focus on user-centered design. Studio faculty act as facilitators with development and brief defined through student research. The self-guided process employed in this semester includes the design, testing and formal execution of a final prototype that reflects user group engagement from ideation through execution. The focus of the faculty is to help the student best identify their depth of skill and work to apply the depth to an appropriate and challenging context that engages stakeholders outside the university. This process serves to deepen students' interests and skills, giving them ownership over their design process and outcome while demonstrating synthesis of prior program learning. Our primary design studios have full access to the shops and other technical resources during class time. This allows a faculty to hold class in a smart studio, or meet individuals in the shops to provide hands-on assistance and instruction.

While the Product Design curriculum is embedded in our shared making spaces, we have also set a precedent for Parsons in moving towards a model in which learning experiences will include Demos, Workshops, and Intensives. We hope to launch a model of this in Fall 2014. Demos will be short and focused, intended to introduce a full class to a specific technology, without necessarily granting direct access to it. Workshops will be longer; participants will have access to technology and thus be able to do hands-on work. The workshops will also cover basic safety and typically have a test component. Intensives will go deeper and connect directly to coursework.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies<sup>70</sup>. The Product Design program annually convenes a committee of full-time and part-time faculty to test program-wide learning outcomes. This committee reviews a sample of the final capstone projects after the final critique in May (the sample size is typically 20-30% of the graduating body). The committee assesses how well the chosen learning outcome is demonstrated in these projects qualitatively (charting specific attributes on a scale from 1 to 5), writing a page of comments on each project. The Program Director writes up a

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<sup>70</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

report summarizing the results of the assessment and providing a plan for how to move forward or make modifications based on these results. This information is shared across the entire faculty body for dissemination and optional feedback. Assessments give weight to both process-based and project-based evidence. This is in keeping with university-wide standards for assessment practices but the systematized, rigorous process outlined here has been a program-specific effort.

### **Assessment of strengths, areas for improvement and challenges**

With the elimination of discrete skills-based courses and the integration of the content of those courses into a project-based studio model, studio inquiry now appropriately bears the weight of skill development. Rather than attempting to predict a finite number of skills that students will need to meet the expectations of the broad and ever-changing field, the expectation is that skill acquisition serves contextual investigation. Product design does not require a fixed checklist of skills, but rather skill-building through a process of thinking and making.

The program lacks a locus of activity in which students are exposed to each other's projects and process work. A shared space would enable students to more amply support one another in a peer-oriented learning environment; this kind of space would also foster and facilitate collaborative opportunities and learning experiences between cohorts.

### **Plans for making improvements, anticipated opportunities**

As the University Center has been inaugurated this past January, program-dedicated spaces will shift. Our school has committed itself to creating a more equitable environment for the Product Design program and we plan to have better dedicated space for our program in 2014-15 academic year. Our school has convened a committee that is presently mapping and proposing how we can share our learning spaces, and there are early plans to create a school-wide 'hierarchy' of pedagogical need as opposed to legacy history.

Also in tandem with the development and implementation of the new undergraduate curriculum, the program has refined the requisite qualifications for teaching core courses. In the past, faculty were assigned teaching roles at the director's discretion. The new course qualifications logically mirror the learning outcomes set for each course, so that these are appropriately understood and met.

There are inevitably changes for the program and faculty that arise from this transition; the program will support faculty in establishing or extending currency in the field, as well as better understanding how aspirations to teach other courses can be realized. We anticipate improved faculty performance, especially as there will be stronger alignment between faculty qualification and appropriate teaching assignments.

Bachelor of Business Administration, Strategic Design and Management  
Renewal of Final Approval for Listing (listed As Bachelor of Arts by NASAD)

### Statement of purpose

The BBA in Strategic Design and Management prepares students to deal with complex contemporary challenges generated by tensions among traditional social values, dynamic market forces and trends, and tightening environmental constraints. Students acquire the knowledge and skills to understand and influence market forces, with the goal of developing economically, environmentally and socially sustainable lifestyles through the design of products, services, systems, and environments. The program provides training and knowledge in design, marketing, management, and finance combined with critical and creative thinking guided by humanistic values, in order that graduates can positively shape the markets and societies of the 21st century.

This program is multi-faced, encompassing strategic thinking and management in design-oriented businesses; project-based research in innovation and sustainability; quantitative reasoning and research, data analysis and financial management; critical thinking through reading and writing; visual communication and information design; scenario planning; effective oral communication and presentation skills; entrepreneurship and leadership. Through studio, seminar, and lecture courses, the curriculum integrates content in design, business, and the liberal arts, promoting interdisciplinary learning through wide-ranging research, individual and group work, project-based curriculum, and special workshops. Successful graduates are prepared to perform in a broad range of capacities, including starting their own business, managing creative people and projects, marketing new products and services, functioning as strategic consultants, and ultimately to assume strategic and leadership roles.

### Curricular table in the NASAD format

Program Title: Bachelor of Business Administration, Strategic Design and Management  
Years to complete the program: 4  
Program submitted for: Renewal of Final Approval for Listing  
Current semester's enrollment: 564  
Program director: Reina Arakji  
Associate Director: John Bruce

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
30 credits	6 credits	51 credits	33 credits	120 credits
25%	5%	42.5%	27.5%	100%

### STUDIO AND RELATED AREAS

#### STUDIO ART/DESIGN

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits

PUFY 1020/40	Space/Materiality OR Time	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUDM 4120	Senior Project 1: Capstone	3 credits
PUDM 4121	Senior Project 2: Capstone	3 credits
total studio credits		18 credits

#### SUPPORTIVE ART/DESIGN

PSDS 2100	Research and Development Methods	3 credits
PSDS 3100	Research and Development Adv Methods	3 credits
PUDM 2700	Information Visualization	3 credits
PSDS 4110/1	Portfolio Strategies	3 credits
total supportive art/design credits		12 credits
Total credits in studio and related areas:		30 credits

#### ART and DESIGN HISTORY AND THEORY

PLDS 2190/1	History of Design	3 credits
PLDS 2500/01	Introduction to Design Studies	3 credits
Total credits in Art/Design history		6 credits

#### GENERAL STUDIES

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
LMTH 1950	Quantitative Reasoning 1	3 credits
LMTH 2xxx	Quantitative Reasoning 2	3 credits
PSDS 2115	Managing Creative Projects and Teams	3 credits
PUDM 2315	Marketing, PR & Branding	3 credits
PSDS 3000/1	Innovation	3 credits
PUDM 3330	Strategic Management	3 credits
PUDM 3365	Business Design Planning	3 credits
PUDM 3409	Financial Management	3 credits
PUDM 3420	Global Professional Practices	3 credits
PUDM 4041	Ethical Decisions and Leadership	3 credits
PUDM 4045	Business Regulations and Practices	3 credits
PUDM 4322	Business Models + Entrepreneurial Strategy	3 credits
ULEC 2230/1	Introduction to Political Economy	3 credits
ULEC 2xxx	University lecture	3 credits
Total credits in General Studies		51 credits

#### ELECTIVES

varies	Studio electives	21 credits
varies	Liberal Arts electives	12 credits
Total elective credits		33 credits

### **Assessment of compliance with NASAD standards**

The curriculum integrates three major content areas, business, design, and liberal arts, to develop students' application of market research, business and financial modeling, iterative refinement of ideas, and persuasive communication. Required coursework covers the wider social, political, and historical contexts in which graduates would professionally engage; this includes an academic grounding in ethics of sustainable design. Students sharpen their critical reading, reasoning, writing and oral presentation skills throughout their degree. Introductory course requirements in quantitative reasoning and economics ensure that students have a solid foundational base for exploring business topics in later courses.

The business curriculum includes courses in small business enterprise and project management for creative innovation, integrated with more traditional topics such as basic finance, business law, marketing, and international business. The design curriculum includes education in the basic principles of visual organization and communication design, alongside more advanced requirements in design-led research and development often situated in real-world projects and contexts. Both the business and the design curricula include courses specifically intended to help students understand the dynamics of collaborative work and creative teams, and to manage the processes of ideation, development, prototyping, scenario development and production.

A yearlong capstone experience allows students to develop projects of special relevance to them. These projects range widely, including business plans suitable for further development or startup funding after graduation; more explicitly design-oriented projects, such as the creation of a clothing line or jewelry collection; or a more scholarly project like a thesis-driven research paper.

A robust internship program places more than 200 BBA students in internships per year, most of them credit-bearing. While internships have typically been guided by a designated SDS faculty member with coordinating support from the Office of Career Services, we are currently exploring a possible alternative model, in which internship guidance would be provided by all full-time faculty in the program, with each assigned a caseload of students.

Upon completing the program, a student should be able to demonstrate:

- Understanding of the broad relevance of design as a generator, embodiment and transmitter of specific values, cultures and lifestyles.
- Proficient use of research as a fundamental means of defining and exploring problems and validating proposed solutions.
- Ability to imagine innovative market-oriented solutions when confronted with ill-defined problems.
- Ability to utilize modeling, iteration and testing as fundamental processes of design-led thinking.
- Ability to select and employ appropriate media to convey ideas, concepts, and arguments.
- Understanding of basic business principles and practices, as well as innovative uses of business models in digital and other new economic contexts.
- Skills for managing interpersonal dynamics under collaborative projects.



## **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>71</sup> Alongside the use of assessment tools and student evaluations to assess the results of the program, in 2011, the program underwent a comprehensive external review. The reviewers examined all components of the program, from curriculum to students to facilities, and upon receipt of their constructive feedback and assessment, positive changes to the program have been implemented. The curriculum, while always having included the three major strands of business, liberal arts and design, was modified to integrate these more closely; content has been reconfigured across courses so that such integration is expressed in specific course objectives and projects. Business courses emphasize problems characteristic of the creative industries, while design-oriented courses cover visual skills and image making through the lens of business-related themes or topics.

## **Assessment of strengths, areas for improvement and future planning**

Alumni relations represent an important opportunity for the BBA program, as there are numerous graduates living in New York City and its environs. However, although most full-time faculty members maintain connections to at least some graduates, the program's outreach to its recent alumni could be more robust and systematic; this could be done in a number of ways, such as the development of special events like reunions, lectures or panel discussions featuring alumni.

There has been a general lack of informal spaces for students to meet, pursue projects, or just congregate between classes. The opening of the university's new signature building in January 2014 will significantly alleviate these resource pressures on both formal and informal spaces.

## **Future planning goals, opportunities, challenges**

Partly as a result of this added capacity, we anticipate being able to make progress on one of the main areas where we need to do better: alumni relations and outreach. Especially for an interdisciplinary program that is difficult to define, there is understandable confusion, among prospective students and current students alike, about what the program "is good for." The truth is that our strongest students are finding work that leverages the education they gained in the program, but we could be doing much more to bring those graduates back, celebrate their accomplishments, and put them in touch with current students, e.g. in the context of panel discussions and similar events focused on potential professional outcomes of BBA-SDM. With the significant institutional lift associated with the undergraduate review and the recent launch of four graduate degree programs now mostly behind us, we expect to be able to invest more time and energy in alumni outreach over the coming years.

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<sup>71</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

Bachelor of Science, **Urban Design** - Renewal of Plan Approval**Statement of purpose**

Grounded in both the social sciences and design, the Bachelor of Science in Urban Design investigates cities, suburbs, and metropolitan regions and urban systems around the world. In the program, students come to understand how cities work, and design systems that predict and shape how urban centers will evolve over time. Students explore and envision a role for urban design in the service of better living in cities.

**Curricular table in the NASAD format**

Program Title:	Bachelor of Science, Urban Design
Number of years to complete the program:	4
Program submitted for:	Renewal of Plan Approval
Current semester's enrollment in Majors:	18
Program director:	Emily Moss

Studio + related areas	Art/design history + theory	General Studies	Electives	Total number of units
51 credits	19 credits	24 credits	26 credits	120 credits
42.5%	18.53%	20%	21.67%	100%

**STUDIO AND RELATED AREAS**

## MAJOR ART/DESIGN STUDIES

PUUD 2810	Design Studio 1	6 credits
PUUD 2820	Design Studio 2	6 credits
PUUD 3800	Design Studio 3	6 credits
PUUD 3801	Design Studio 4	6 credits
Pxxx 2xxx	Visualizing Urban Change	3 credits
PUUD 2xxx	Modeling	3 credits
PUUD 4801	Urban Design Senior Studio	6 credits
total credits in major Art/Design studies		36 credits

## SUPPORTIVE ART/DESIGN STUDIES

PUFY 1000	Integrative Studio 1	3 credits
PUFY 1001	Integrative Studio 2	3 credits
PUFY 1020	Space/Materiality	3 credits
PUFY 1030	Drawing/Imaging	3 credits
PUFY 1040	Time	3 credits
total credits in supportive Art/Design studies		15 credits
Total credits in studio and related areas:		51 credits

**ART and DESIGN HISTORY AND THEORY**

PLHT 1000	Objects as History	3 credits
UURB 2001	History of World Urbanism	3 credits
Pxxx 3xxx	Advanced Urban Concepts	3 credits
Lxxx xxxx	Comparative Urbanism	4 credits
PUUD 4802	Advanced Urban Design Issues	3 credits
PLxx 4xxx	Pre-capstone	3 credits
Total credits in Art/Design history		19 credits

**GENERAL STUDIES**

PUFY 1010	Integrative Seminar 1	3 credits
PUFY 1011	Integrative Seminar 2	3 credits
PUFY 1100	Sustainable Systems	3 credits
varies	Urban Toolbox	3 credits
UURB xxxx	Urban Core Project	3 credits
UURB 3810	Urban Core Lab	3 credits
ULEC 2620	Dynamic Metropolis	3 credits
ULEC xxxx	University lecture	3 credits
Total credits in General Studies		24 credits

**ELECTIVES**

varies	Studio electives	6 credits
varies	Science elective	4 credits
varies	Liberal Arts electives	15 credits
total elective credits		26 credits

**Assessment of compliance with NASAD standards**

Through a balance of liberal arts and studio-based coursework, the curriculum bridges worldviews, disciplines, and practices in examining the problems facing cities. By acquiring abilities of observation, research, writing, sketching and hands-on studio projects, students develop their own design practice, incorporating drawing, digital technologies and participatory partnership engagement in innovative ways.

Upon program completion, students are expected to:

- Critically engage with the physical/spatial, social, cultural, institutional and political dimensions of urban life;
- Integrate research and knowledge from the social sciences, the humanities, design methodologies and design practice in deriving place-based proposals;
- Identify and analyze the processes that shape and transform cities, the people and communities that inhabit them, and the metropolitan systems to which they are connected;
- Understand and deploy socially responsible urban design, maintaining and drawing upon a relationship to social justice and environmental equity;
- Have knowledge of drawing, data collection, modeling, iteration, mapping and testing as fundamental design processes and relevant to urbanism.

The curriculum integrates three main content areas: design/studio, liberal arts and the Urban Core. The Urban Core draws upon the various curricular offerings involving the urban at the university, and is composed of the following main elements: *Urban Core Lecture*, *Urban Core Lab*, *Urban Core Project elective*, *History of World Urbanism*, a *Comparative Urbanism* elective, and an *Advanced Urban Concepts* elective<sup>72</sup>. The Urban Core is designed to balance the need for seminar-style, small-scale teaching with larger, lecture based classes, and with project-driven education aimed at situating urban knowledge in specific sites, places, and locations. Students begin learning through site observation, followed by analytical and theoretical foundations that arise from different disciplines and their intersections, culminating in a return to “the field” to apply theories toward systematic observation, identification of problems/challenges, and proposals for action. The Core also establishes comparative frameworks that include but are not limited to three main approaches.

First, through the introductory lecture course, the Core establishes a comparative framework for understanding the built urban environment and its development over time, urban issues and challenges, and urban processes simultaneously occurring at multiple scales, and how all of these affect urban life. Second, through the labs, the Core instructs students in different modes of qualitative and quantitative data acquisition and presentation featuring skills and competencies that all urban undergraduate majors should possess. Finally, the *Urban Core Project* requirement enables project-driven learning and allows for the fieldwork component to be realized during the summer or winter breaks, possibly also through a Study Abroad program, so that students acquire an international perspective on pressing urban issues.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>73</sup>

### **Assessment of strengths, areas for improvement and future planning**

The BS in Urban Design is reflective of changes in thinking and practice around urban studies and urban design. In its interdisciplinary structure and connections to Lang’s BA in Urban Studies, it fuses different areas of study that intersect in professional practice and discourse.

The rather unique nature of the degree type within Parsons, the relative scale of urban programs at the university, and the nature of the students drawn to the majors (largely transfers, not first-year students who declare as a major) has posed challenges in terms of enrollment and program planning. This year has seen a significant increase in majors, and there is a new sense of community, shared interest and energy. We are in the process of creating improved marketing materials for outreach, including web and print material that emphasizes the work done by students in the program, and the dynamic experiences they have.

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<sup>72</sup> The Urban Core is jointly administered for the BS and the university’s BA in Urban Studies. See MDP I.D.6. for more information.

<sup>73</sup> This information is further detailed in Section III. *Procedures for program review* and *Assessing program results*.

With an increasing number of graduates, we will be able to bring alumni in to speak to new students about their post-Parsons experiences and work. Meetings with career advising and recruitment have led to an expanded knowledge base about the program and possible venues for outreach. In addition, we have initiated a Summer Intensive Program in Urban Design for Summer 2014 that we hope will augment interest in the degree program. Our goal is to grow the program to achieve a sustainable number of students and to be able to offer studio options at every level every semester.

The intent of the design of the program was to tap into the vast array of opportunities afforded by the related urban studies offerings elsewhere at the university. This cross-divisional, cross-disciplinary nature of the program has proven to be both its greatest potential strength and its greatest challenge. The versatility, multi-modal learning, and range of expertise enable our students to explore the ways in which urbanism is understood and approached: as social scientists, as historians, as designers, as community activists and advocates. The challenge is in establishing and utilizing shared skill sets for groups of students with very divergent backgrounds and interests taking the Urban Core courses, especially those that are design- and project-based; the gap in visual and making skills can be difficult for an instructor to bridge. The full-time faculty involved in the Urban Core courses are in the process of reviewing, assessing, and reworking the Urban Core Lab and the Urban Core Project to find greater synergies and better structures by which to balance the different skill sets and interests. We are looking closely at student feedback, both from surveys and from small group roundtables. Most importantly, we are choosing and mentoring faculty who can transcend the disciplinary boundaries in the field and teach to the larger themes, incorporating both design and non-design students in the shared goals of the project work.

Finally, because SDS offers two graduate programs in urbanism, we have the opportunity to enrich all of our programs through greater collaboration across these spaces. This may be manifested in more shared coursework (advanced classes for senior undergraduates, circumstances permitting), potential development of BS-MS or BS-MA dual degrees, and more extracurricular opportunities that draw these populations together. We would also be interested in seeking professional opportunities for Masters students in the BS program.

## Section II Instructional Programs Portfolio

### B. SPECIFIC CURRICULA

#### Graduate Degrees

##### Master of Architecture

\*\*This degree program is accredited by the National Architectural Accrediting Board; although not under NASAD purview, we have included this section as the degree is an essential offering of our institution. A curricular table in NASAD format and evidence of compliance with NASAD standards are not included.

##### Statement of purpose

The Master of Architecture integrates a NAAB-accredited professional education, replete with the technical skills necessary for professional practice in the field, with critical study of the cultural, material, and environmental conditions that surround it. Within its sequence of courses, the program integrates the various ideas and practices acting upon architecture today and presents contemporary architectural issues, including: the activation of site and programmatic forces; social engagement in design; the interdisciplinary nature of architecture; tectonic and material methodologies; infrastructural, natural, and sustainable systems; and digital and analog representation as fields of potential for architectural investigation.

Since matriculating its first entering class in the fall of 1990, the Master of Architecture 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. Beyond a general directive to train competent professionals, the program has identified and continues to pursue unique goals and ambitions. In keeping with the mission of The New School, this program engages stakeholders, places, and cultural conditions in speculative as well as pragmatic projects. Interplay between disciplines, while reinforcing the respective program itself, is necessary in order to responsibly address concerns and requirements of various groups and issues in architecture and pedagogy; this is reinforced in the program's engagement with the BFA in Architectural Design, other SCE programs, as well as areas across Parsons and the larger university. M.Arch students are encouraged to study across a range of areas including art and media technologies, urban ecology, or philosophy. The program also leverages its urban setting and professional networks to prepare its students to succeed in the field.

## Curriculum

Program Title:	Master of Architecture	
Number of years to complete program:	3	
Program submitted for:	Renewal of Final Approval for Listing	
Current semester's enrollment:	51	
Program director:	Andrew Bernheimer	
PGAR 5001	Design Studio 1	6 credits
PGAR 5002	Design Studio 2	9 credits
PGAR 5201	Design Studio 3	9 credits
PGAR 5202	Design Studio 4	9 credits
PGAR 5401	Design Studio 5	9 credits
PGAR 5402	Design Studio 6 (Thesis Studio)	9 credits
PGAR 5013	Representation and Spatial Reasoning 1	4 credits
PGAR 5015	Representation and Spatial Reasoning 2	3 credits
PGAR 5023/4	Construction Technology 1	3 credits
PGAR 5224	Construction Technology 2	3 credits
PGAR 5213	Structural Technology 1	3 credits
PGAR 5214	Structural Technology 2	3 credits
PSCE 5301	Environmental Technology 1	3 credits
PSCE 5310/1	Environmental Technology 2	3 credits
PGAR 5113/5	Issues and Practices of Modern Architecture	3 credits
PGAR 5123	Theory of Architectural Form	3 credits
PGAR 5513	Theory of Urban Form	3 credits
PGAR 5403	Thesis Preparation Seminar	0 credits
PGAR 5523/4	Professional Practice	3 credits
Varies	Electives	15 credits
TOTAL CREDITS		103 credits

The Design Studio sequence constitutes the core of the architecture program. Supportive theoretical, historical and technical courses are sequenced to integrate with the Studios - this integration fosters holistic design work and an understanding that architecture is interdisciplinary by nature, with design stemming from a wide range of areas.

In the first year, *Design Studio 1* introduces students to fundamental architectural issues like form, program, site, and structure, through a series of design and analytical projects that emphasize the inventive and conceptual dimension of architectural design and research. Design Studio 2 expands students' understanding of architecture's role in constructing contemporary public and private social relationships through urban housing. In order to build a strong foundation in skills and technique, students take Representation and Spatial Reasoning in tandem. In these courses, students explore a wide range of techniques of architectural representation, developing a critical ability to think, draw, and analyze architecture. Students pursue both analog and digital technologies, including sketching, collage, montage construction, graphic layout systems, 3D modeling, rendering options, and 2D and 3D printing/prototyping.

In *Design Studio 3*, students execute designs with attention to external conditions such as landscape, environment, energy use and production, and other issues where the built and natural environments interface with one another. This studio is supported by Environmental Technology 2, which investigates methods and technologies that produce controlled environments for human comfort. Design Studio 4 offers students two options for study, both of which address issues relating comprehensive design. Taken in conjunction with Construction Technology 2, this studio focuses on how materials and construction shape our cultural and tactile understanding of space. Both studios options are also supported by Structural Technology 2, which explores building materials, safety requirements, wear, and toxicity.

The third year of the curriculum has a broader scope in research and design, engaging in urban issues and the role of architecture within the urban environment. Urban social and natural ecologies are understood in relation to the tectonic issues of complex building proposals. In *Design Studio 5*, a visiting critic or critics, often drawn from prominent practitioners in the field, present a thematic urban problem related to his/her specific field of interest. To reinforce the understanding of urban design, theory and practice, students take *Theory of Urban Form*. This colloquium, interspersed with analytical projects, investigates the relationship between architecture and urban form. Through a series of talks with prominent practitioners and theorists, students understand the immediacy and vibrancy of the current state of the city in our and other cultures.

*Design Studio 6* requires students to execute an independent thesis that investigates a specific program and New York City site. Students pursue their individual interests but are expected to meet formal, programmatic, and technical challenges posed by a complex multi-functional urban building. Students develop and synthesize research for their project in *Thesis Seminar*. In tandem, students take *Professional Practice*, in which they are introduced to issues relating to the operation of various scales of the practice of architecture.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>74</sup>

### **Assessment of strengths, areas for improvement and challenges to be addressed**

The program has utilized its context both in Parsons and New York City to foster connections with industry. Expanding the full-time faculty in this program will perpetuate this connectivity in the larger architecture community.

The larger university mission has supported the degree's focal points of social engagement and ecological literacy. Nevertheless, the program plans to identify ways in which to further strengthen the ties between ecological consciousness and architectural practice.

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<sup>74</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results*.



Creative scholarship has been encouraged alongside the program's rigorous design studio curriculum, with rich resources across disciplines readily available to students. The School of Constructed Environments has proven to be fruitful ground for cultivating interdisciplinarity, as the school's culture is deeply interactive and collaborative. This has extended to projects and more informal interaction with other programs across The New School; recent improvements in cross-programmatic awareness will help to strengthen these efforts.

The ever-present space and financial constraints of New York City pose challenges for the program to be addressed in coming years. Various institutional aspects are to be examined to see how we can increase the quality and breadth of the student applicant pool. Space and facilities needs are to be assessed to further serve the program's aims.

## Master of Professional Studies, Communication Design - Renewal of Plan Approval

**Statement of purpose**

The Master of Professional Studies in Communication Design (MPS CD) is a studio-based, 30-credit, two-semester degree designed to augment technical and critical skills for success in the communication design industries. With a view towards 21st-century practice, the program will focus on developing a robust understanding of communication design as a central discipline within contemporary creative industries and current digital media. Preparative emphasis is on the latest developments in digital design, distribution media, and communications strategies. Students will develop strategies on how to relay and translate messages, information and ideas through creative problem solving using innovative composition and visualization methods, typography and industry best practices. Students will achieve the highest standards of professionalism while steeped in fluid, lateral skill-building practices as they explore ancillary disciplines and benefit from collaboration and cross-disciplinary engagement within the Parsons community at large.

Graduates of the program will possess a unique forward-thinking aesthetic of their own that is anchored to rigorous professional skills embedded throughout the program, including acquisition of small business, strategic workflow and asset management skills. They will be equipped with sophisticated technical skills, visual diagnostic and problem-solving skills, as well as fluency in the best business practices of the discipline.

**Curricular table in the NASAD format**

Program Title: Master of Professional Studies, Communication Design  
 Number of years to complete program: 1  
 Program submitted for: Renewal of Plan Approval  
 Current semester's enrollment: N/A  
 Program director: N/A

Major studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
# of units (A) = 12	# of units (A) = 15	# of units (C) = 3	Total units = 30
% of A = 40%	% of B = 50%	% of C = 10%	Total % = 100%

**MAJOR STUDIES IN ART AND DESIGN**

PGCD 5100	Core Studio I	4 credits
PGCD 5xxx	Core Lab I	2 credits
PGCD 5110	Core Studio II	4 credits
PGCD 5xxx	Core Lab II	2 credits
Total Major Studies in Art/Design		12 credits

**OTHER STUDIES IN ART AND DESIGN**

PGCD 5150	Portfolio Development + Professional Practices	3 credits
PGCD 5000	Typography Studio	3 credits
PGCD 5130	Digital Publishing I	3 credits
PGCD 5131	Digital Publishing II	3 credits
PLVS 5xxx	Visual Culture	3 credits
Total Other Studies in Art/Design		15 credits

**ELECTIVES**

varies	General elective	3 credits
Total elective credits		3 credits

**Compliance with NASAD standards**

The program will offer concentrations in specific areas of professional practice, presently designated in Data Visualization; Branding and Identity; and Editorial. The Data Visualization track prepares students to analyze data while thinking critically about their findings, all while using top-notch visualization skills to translate content for a full spectrum of users. Students in the Branding and Identity concentration will undergo an immersive experience in subject formation and cultural literacy, mixed with top-notch digital and post-production design skills. The Editorial concentration's focus on publishing will look to the industry's ever-evolving definitions, with methods and materials taught as they apply to hard copy, online, ephemera, and mobile, among other delivery systems.

While sharing MPS-wide coursework in Typography and Digital Publishing I and II, students will focus on these professional tracks in their Core Studios and Core Labs to become specialists in specific fields. In Core Studio I, students learn to create work within a concentration-specific communication design context, focusing on practice but incorporating design thinking and research skills. Students will develop an individually tailored program of study depending on their previous professional and life experience in cooperation with their instructor. Besides appreciating contemporary creative practice through screenings and lectures, students will develop and refine a portfolio. The course is run in a studio format, which means all students are expected to participate in the making, discussion, and critique of work including critiques with their peers. Twice per term (midterm and final), students will participate in an intensive review and critique to evaluate progress. Design as well as research skills are further refined and deepened in Core Studio II in the second semester.

Upon completing the program, students should be able to:

- Demonstrate practical skills and working methods that are necessary to work within the communication design industries.
- Show a broad understanding of the graphic design industry and the space that student wishes to inhabit based on personal strengths and abilities.
- Have advanced capabilities in their respective concentrations to work independently, evaluate and re-direct their own work.

- Have knowledge and individual experience to make professional decisions in the field of communication design that serve the client but to also respects the ethics of the discipline.
- Show a significant body of work that reflects a unique vision and style in communication design and the degree concentration as the result of original research, experimentation, and risk-taking.
- Demonstrate an understanding of the various media production processes and the related vocabulary within the communication design industry.

### **Proficiencies required for entrance to the program**

Students are expected to have an undergraduate degree and have 2-3 years of significant work experience in communication design industries or an ancillary field. The program intends to welcome a diverse pool of applicants that draw meaningfully from their respective backgrounds and educational/professional experiences.

### **Research and professional tools required in the program**

Students are required to take Portfolio Development and Professional Practices, a course in which they are expected to situate their development in relation to the field of communication design. Students will reflect upon their own professional development to frame their work in relation to professional demand and emerging new roles for designers within it. The course will emphasize working-world skills and capacities as students must formulate a strong argument—through writing and visual representation of their work—for the type of practice they see themselves committing to. Students will produce a working portfolio that situates their work within a broad professional context.

### **Candidacy and final project requirements for the program**

Students in the program will be required to complete a thesis project, which will be reviewed critically and in a public forum with both internal and external practitioners in the field. Successful project execution and review are requisite to degree completion.

### **Evaluating and utilizing program results**

The program will evaluate program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>75</sup> As this is a new program, as well as a new degree type, a one-year degree, assessment procedures will be built in for both semesters in the first few years after program launch. Formal assessment plans and reports, following the prescribed templates and timeline, will be accompanied by more informal means of review and assessment, via meetings with faculty, school leadership, program students, as well as potential best-practices discussions with these counterparts in the MPS in Photography.

### **Assessment of strengths, areas for improvement and future planning**

As this program is pending launch, much of our future planning and assessment of strengths and areas for improvement are yet to be determined. We are currently developing innovative low-residency delivery

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<sup>75</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

models that will impact our assessment of facilities, instructional and fiscal resources relevant to the curriculum. The need for a new faculty hire has been anticipated to build out the Data Visualization concentration in this degree, as this is an area of great interest and potential growth in Parsons and the university. The selection process for this faculty line is underway.

In a general sense, over the next few years, we are strongly anticipating the further exploration of this program's cross-disciplinary opportunities. The degree's concentration tracks upon launch (Data Visualization, Editorial and Branding) have strong potential for collaboration with other programs across the university.

## Master of Fine Arts, Design and Technology - Renewal of Final Approval

**Statement of purpose**

The MFA in Design and Technology is a terminal degree program that places high value on engaged studio practice, encouraging active engagement with social concerns and the public sphere. As proposed in 1996, the program still aims to link technology and the creative process, and to produce thoughtful, knowledgeable, highly skilled and creative designers whose work benefits from the creative integration of advanced digital technology. It is distinct in its unique approach of innovative practice within and between the conventional disciplines of interaction design, computation, narrative and social engagement. The program eludes strict definitions in favor of hybrid thinking to surround the essential domains of narrative (stories), interaction (behaviors) and computation (machines) as a new framework for the 21st-century artist and designer. The most vital work to emerge from this program resists categorization because it brilliantly intersects research across society, art, design, storytelling, human-computer interaction and the generative yet mediating capacity of creative computing.

**Curricular table in the NASAD format**

Program title: Master of Fine Arts, Design and Technology  
 Number of years to complete program: 2  
 Program submitted for: Renewal of Final Approval  
 Current semester's enrollment: 173  
 Program director: Katherine Moriwaki

Studio or related areas	Other studies in art/design	Electives	Total number of units
51 credits	3 credits	6 credits	60 credits
85%	5%	10%	100%

**STUDIO / RELATED AREAS**

PGTE 5410	Boot Camp (pre-program, summer)	0 credits
PGTE 5200	Major Studio 1	6 credits
PGTE 5201	Major Studio 2	6 credits
PGTE 5250	Creativity and Computation	3 credits
PSAM 5550	Collaboration Studio	6 credits
PGTE 5300	Integrative Thesis Studio 1	6 credits
PGTE 5301	Integrative Thesis Studio 2	6 credits
varies	Supportive electives	18 credits

*\*Some examples of supportive electives are Creative Coding, Data Visualization, Game Design, Interactive Prototyping, and Making Wireless Toys.*

Total credits in studio or related areas 51 credits

**OTHER STUDIES IN ART/DESIGN**

PGHT 5600/1	Design for this Century	3 credits
Total credits in other studies in art/design		3 credits

**ELECTIVES**

varies	Academic electives	6 credits
Total elective credits		6 credits

**Compliance with NASAD standards**

The curricular objectives and coherence of the program are loosely described within three conceptual devices: interaction, computation and narrative. The breadth and focus of the curricular offerings are formed as complementary pairs: generalized critical studios are required alongside specified technical or academic coursework. This structure has both helped and hindered the emergent, asymptotic evolution of the program, not driven by its own rigid sense of a coordinated self-design process. Across the program, students are expected to demonstrate the following outcomes upon degree completion:

- Fluency in the conceptual and technical fundamentals of computation, visual design, design process, narrative and interaction design;
- Ability to research, experiment, analyze and evaluate ideas from a critical perspective, valuing the primacy of concept development as a precursor to execution;
- Ability to articulate in visual, written and verbal forms, how new forms of technology and media can solve problems and create new possibilities;
- Utility of prototyping strategies, including pre-visualization, iteration, modeling, documentation, and user testing.
- Ability to integrate different disciplines, technologies and methodologies, to understand their relationship in theory as well as practice, and to understanding how changes in communications and information technologies inform and influence how we create, consume, learn and interact;
- Ability to engage in cross-cultural engagement and collaboration;
- Social responsibility and a civically engaged, socially proactive approach to design thinking.

The studio courses provide cohesion throughout the program; students learn to integrate their design research, interests and elective coursework into a series of their own projects that emphasize self-definition and engender rigorous art and design practices. Studio projects are expected to demonstrate innovation and social action, while seizing the means of production towards full technological realization. Individual voice, identity, and style are developed through the major studios, particularly in the thesis year. Interdisciplinarity is an inherent core characteristic of the degree program; the disciplinary range of the student population is leveraged to create a variety of hybrid forms through their thesis projects.

Areas of study within the program have expanded and shifted from what was initially proposed (multimedia, animation and visualization and fashion/textile computing) in keeping with contemporary practices and responsive to demand. Present areas of study include data visualization, dynamic systems,

game design, interface design, physical computing, mobile media and synesthetic media. Projects in animation and time-based media have decreased both in output of projects and applicants for admission, which likely reflects the new opportunities from recent technologies, as well as increasing demand for specific skill sets.

In the first semester:

*Major Studio One* offers an 'interface' or introduction to the program itself, with an emphasis on iterative design process, the craft of design research, and an intensive foundation in the art and design studio critique model. Syllabi are coordinated across course sections. In *Major Studio Two*, greater emphasis is placed on experimentation and individualized research; students delve deeper into their respective areas of interest in anticipation of their thesis projects.

*Design for this Century* provides an introduction to comprehending design as a mode of acting in the world, showcasing examples from the full spectrum of design professions and activities. This course draws different populations across Parsons' degree programs, including the MFA in Transdisciplinary Design, providing a curricular setting for cross-programmatic discourse.

The *Creativity and Computation Lab* builds upon the Boot Camp pre-orientation intensive (discussed below) so that students continue to develop fundamental technology execution skills alongside programming and other creative computing skills to support *Major Studio* projects.

### **Proficiencies required for entrance to the program**

A diversity of backgrounds and experiences are encouraged for entry to the program; innovation and cross-disciplinarity are highly encouraged. Students entering the program are expected to enroll in the summer Boot Camp pre-orientation intensive, an immersive, three-week introduction to programming, web development and design methods. This curriculum is divided up into four types of courses: academic electives, which focus cultural context for design and technology practices via reading, discussion and writing; supportive electives, which focus on developing technical skills; *Collabs*, which focus on project-based work with outside partners; and Major Studios, which integrate and synthesize knowledge and skills in a project-based studio setting, intended to generate a body of work and foster a strong sense of individual style.

### **Research and professional tools required in the program**

The majority of both full- and part-time faculty in the program are practicing designers, technologists or artists (or a combination thereof), who provide important connections to creative industry. Program alumni work at most major design firms, and many come back to teach in the department, extending these networks across the program with industry. Students develop the capacities to needed to engage, work and present in professional settings via coursework, but also through these attenuated networks.

### **Candidacy and final project requirements for the program**

Within the second year, *Thesis Studio 1* provides the venue for graduate students to ideate, define and propose their thesis. Finally, *Thesis Studio 2* finalizes the works into production, dissemination and exhibition.



Since its founding, the program has become more academically rigorous, particularly in the incorporation of an intensive writing component in the thesis requirements. This dimension of the program invests research and scholarship in conventional understandings of academic research, and emphasizes writing as an act of thinking, articulation of theory as connected to practice, and a natural component of design methods. This academic rigor continues to mature and is supported by the collegial collaboration amongst the full-time and part-time faculty. The thesis writing component, typically a 50-page document, is required by the program. Each *Thesis* studio is paired with a writing faculty, most of which are annualized part-time faculty.

There is a perception amongst alumni that the thesis process, and the academic writing experience, while difficult, has resulted in desired outcomes for success of both the program and its graduates. For instance, students who came into the program who needed no technical instruction, and could even teach the faculty, immediately recognized how the program gave them a rigorous, articulate means to discuss and disseminate their own work.

Thesis students coordinate an annual thesis exhibition of approximately 90 student projects, led by two co-chairpersons, several committees for communications, design, budget, and other areas.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>76</sup> Program results are also measured by the impact of the work and practice of faculty and alumni. Throughout each academic year, there is a continuous loop of communication with both groups, providing currency, diversity in viewpoints, and vital professional networks to current students.

The program's curricular structure has not changed since its launch, aside from a reduction of credits from 64 to 60, which was only implemented this academic year. Beside the director, the program relies upon full-time faculty coordinators for support; all faculty in the program are instrumental in providing input for assessment and curricular modifications. Additionally, the program's experimental collaboration studios provide a focused setting for new pedagogy and curricula to be 'floated' - these courses comprise a uniquely dynamic arena for curricular innovation in establishing 'real-world' projects and collaborative processes via external partnerships.

### **Assessment of strengths, areas for improvement and challenges**

A shared graduate studio environment creates constructive opportunities for collaboration and sharing of ideas. It is exemplary in our work to create and grow a graduate culture. However, the lack of visibility of student work may be driving project work that does not reflect ambition in either scale or complexity.

By turns, the program's best asset and primary challenge is the expansive size and scope of the program. This impacts the program's structure, outcomes and culture in both positive and negative ways. While

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<sup>76</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

difficult to manage, the MFA in Design and Technology produces a wide range of interesting, surprising and sometimes groundbreaking research and projects.

### **Plans for addressing weaknesses and improving results**

The program has become increasingly rigorous, has launched some groundbreaking initiatives and graduated very successful alumni. In order to raise the profile, selectivity and quality of the program, the priorities for future development should be:

- Instill sense of collective responsibility for the annual full-time faculty evaluation, mentoring and review process to effectively support existing faculty. Ensure that all faculty are teaching appropriate loads and contributing to the multiple needs of the program.
- Develop and staff an Associate Director or similar support position to specifically address the needs of recruitment and admissions, to further attract top-caliber students.
- Investigate potential formal changes to the thesis writing component, with the intent to alleviate workload where it is inappropriately excessive, without sacrificing the positive graduate outcomes that have been achieved through this component.
- Implement a system to regularly poll students on curricular interests, to ensure that the appropriate number of sections for various courses is being offered.
- Continue innovative engagements within the public sphere, raising funds where appropriate.
- Initiate a discussion around grading policy with core faculty to ensure that practices adhere to Parsons guidelines.

Master of Science, Design and Urban Ecologies - Renewal of Plan Approval

**Statement of purpose**

The Master of Science in Design and Urban Ecologies is a research-driven, project-based graduate degree program grounded in urban design practice. An interdisciplinary framework intersects media, ecology, and the social sciences, offering a unique way of studying the complex relationships between cities, societies, and urban and natural ecosystems. The program is particularly aimed at professionals who wish to advance both professionally and academically, while possibly continuing professional practice. Students in this program will critically examine cities, their constituent parts, the processes that shape and transform them, the people that inhabit them, the metropolitan regions to which they are connected, and the ecological systems that sustain them; they will advocate for social justice and environmental equity in city life through design.

**Curricular table in the NASAD format**

Program title: Master of Science, Design and Urban Ecologies  
 Number of years to complete program: 2  
 Program submitted for: Renewal of Plan Approval  
 Current semester's enrollment: 35

*\*\*Program leadership responsibilities are conducted by an Urban Council that sits in the School of Design Strategies.*

Major studies in art/design	Other studies in art/design	Electives	Total number of units
36 credits	12 credits	12 credits	60 credits
120%	40%	40%	200%

**MAJOR STUDIES IN ART AND DESIGN**

PGUD 5180	Design and Urban Ecologies Studio 1	6 credits
PGUD 5190	Design and Urban Ecologies Studio 2	6 credits
PGUD 5280	Design and Urban Ecologies Studio 3	6 credits
PGUD 5160	Design and Urban Ecologies Methods 1	3 credits
PGUD 5170	Design and Urban Ecologies Methods 2	3 credits
PGUD 5260	Design and Urban Ecologies Methods 3	3 credits
PGUD 5270	Design and Urban Ecologies Methods 4	3 credits
PGUD 5310	Design and Urban Ecologies Thesis	6 credits
Total Major Studies in Art/Design		36 credits

**OTHER STUDIES IN ART AND DESIGN**

PGUD 5110	Design and Urban Practice Colloquium 1	3 credits
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PGUD 5120	Design and Urban Practice Colloquium 2	3 credits
PUGD 5010	Design and Urban Practice Theory Lab	3 credits
PGUD 5020	Design and Urban Practice History Lab	3 credits
Total Other Studies in Art/Design		12 credits

## ELECTIVES

varies	general electives	12 credits
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## Compliance with NASAD standards

The MS in Design and Urban Ecologies adheres to NASAD guidelines for initial graduate degree programs in design research and scholarship. The program's learning outcomes focus on critical thinking, design-led research, urban modeling and action, and assessment of both general and design-specific knowledge related to design and urban ecologies within a cultural, technological, and environmental context. Some of the learning outcomes are shared with those of the Master of Arts in Theories of Urban Practice, reflecting the partially shared curricula of the two programs. By the successful completion of the degree, students demonstrate an appropriate level of mastery in the following domains:

### Critical Thinking:

- Ability to understand and reflect critically on research, creative work, advanced scholarship and methodologies in urban design and practice, and to argue for alternative approaches when relevant.
- Ability to successfully evaluate their own work as well as the work of others.
- Ability to move back and forth between the focus of a given design project and the wider context that has generated the challenges at hand.
- Understanding of how their work contributes to existing knowledge of cities, urban services, and design and urban ecologies.
- Ability to critically assess various complex urban conditions as framed by various disciplines and as actualized on the ground – physically, socially and environmentally.
- Ability to demonstrate skill in site analysis, social and ethnographic assessment, physical modeling and time-based communication using various media.

### Design-led Research:

- Ability to engage in comprehensive research of urban conditions, including their existing environmental, built, social, cultural and political dimensions.
- Ability to explore complex topics and problems through the processes of design-led research, also leveraging more traditional forms of scholarly research (particularly from the ecological and social sciences), without being driven by their methodologies.
- Ability to reflect analytically on the conclusions, outcomes, and discoveries that result from the process of research and of collaborative design.
- Ability to develop scenarios outlining alternative possibilities and opportunities for design intervention at various spatial and temporal scales

- The vocabulary—verbal, textual and visual—to document the knowledge produced through the process of design-led research, to select and deploy appropriate urban modeling technologies and methods in creating urban design scenarios for acting in the urban ecosystems, and to communicate the resultant knowledge to diverse audiences and stakeholders.
- Ability to contribute to development of an international network connecting the research and projects of current students and alumni, visiting practitioners and other design professionals working in urban contexts.

#### Urban Modeling and Action:

- Ability to demonstrate initiative and originality in determining the appropriate outcomes for an urban design project, including development of preliminary approaches to the framing of questions, analysis of problem types, and evaluation of various outcomes to address the complexity of urban modeling and the needs of diverse constituencies.
- Ability to act autonomously in planning and implementing tasks at a professional level, making creative and strategic decisions in complex and unforeseen situations, and to reveal, engage with and effect change within the complex life of urban ecosystems.
- Ability to contribute to an ongoing re-articulation of the boundary between formality and informality in urban space.
- Ability to develop both long-term strategic and short-term tactical design scenarios for various actors to improve the quality of life in urban situations. This involves skills in the field, both ethnographic and design-based, as well as in presentation contexts, both physical and virtual.

#### **Proficiencies required for entrance to the program**

Students enter the program from a wide variety of backgrounds - including the arts, media, economics, architecture, design, environmental and urban studies, liberal arts and social sciences.

#### **Research and professional tools required in the program**

The program encourages an original and entrepreneurial approach to emergent design practices. Students foster and develop abilities of independent learning and productive collaboration; in order to do so, students are expected to demonstrate:

- Ability to work effectively in collaborative situations with diverse stakeholders;
- Self-management and negotiation skills developed through managing workloads, initiating and planning projects, and meeting deadlines;
- A well-developed ability to research, navigate, apply, and manage information;
- Application of interpersonal and social skills, innovation and creative problem solving.

Verbal communication and the use of visual tools for communication are key to personal and professional development. This includes presentation of work and ideas to identified audiences at a level appropriate to professional contexts.

The program has also divested of library holdings that include *Abitare*, *A+U (Architecture and Urbanism)*, *Design Methods: Theories Research Education and Practice*, *Design & Culture*, *Harvard Design Magazine*, *Journal of Design History*, *Metropolis - The Urban Magazine of Architecture and Design*, and *Praxis - Journal of Writing and Building*.

### **Candidacy and final project requirements for the program**

The degree is conferred upon successful completion and submission of a thesis, for which students incorporate the skills and knowledge acquired throughout their learning in order to complete a final project. The theses are then to be reviewed critically and publicly by a panel; this panel is comprised of program faculty, as well as distinguished design professionals and academics. The success of each project is evaluated in terms of both conception and execution; students are expected to utilize the constructive feedback to reflect upon the learning and progress that had resulted from the design process, as well as to situate their projects in professional models of urban design practices and new and emergent design and ecological practices in the city.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>77</sup> As a newly launched program, more informal and ad hoc assessment practices have also been implemented. Classroom observations have been conducted each semester by program leadership and full-time faculty. Student feedback has been compiled via formal course evaluations at the end of each semester, as well as in round-table discussions with the program director and full time Urban faculty, and most recently with the newly formed Urban Council. The program is overseen by the Urban Council, composed of SDS full-time faculty who hold PhDs and terminal degrees in urbanism, design, and related fields, and are instrumental to the program's success.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

The pairing of methodological, historical/theoretical, and studio courses produces an expansive immersion into the urban problematic, and permits the development of new and hybrid models of engagement. This innovative curriculum looks toward new forms of knowledge that extend beyond the disciplinary boundaries that characterize most urban programs, becoming more inscribed in the urban ecology, rather than a deterministic section of the city complex.

Students will graduate with diverse skills and knowledge, enabling them to engage with many different areas of urban practice. The socially focused urban research conducted within the program trains students to develop community organizing, facilitating, and participatory practices that expand the notion of a more democratic city.

The strong focus on issues of social and environmental justice has given the program greater relevance, as cities around the globe try to shift their urban policy towards sustainability, resilience and local

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<sup>77</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results*.

production. These strengths also present challenges, especially as there are no precedents or comparative contexts.

Due to the innovative interdisciplinary structure, faculty must be at ease with working in various disciplinary fields that the students come from; therefore, hiring new instructors is a more complex process than for more traditional disciplinary programs. The process thus requires both attention to hiring earlier in the cycle and ensuring the commitment of qualified faculty early in the previous semester. The participatory nature of the studio courses creates intense time demands on faculty, and requires a tighter coordination with the outside partners involved in the project.

The two Urban programs in SDS- the MS in Design and Urban Ecologies and MA in Theories of Urban Practice programs share common courses. Coordination of the courses, curriculum assessment and development has been a difficult but necessary process in the first year and a half of the programs.

### **Plans for addressing weaknesses and improving results**

The Urban Council was formed in January 2014 to help provide much needed coordination between the MS Design and Urban Ecologies and MA Theories of Urban Practice programs. The Urban Council is responsible for faculty hiring recommendations, curriculum development, addressing student concerns as well as proposing new alumni and networking opportunities. There are now processes and protocols for effectively managing the programs and to ensure ongoing productive academic development. The Council is also initiating workshops to supplement and complement student and faculty experiences in the program as new areas of expertise or skills are identified as being important to study.

The program places particular importance on long term studio projects, but the alignment of project timelines with the established academic ones is challenging to coordinate. We expect to continue to look for ways of making the student experience in project contexts more seamless. With new project archiving initiatives and the inclusion of both previous faculty and students in a subsequent year's experiences, we are developing new ways to transfer knowledge year to year to provide sustainable multi year experiences for both students and partners.

Finally, SDS coordinates its full suite of graduate elective offerings and ensures that they offer complementary experiences to all SDS programs. In the future we expect to offer electives that complement tracks within the programs to further enrich the graduate experience.

Master of Arts, Design Studies - Renewal of Plan Approval

**Statement of purpose**

The MA in Design Studies is an academic, research-based program that presents design as a key agent in shaping the 21<sup>st</sup> century. The program is part of a comprehensive suite of graduate programs in ADHT, complementing the MA degrees in Decorative Arts and Fashion Studies, and offering a scholarly context for the history and theory of design for other graduate programs at Parsons and The New School. Adopting an expansive approach to design as a historical phenomenon and theoretical set of ideas (rather than as exclusively a set of practical skills), the program presents the world of designed artifice as an increasingly crucial aspect that impacts the conditions of human life. Stressing the necessity of an interdisciplinary framework, the program positions theoretical, critical, and historical discourses in relationship to design practices, discourses, and products, allowing students to gain insight into how design operates as a significant component of knowledge as well as an agent of social change. The program aims for students to develop a critical and theoretical understanding of contemporary design, simultaneously underscoring how criticism and scholarship are world changing, impactful activities, and primary paths of civic engagement.

The degree is intended for students from a wide variety of backgrounds—among which include undergraduate design programs; art history, visual studies, and cultural studies; media studies; anthropology; historical disciplines, among others—who desire to pursue advanced study in the multi-faceted world of design and how design shapes an increasingly technologized, interconnected world, and is a key component of sustainable practices and thinking.

The program aims to educate a new generation of design scholars who will pursue a variety of careers: urban planning, sustainable research, curatorial practice, criticism and journalism, gallery or museum work, advanced (PhD) degrees in related fields, non-profit and governmental work, and so on.

**Curricular table in the NASAD format**

Program title:	Master of Arts, Design Studies
Number of years to complete program:	2
Program submitted for:	Renewal of Plan Approval
Current semester's enrollment:	24
Program director:	Susan Yelavich

Major studies in art/design	Other studies in art/design	Electives	Total number of units
18 credits	3 credits	21 credits	42 credits
60%	10%	70%	140%



**MAJOR STUDIES IN ART AND DESIGN**

PGDS 5115	Discourses of Design Studies	3 credits
PGDS 5010	Writing for the Public Realm in the 21 <sup>st</sup> Century	3 credits
PGDS 5100	Seminar in Methods and Theory	3 credits
PGDS 5200	Advanced Thesis Preparation	3 credits
PGDS 5210 or PGDS 5211 or PGDS 5212	Design Studies Thesis Oral Exam Capstone Project	6 credits
Total credits in major studies in art and design		18 credits

**OTHER STUDIES IN ART AND DESIGN**

PGHT 5600/1	Design for this Century	3 credits
Total credits in other studies in art/design		3 credits

**ELECTIVES**

varies	Design Studies elective	3 credits
varies	General electives	18 credits
Total elective credits		21 credits

**Compliance with NASAD standards**

The MA in Design Studies is a 42-credit, 2-year program, anchored by a suite of required classes that provide students with a common, core base of knowledge. All required courses in the program are open to graduate students only, and advanced electives are either coded exclusively for graduate students at The New School; or are classes that are open to upper-level undergraduates who are expected to perform the same level of graduate work, including a substantial research paper.

The program required courses include a graduate seminar in Method and Theory; Design for This Century (a lecture/recitation class); Design Studies Discourse; Writing for the Public Realm in the 21<sup>st</sup> Century; and advanced Design Studies Seminar; and an Advanced Thesis Preparation class in the second year. Students round out these core classes with electives drawn from the wide range of offerings in ADHT and the other four schools of Parsons, as well as across the other divisions of the New School. MA in Design Studies students form part of a community of scholarship and practice and find additional curricular offerings within existing Parsons MA/MFA programs (such as Transdisciplinary Design).

The core classes provide students with the required knowledge base for Design Research and Scholarship programs, as stipulated by NASAD, including: a general knowledge of the history of design; a specialized knowledge of method and theory (including writing and criticism); as well as various critical perspectives on design shaped within different discursive and disciplinary frameworks. All classes in the program stress context-based knowledge, ensuring that students understand the multiple perspectives that shape design theory and practice. The program provides students with advanced research and integrative skills in the culminating Capstone project conducted during their final year

**Proficiencies required for entrance to the program**

Undergraduate coursework in art, architecture, or design practice, architectural and design history, or material culture. Alternatively, or in addition, undergraduate course work in fields such as sociology, anthropology, philosophy where social relations to the physical, natural and digital environments has been emphasized. Regardless of previous experience or disciplinary study, strong writing ability in the English language is also expected.

Whether from primarily practice or academic backgrounds, students must give indications of conceptual sophistication and an ability to think synthetically to be admitted to this transdisciplinary program. Demonstration of interest in exploring theoretical premises for, and potential of design as more than a set of practical skills that produce finite results.

**Research and professional tools required in the program**

Research tools required in the program are the ability to identify and distinguish between primary and secondary sources, the knowledge of citations protocol, and proficiency in writing and grammar in English.

**Candidacy and final project requirements for the program**

The capstone project is undertaken with the supervision of a faculty advisor or advisors. Students are able to choose from among three capstone options, each of which are described below with their requisite guidelines:

1. Academic Thesis—scholarship of discovery
  - Advances a hypothesis.
  - Requires a paper, approximately 40 pages long.
  - Is dependent on the use of primary sources.
  - Prerequisite: 3.5 GPA and approval of subject by faculty advisor.
2. Oral Exam—scholarship of integration
  - Offers insight into areas of design studies.
  - Depends largely on secondary sources.
  - Entails a one-hour oral exam on either one or two topics, with two examiners.
  - Requires an essay (approximately 15-20 pages long) on a question assigned by examiners after the oral exam.
  - Prerequisite: 3.0 GPA and approval of subject by faculty advisor.
3. Capstone Paper and Project/Proposition—scholarship of application
  - Produces insights into an area of design studies.
  - Is comprised of a paper (approximately 15-20 pages long) and a practice-based project, i.e., documentary video, a series of maps, or an exhibition.
  - Is assessed by the student's Academic Advisor and an authority/expert in the field of the practice-based outcome, i.e., a communication designer, photographer, filmmaker.
  - Prerequisite: 3.0 GPA and approval of subject by faculty advisor.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>78</sup> Student competencies are measured not only through their grades, but also via regular meetings with their assigned academic advisors. The academic advisors meet several times a semester to discuss student progress. Their levels of achievement should be evidenced in their capstone performances and grades. There are three options for capstone projects: a 40/50-page thesis; an oral exam and 15/20-page paper; a schematic design project (i.e. exhibition proposal and model) and a 15/20-page paper. As the choice between a thesis, oral exam, or academic project is determined partly by students' grades and performance up to that point, these choices are also a tool by which program outcomes are weighed.

This program was launched in 2012 and will graduate its first class later this year. Pending future alumni data, program evaluation relies upon the tracking of student performance in degree requirements as well as elective classes. The program director and core faculty collectively gather and assess this information, along with feedback solicited from the students after their first year (2012-13 AY).

Tracking class performance and student feedback has been vital to making improvements in the curriculum. From this process, the decision was made to introduce design discourses earlier in the first year of the curriculum. (Many of the program's students come from anthropology, sociology and other disciplines and needed this material before their second semester.) This has helped greatly to orient our incoming cohort this year.

Based on student profiles in the program, we have also put forth a proposal for a MA part-time model. This proposal, currently undergoing internal discussion and review, serves as a response to students' current needs and circumstances and provides a precedent for other graduate programs at Parsons where this might be desirable.

### **Assessment of strengths, areas for improvement and challenges**

One of the strengths of the program is its transdisciplinary pedagogy, which is enabled by the diverse curricular offerings available. As a program within Parsons and the New School at large, our students are, and have been, taking elective classes in anthropology, media studies, and non-profit management, among others. Moreover, they can avail themselves of the opportunity to take up to 6 credits of studio courses, serve as peer critics at student studio reviews, and work as research assistants to faculty practicing in areas of their research.

As noted, no students have graduated as yet, but they have secured prestigious internships. Three MA Design Studies students (2 second-year students and 1 first-year student) were awarded successive internships at Metropolis Magazine. Other placements include New York Community Trust, Whitewall Magazine, R/GA Associates. One student was awarded a Boisbuchet Fellowship to work on an exhibition

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<sup>78</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

on Japanese textiles. Another student was accepted to, and attended, the New School's program on Democracy and Diversity in Wroclaw, Poland, where the director of the MS DS program co-taught a course on the political and social agency afforded by architecture. Also, five second-year students have been hired as teaching assistants for Parsons undergrad course Introduction to Design Studies.

**Plans for addressing weaknesses and improving results**

Current plans include continuing to meet with students individually and as a group at the end of each semester to regularize the feedback process. We are also investigating the possibility of offering more 2-week intensive courses that will enable students to engage in different modes of project-based learning.

As this program has Plan Approval for Parsons Paris, we are currently discussing plans for implementing this degree program in the branch campus.

## Master of Fine Arts, Fashion Design and Society - Renewal of Final Approval

**Statement of purpose**

The MFA in Fashion Design and Society encourages the seeking and questioning of knowledge and advocates an original and entrepreneurial approach to fashion and design. The program embraces independent learning and self-motivated students who respond to informal and formal teaching and learning practices, while continuing to advance their knowledge and understanding by researching and networking with the industries, and refining their abilities to a professional level. The program strives to produce design leaders in the fashion industry. Graduates from the program enter the field with the critical background necessary to challenge how the industry is run, to explore new ways of working, and to identify unrecognized needs within the industry, thereby laying out new career paths and innovative changes.

**Curricular table in the NASAD format**

Program title: Master of Fine Arts, Fashion Design and Society  
 Number of years to complete program: 2  
 Program submitted for: Renewal of Final Approval  
 Current semester's enrollment: 29  
 Program director: Shelley Fox

Studio or related areas	Other studies in art/design	Electives	Total number of units
45 credits	9 credits	6 credits	60 credits
75%	15%	10%	100%

**STUDIO / RELATED AREAS**

PGFD 5100	Orientation 1	1.5 credits
PGFD 5200	Orientation 2	1.5 credits
PGFD 5110	Design Studio 1: Personal Identity	6 credits
PGFD 5120	Design Studio 2	6 credits
PGFD 5210	Design Studio 3	6 credits
PGFD 5220	Design Thesis Studio	9 credits
PGFD 5140	Advanced Visual Practicum	1.5 credits
PGFD 5150	Fashion Presentation	3 credits
PGFD 5230	Communication	3 credits
PGFD 5240	Thesis Preparation	3 credits
PGFD 5250	Thesis Reviews	1.5 credits
PGFD 5260	Thesis Presentation and Portfolio	3 credits
Total credits in studio or related areas		45 credits

**OTHER STUDIES IN ART/DESIGN**

PGFS 5030/1	Fashion Cultures	3 credits
PGFD 5130	Design in Fashion Systems	3 credits
PGFD 5270	Professional Practice	3 credits
Total credits in other studies in art/design		9 credits

**ELECTIVES**

varies	General electives	3 credits
total elective credits		6 credits

**Compliance with NASAD standards**

The program encourages the seeking and questioning of knowledge and advocates an original and entrepreneurial approach to fashion and design. Students should be independent and self-motivated, as well as responsive to informal and formal teaching and learning practices, while continuing to broaden their knowledge base through both research and professional engagement.

The distinctive learning outcomes of the program focus on application, analysis, evaluation and synthesis of both general and discipline-specific knowledge related to fashion design within a socio-cultural context, and its unique and creative presentation. Upon successful completion of this program, a student will demonstrate an appropriate level of mastery in the following domains:

- **Application:** The student demonstrates initiative and originality in problem solving. S/he is able to act autonomously in planning and implementing tasks at a professional or equivalent level, making creative and/ or strategic decisions in complex and unpredictable situations. S/he is adept and communicating information in visual, oral and written forms, and at selecting and deploying its appropriate technology.
- **Analysis:** The student has a capacity for critical awareness, can undertake analysis of complex, incomplete or contradictory areas of knowledge, and can effectively communicate the outcome of his/her work.
- **Evaluation:** The student demonstrates the conceptual understanding, vocabulary and critique style that will allow her/him critically to evaluate research, creative work, advanced scholarship and methodologies, and argue for alternative approaches when relevant. Furthermore, the student is able to successfully evaluate his / her own work as well as the work of others.
- **Synthesis:** Utilizing critical awareness, the student can synthesize his / her learning in a manner that may be innovative. S/he incorporates conceptual knowledge and technical processes from the forefront of the discipline/practice. The student demonstrates his / her integration of studio skills with conceptual and theoretical knowledge in the creation of fashion design that puts forth a personal point of view.

Personal skills of problem solving and innovation, application of interpersonal and social skills, verbal and visual communication, and self-awareness with regard to skills and needs, are key components in the program. Design Studio 1 is a pivotal point in this development, as it encourages students to push their own boundaries and enables them to find their own 'starting' points and questions' and in turn to develop

their own personal design identity. Students turn outward in Design Studios 2 and 3, in which industry engagement is fostered and then evidenced in the thesis review experience. Self-management and negotiation skills are developed in managing workloads, meeting deadlines, and initiating and planning projects; these skills are embedded through several courses in the curriculum, including the Design Studios and the Advanced Visual Practicum. Students are exposed to the larger contexts that inform their work and professional practice in courses like Fashion Cultures and Design in Fashion Systems.

Presentation and communication skills are bolstered in the courses Communication and Fashion Presentation; they are refined and tested in end-of-program thesis presentations and reviews.

### **Proficiencies required for entrance to the program**

The MFA in Fashion Design and Society attracts BFA design graduates, as well as mid-career professionals in the fashion industry who are seeking to change career paths. Prospective students from across the US and internationally are sought. The program cultivates a diverse student body by actively recruiting internationally and across cultures. The program director works to actively recruit globally to ensure a diverse student population. Having a highly international student body promotes intercultural relations and further defines the MFA in Fashion Design and Society as a global program. An extensive background in fashion design is encouraged but is not required.

### **Research and professional tools required in the program**

In order to develop the methodological underpinnings of the field, all students are required to take Professional Practice. This is a lecture-based course where visiting professionals currently working in different aspects of the fashion industry provide an overview of the industry. Through debate, the course examines the professional environment and various components that every fashion designer needs to understand. Students are encouraged to critique and analyze these areas of practice to gain a deeper understanding of how the industry works and be aware of its shifting patterns. The purpose of the course is to encourage students to understand their own positions and to provide them with the knowledge of how to survive both commercially and creatively through understanding the industry as a whole. The course closes the gap between industry and academia by enabling students to engage with a diverse range of guest speakers. It also gives students the opportunity to assess their own future positions within the industry. If they wish to gain professional and practical experience at a design company or in another institution while enrolled in the program, students may register for internships (with approval by the program director).

### **Candidacy and final project requirements for the program**

A thesis is the final project requirement for the program. By the successful completion of the thesis project, students should be able to:

- Understand the importance of in depth research of their concept, materials, techniques that are required for their final project to succeed.

- Understand the importance of making industry contacts and being able to capitalize on them early within their project and to continue building these networks.
- Understand the importance of how to articulate their ideas orally to a professional audience so that their ideas are communicated clearly.
- To be able to time manage their workload and projects in a professional manner, and understand the importance of meeting deadlines.

In anticipation of the thesis, students take required courses that serve to develop the methodological underpinnings of the field. Thesis Preparation is a research course in which students put forth a written proposal, with accompanying research material, to support the execution and delivery of their capstone project. The process will be self-directed, but with guidance and support from a faculty member, with an emphasis on critical thinking and the promotion of a critical, engaged voice. Students research their initial concepts and present evidential data concerning materials, finishing, manufacturing, and prototyping. Additionally, students are expected to network within the industry to access new technologies in materials and manufacturing where necessary.

The Thesis Presentation & Portfolio course is a fundamental partner to the Design Thesis project and runs parallel to it in the final semester. The research process informs the final presentation of the collection; projects can be presented and further aided in portfolio development. Projects are self-directed by the students, who receive technical and design support as needed. Students are encouraged to think of innovative and relevant methods of presenting their work to a professional audience. Their portfolios are key tools for entry into the industry, and are crucial to the representation of their own design philosophy.

In order to develop thesis concepts, students participate in one-to-one tutorials with the program director and senior faculty. Thesis projects are developed out of these initial conversations and students direct their own projects with ongoing support from the faculty. Students must then construct a portfolio of research around their projects. The portfolio can include: visual articulations of thought process, physical materials, text, and then evidence of further experimentation. This research is developed throughout the third semester of the program.

Students execute the thesis project during their final semester in Design Thesis Studio, synthesizing design, industry knowledge, research and interpersonal skills in one significant project. It is a course consisting of focused design research and expects to expand on the students' intellectual and theoretical thought processes for developing concepts within fashion, showing the innovative use of technical cutting and use of materials.

The final project will be led by senior faculty, including the program director. The project must demonstrate rigorous intellectual thinking with coherent design development both within 2D and 3D media. The process must be fully documented in writing, 2D media such as photography, film, and in the preliminary and final 3D realizations of the collection. Studio time is organized into one-on-one tutorials/critiques with design studio instructors on a weekly basis. Additional group critiques and invited practitioners or industry representatives will be invited at mid-term, final review and interspersed



throughout the semester as needed. Students will have the guidance and support of pattern makers and other specialist technical support when required.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>79</sup>

### **Assessment of strengths, anticipated opportunities and challenges**

The program's many strengths are considerable and wide-ranging:

- Being situated within New York City, the program leverages industry connections and sponsorship opportunities.
- The program's knitwear/textiles component is distinctively strong.
- The faculty is comprised of talented professionals who are also strong instructors.
- The students comprise a small but diverse and international cohort. Learning experiences are at once more diverse and supported.
- The final collections are presented at New York Fashion Week, providing a professional-caliber experience of presentation, exposure and connection to industry.

These strengths have given rise to some opportunities and challenges. The program's success anticipates an increase in applications. With expansion, new strategies should be developed to maintain the quality of the program. Scholarship opportunities from industry should be developed to attract high-quality students and uphold the standards and reputation of the program.

The expansion of the program will be challenging to the way we teach Design Studio courses. We are currently considering ways to streamline the students' experience by allocating faculty based on area of specialization, i.e. knitwear, menswear, womenswear, etc. This development would intersect with potential new faculty needs for the program.

As the MFA program has received positive press exposure, this should be leveraged to seek further collaboration with industry, and to foster high-level projects and partnerships. This also supports a wider dissemination of student work in international exhibitions and festivals. Alumni are already representing the program in the industry and thus provide beneficial opportunities for current students and recent graduates, primarily through internships and paid employment / freelance work.

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<sup>79</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

## Master of Arts, Fashion Studies - Renewal of Final Approval

**Statement of purpose**

The MA in Fashion Studies anchors academic, scholarly study in the emerging field of fashion studies, emphasizing the contemporary significance of fashion as an economic, social, cultural and visual force. Fashion is explored as object, image, text, practice and theory, through a range of disciplinary frameworks that instill a critical understanding of fashion.

Graduates are prepared for a wide range of career choices after the program, particularly in fashion research for fashion companies, archives, museums, galleries, and/or advanced (PhD) graduate degrees in fashion and design history/studies, or in related courses of study and enter into teaching or academic careers. Given the degree's broad applicability and comprehensive intellectual scope, the program also provides a springboard for careers in journalism, costume and dress research and styling for film, television, and magazines, media, advertising and consulting, and across all areas of the fashion industry.

**Curricular table in the NASAD format**

Program Title:	Master of Arts, Fashion Studies
Number of years to complete program:	2
Program submitted for:	Renewal of Final Approval
Current semester's enrollment:	39
Program director:	Christina Moon

Major studies in art/design	Other studies in art/design	Electives	Total number of units
21 credits	6 credits	15 credits	42 credits
70%	20%	50%	140%

**MAJOR STUDIES IN ART AND DESIGN**

PGFS 5000	Fashion Studies: Key Concepts	3 credits
PGFS 5010	Fashion, History and Mediation	3 credits
PGFS 5030/5031	Fashion Cultures	3 credits
PGFS 5020	Interpreting Fashion	3 credits
PGFS 5200	Advanced Thesis Preparation	3 credits
PGFS 5210	Fashion Studies Thesis	6 credits
Total Major Studies in Art/Design		21 credits

**OTHER STUDIES IN ART AND DESIGN**

varies	Fashion Studies courses	6 credits
Total Other Studies in Art/Design		6 credits

**ELECTIVES**

varies	General electives	15 credits
Total elective credits		15 credits

**Compliance with NASAD standards**

The program offers the opportunity to apply transdisciplinary, historical, theoretical and cross-cultural perspectives and methods to investigate fashion as an important form of visual and material culture; a consumption practice; an industry; and as a global system of exchange in the development of capitalism. Emphasizing both the globalization of the fashion industry and its circulation of goods and ideas through products, online interfaces, blogs, and other media platforms—as well as the ways in which knowledge is increasingly transnational, culturally inclusive and global—the program is based upon an expansive approach, situating fashion in relationship to current cultural developments and discourse.

The MA in Fashion Studies is a 42-credit degree that spans two years of full-time study. The degree is anchored by a suite of core courses that comprise 50% of the units of study and offers a rigorous specialized course of study in the field. The courses Fashion Studies: Key Concepts; Fashion, History and Mediation; Fashion Cultures; and Interpreting Fashion: Case Studies in Theory and Methodology provide a broad-based knowledge of the history, theory, and criticism of the field. Students are required to successfully complete Advanced Thesis Preparation and the Fashion Studies Thesis in order to graduate. Students complement these specialized courses with Fashion Studies electives, and as well as the broad variety of offerings across the university.

Student competencies and levels of achievement are met in a number of ways. First, students take core classes and electives and are evaluated by instructors with final grades. Second, students meet regularly with assigned academic faculty and academic advisors, as well as the program director, providing a steady process of evaluation and feedback. In the middle of the semester, all faculty members reach out to students to evaluate and give feedback on student performance in class. The program director also conducts discussions with all core faculty on student performance in class to address any concerns. The program director then meets with each student for a one-on-one meeting to discuss each student's performance, academic route thus far, and aspirational next steps.

**Proficiencies required for entrance to the program**

The degree is intended for students who have completed undergraduate degrees in the humanities and social sciences, as well as students with BFA degrees in art and design. It also welcomes professionals in the fashion industry who desire to pursue a rigorous, scholarly course of study in their field. The vitality and demographic diversity of the student body contribute significantly to the intellectual richness of the program and course of study.

**Candidacy and final project requirements for the program**

Students are required to submit a thesis in order to graduate from the program. At the start of the second year, students are assigned a primary advisor and a secondary reader for the research and writing process of the MA thesis. Students regularly meet with their instructors for Advanced Thesis Preparation, a

course designed to pace students in their research process and provide additional support. Students regularly meet with their primary advisors and secondary readers for feedback on performance and achievement. There are multiple 'milestones' within this process (submission of 1/3, 2/3, and full thesis drafts, presentation of the thesis work in progress, etc.) that allow faculty advisors and the program director to evaluate student performance in an iterative framework. Mentoring and cyclical work in these semesters are key in evaluating student competencies and levels of achievement.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>80</sup> Additionally, the program director meets regularly with both students and faculty for feedback throughout the academic year. Mandatory meetings take place midway through each semester. At the end of the full academic year, the program director meets with each class for summative feedback on individual experiences, desired changes and improvements, and any potential concerns. This feedback is then relayed to program faculty for discussion and, where needed, implementation or modifications.

Other tools for evaluating program results are drawn from students' internship experiences, involvement in projects and collaborations, and job placement for alumni after graduation. Our alumni voice a strong desire to extend the community and network beyond the program, a testament to the program's strength and culture.

### **Assessment of strengths, areas for improvement and challenges**

A major strength of this program is its interdisciplinary nature. Faculty are trained across a wide swath of disciplines, including art and design history, anthropology and sociology, visual culture and media studies. While similar programs focus on costume and dress history or liberal studies with a fashion concentration, our program is the only one of its kind that truly synthesizes theory, history, and practice within the unique setting of Parsons at The New School. This is evident in the wide array of MA thesis subjects, which have incorporated varying methodologies from image and object analysis, to archival work, interview and ethnographic field research.

Another major strength within the program is the sense of community among our students. Students initiate study groups in our student lounge, host guest speakers, organize professional development panels, brown bags, and socials. They have come together to create student groups, a student journal, and have organized events such as the end-of-year graduate symposium at the Parsons Festival. They have formed a strong network and alumni base to connect with internships, fellowships, and job opportunities.

### **Plans for addressing weaknesses and improving results**

We face challenges in accommodating our growing cohort sizes. Each year brings a larger applicant pool, which ultimately shapes the pedagogical structure of the curriculum and coursework; although not a negative point or issue per se, we plan to accommodate the larger numbers without diminishing the

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<sup>80</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

quality, standards or individualized support for our students. The program is designed in a modular way to allow for quick adjustments (logistic, pedagogic, thematic), resilience and nimbleness, which is beneficial to this particular change in the program.

Current plans to address weaknesses and improve results will be informed by regular check-in meetings with students (both individually and in groups), at the start, middle and end of each semester. We continue to be open to finding curricular options for our students, understanding that each student have markedly different approaches to learning. Faculty feedback and discussion will also steer our future planning needs and goals.

As this program has Plan Approval for Parsons Paris, we are currently discussing plans for implementing this degree program in the branch campus.

## Master of Fine Arts, Fine Arts - Renewal of Final Approval

**Statement of purpose**

The MFA in Fine Arts combines cross-disciplinary studio practice, cultural theory and professional practice, with a strong commitment to expanding the formal, intellectual and conceptual dimensions of emerging artists' work. It is geared to artists who aspire to critically engaged and socially aware art practice, and who understand the role of art as important and integral to society. Over the course of their studies, students will expand and deepen their understanding of their own potential as makers and thinkers in contemporary practice while acquiring knowledge of the complex histories that have shaped it. They will develop advanced technical skills and innovative capacities, utilizing these to cultivate an individualistic methodology and studio practice. Students also acquire the skills needed to articulate their ideas, present and discuss finished works, and how to exhibit them on their own and in context with other works. The program leverages the university's educational environment to incorporate a multitude of ideas, disciplines and approaches to the field of fine arts.

**Curricular table in the NASAD format**

Program Title:	Master of Fine Arts, Fine Arts
Number of years to complete program:	2
Program submitted for:	Renewal of Final Approval
Current semester's enrollment:	42
Program director:	Simone Douglas

Studio or related areas	Other studies in art/design	Electives	Total number of units
33 credits	6 credits	15 credits	60 credits
65%	10%	25%	100%

**STUDIO / RELATED AREAS**

PGFA 5036	Graduate Core 1: Group Critique	3 credits
PGFA 5015	Graduate Core 1: Studio Visits	3 credits
PGFA 5037	Graduate Core 2: Group Critique	3 credits
PGFA 5017	Graduate Core 2: Studio Visits	3 credits
PGFA 5046	Graduate Core 3: Group Critique	3 credits
PGFA 5115	Graduate Core 3: Studio Visits	3 credits
PGFA 5047	Graduate Core 4: Group Critique	3 credits
PGFA 5117	Graduate Core 4: Studio Visits	3 credits
PGFA 5150	Critical Thinking 1	3 credits
PGFA 5151	Critical Thinking 2	3 credits
PGFA 5140	Thesis Research & Writing 1	3 credits
PGFA 5145	Thesis Research & Writing 2	3 credits

PGFA 5146	Thesis Exhibition	3 credits
Total credits in studio / related areas		39 credits

### OTHER STUDIES IN ART/DESIGN

PGFA 5127	Professional Practice 1	3 credits
PGFA 5128	Professional Practice 2	3 credits
Total credits in other studies in art/design		6 credits

### ELECTIVES

varies	General electives	15 credits
Total elective credits		15 credits

### Compliance with NASAD standards

The program emphasizes both rigorous studio practice and strength in critical thinking, writing and research. The curriculum is designed to inculcate cross-disciplinary learning; each semester includes Studio Visits, Group Critiques, and electives. Studio Visits and Group Critiques comprise the core of the curriculum. For the former, students have one-to-one meetings with core faculty to discuss their work. The Visiting Artist Program is attached to the Studio Visits. Each week throughout the academic year, students benefit from interaction with an impressive array of visiting artists and critics who are redefining the cutting edge of art in the 21st century. In the Group Critiques, work is discussed with fellow students, with the discussion led by a core faculty member and a nominated student. A reading is supplied by each student a week in advance of his/her presentation.

Because individual voice and style is at the core of any professional art practice, students are asked to formulate the position from which they speak as artists as well as articulating the communities whom their work might address. This voice is particularly developed in the Studio Visits and Group Critiques throughout the program.

There have been considerable efforts made to avail students of elective choices across The New School, so that students can explore within a range of disciplines and fields of study. From the program itself, Advanced Practice electives cover areas from film and video, to advanced painting, installation, sculpture, performance, film and video, and also include topical studio-based courses in subjects like art and politics, or ecological literacy. The program also offers an elective course called the Transdisciplinary Seminar, which examines the way in which other fields are in dialogue with Fine Arts; past offerings for this seminar have been Art and Afro Futurism, Art and Poetry, Art and Science and Feminist Art Practices. These courses are open to other graduate populations, so that student discussion and feedback are drawn from a range of disciplines.

Critical Thinking and Thesis Research and Writing each comprise two sequential semesters. They both synthesize studio practice, critical thinking and methodology, as students delve into discourse, research and theory from within the studio. This dynamic is initiated in Critical Thinking 1 and 2 in the first year, which provide a cross-section of critical theory and philosophy relevant to contemporary practice in fine

arts. Cultural discourse is a vital aspect of this course. Students are then required to extend their writing skills and knowledge into a well-articulated and individual work in Thesis Research and Writing 1 and 2, in the second year. In the final semester, Thesis Exhibition enables students to work with significant emerging curators on their thesis exhibitions, culminating in an end-of-year group show in Chelsea. Professional Practice classes bookend the curriculum, offered in the first and last semesters so that professional engagement and practice are embedded throughout the program.

Upon completing the program, students are expected to demonstrate:

- Advanced professional competence in some aspect of studio art as exemplified by a considerable depth of knowledge and achievement demonstrated by a significant body of work;
- A breadth of understanding in art and the expanded field of art practice, and/or appropriate related disciplines, and the ability to think independently, to integrate, and to synthesize information associated with practice in an area of specialization;
- Awareness of current issues and developments that are influencing the principal field(s) of study, and the basic ability and clear potential to contribute to the expansion and evolution of these field(s);
- Writing and speaking skills to communicate clearly and effectively to the art and the expanded field of art communities, the public, and in formal or informal teaching situations;
- Advanced capabilities with technologies utilized in the creation, dissemination, documentation, and preservation of work in the field(s) or area(s) of specialization;
- A sound knowledge of bibliographic or information resources associated with work and analysis in the major field(s) of study.

### **Proficiencies required for entrance to the program**

Candidates for the MFA in Fine Arts hail from numerous backgrounds and cultures, and can have experience with a variety of media and methods -- including painting, drawing, sculpture, video, performance, digital media, installation and photography. A sound background in art and/or cultural theory is also desired.

### **Research and professional tools required in the program**

Research skills are deeply integrated with other program objectives, particularly in the Critical Thinking and Thesis Research and Writing courses. Professional practice is also prioritized and emphasized throughout the curriculum. In the first semester, Professional Practice 1 engages students in the politics and strategies of a wide variety of exhibition spaces in New York. In the final term, Professional Practice 2 course addresses art administration, grant writing, web design, the photographic documentation of work and many other practical aspects vital to the field, as well as the production of the catalogue for the thesis show. The Thesis Exhibition course is always taught by an emerging curator of significance, offering insight into current ideas and practices in curation, theory and politics, as well as the development of hands-on practical skills, such as writing press releases and checklists, fundraising and outreach for exhibitions.



### **Candidacy and final project requirements for the program**

Students are required to write a thesis paper, as well as create a well-developed, substantive work of art for inclusion in the MFA thesis group exhibition. This work can consist of one single piece or a group of works and should engage complex ideas and demonstrate superior technical ability. Students are required to give presentations to the entire core faculty prior to the group exhibition.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>81</sup> Additionally, a faculty coordinator is dedicated to each course in the program. The coordinator's role is to develop the course, in sustained consultation and dialogue with the assigned full-time and part-time faculty. Each semester students are invited to fill out faculty evaluations. While the evaluations are not mandatory, students are highly encouraged to complete and submit them, as these provide more feedback to be used for program review and improvement. We track the careers of our alumni as a way to measure our success in preparing them for the professional arena. Furthermore, we invite our alumni to give us feedback, usually three years out from program completion, thereby drawing on the valuable perspective of our graduates, especially on what served them well and what could have served them more effectively. Additionally, program effectiveness is affirmed by the interest by our thesis exhibition curators in continuing to curate our graduates into exhibitions after they complete the program.

### **Assessment of strengths, areas for improvement, plans for addressing weaknesses**

Program faculty are practicing artists and theorists of international renown, including celebrated members of the New York art community; they exhibit and publish across the world. Their projects, exhibitions, conferences, lectures, events and research are a celebrated and integral part of the program. To the especial benefit of the program, many faculty have technical proficiency and currency within their respective media; fluency in contemporary art discourse, theory, criticism and history; and a capacity to teach with a truly interdisciplinary approach that mirrors the mission of the program. Many faculty also have experience in using a variety of pedagogic methods to contextualize projects, exercises, and tools in studio practice, art history, and contemporary practice. We would like to extend currency and cross-disciplinary pedagogy across the faculty at large, so that students are better supported in concept- and research-driven efforts.

The program draws strength and innovation from its diversity, both ethnic and cultural, of students and faculty. This has aligned with the larger commitment to socially engaged, critical art practice, bringing a wide range of perspectives and ideas. A greater socio-economic diversity amongst the domestic population has been difficult to achieve, due to some applicants' lack of financial resources and the increasing tuition costs of the program. Financial aid and scholarships have been helpful but still insufficient to support the applicants in need from the highly talented applicant pool that apply to the program. To help ameliorate the issue, we have utilized resources available to international students such as the Fulbright, DAAD, Samstag, AusArt Fellowship and the Canadian Council for the Arts. Since 2012,

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<sup>81</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

we have been able to offer one full-tuition scholarship that we award to an American student from a minority background. We are actively working towards finding funding for more full- or part-tuition scholarships. There is also a greater effort across the university to diversify and increase tuition reduction options for students.

## Master of Arts, History of Decorative Arts and Design - Renewal of Final Approval for Listing

**Statement of purpose**

Offered jointly with the Smithsonian's Cooper-Hewitt, National Design Museum in New York, the Master of Arts in the History of Decorative Arts and Design (MA HDAD) is a unique graduate program that combines rigorous academic study with a museum practicum. The degree is intended for students who aim to gain extensive knowledge of a specific area of the history of decorative arts, design history, and/or material culture. Students who wish to pursue advanced study and acquire graduate-level research and scholarship skills in an environment that offers hands-on pre-professional experience are attracted to the program for its unique combination of academic study and museum experience. Graduates go on to pursue more advanced (Ph.D.) degrees in relevant or related fields; museum positions, including curation and education; work in auction houses or galleries, as well as non-profit cultural institutions; historic preservation, and publishing, among others.

**Curricular table in the NASAD format**

Program Title:	Master of Arts, History of Decorative Arts and Design
Number of years to complete program:	2
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment:	51
Program director:	Sarah Lichtman
Associate director:	Ethan Robey

Major studies in art/design	Other studies in art/design	Electives	Total number of units
12-15 credits	0 credits	33-36 credits	48 credits
40-50%	0%	110-120%	160%

**MAJOR STUDIES IN ART AND DESIGN**

PGHI 5100	Survey of Decorative Arts 1	3 credits
PGHI 5102	Survey of Decorative Arts 2	3 credits
PGHI 5105	Proseminar	3 credits
PGHI 5920/3/4	Independent Study: Thesis OR Exam	6 or 3 credits
Total Major Studies in Art/Design		12-15 credits

**OTHER STUDIES IN ART/DESIGN**

Total Other Studies in Art/Design	0 credits
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**ELECTIVES**

varies	General electives	33-36 credits
Total elective credits		33-36 credits

**Compliance with NASAD standards**

Through its integrative curriculum, the MA in the History of Decorative Arts and Design places emphasis on current analytical methods in the study and theorizing of contemporary and historical objects, exposing students to texts from a broad array of disciplines in the humanities and social sciences, from anthropology to visual culture, as a means of further developing critical reflection. The program focuses upon the stylistic, historical and theoretical contexts of European and American decorative arts and design, from the Renaissance to the present. In object-based courses, the program takes full advantage of the Cooper-Hewitt's encyclopedic collections of European and American furniture, glass, ceramics, metalwork, architectural and ornamental prints and drawings, textiles, wall coverings, and graphic and industrial design, going beyond the traditional boundaries of connoisseurship to address objects as intersections of social meaning and aesthetic theory, integrating formal analysis with critical interpretation and historical research.

Broad-based knowledge of the decorative arts is acquired through core course requirements in the program. Two survey courses in the Decorative Arts and Design, taken as a consecutive, year-long sequence in the first year, span the history of the field from the fifteenth to the twenty-first centuries, inculcating a broad visual vocabulary and ability to critically engage in the major debates affecting decorative arts and design scholarship over the last two centuries. The Proseminar course equips students with the skills required for scholarship in the history of decorative arts and design, utilizing the program's access to the Cooper-Hewitt collection as a source for study and research. While introducing a range of methodologies and critical approaches, the Proseminar also focuses on visual presentation and expository writing.

Elective courses fall into four broad categories: those based on objects made in a particular material or technique; those based on a historical period or cultural movement; those concerned with curatorial practices and museology; and those investigating theories of design or decorative arts. Some courses stress a comprehensive grasp of the history of decorative arts, design and material culture, while others offer more focused explorations of particular issues within that history. There is a distribution requirement that every student needs to take at least one course classified as theory or museology. In addition, the curriculum is enhanced by periodic intensive courses offered by renowned visiting scholars and curators from overseas. These two-week long courses have the same contact hours as a typical 3-credit course, and provide students with an opportunity to study a particular theme in extraordinary depth. The program also offers courses each summer on the design and decorative arts histories of particular regions that are held on-site in cultural capitals from London to Berlin to Helsinki. These courses grant students privileged access to collections, both public and private, as well as historic spaces and landscapes. In addition, students can choose from a wide array of elective classes offered through the other Parsons School of Art and Design History and Theory (ADHT) MA programs (in Fashion Studies and Design Studies), graduate programs across Parsons and The New School, as well as schools throughout the city as part of our graduate consortium, among them The New York University Institute of Fine Arts, The Bard Graduate Center for Studies in Decorative Arts, Design and Culture, The City University of New York Graduate Center, and Columbia University's Graduate School of Arts and Sciences.

The capstone experience of the degree is either a comprehensive oral MA Examination in two fields of the student's choosing, or a Master's Thesis, written under the guidance of a faculty advisor.

The Cooper-Hewitt collection provides both depth and breadth of resources for student research. Classes meet in the museum, offering students the opportunity not only to learn directly from the collection but also to work with curators, educators, visiting researchers, and designers in the museum's community of scholars. Students gain hands-on experience in museum practices and procedures; many pursue for-credit internships at Cooper-Hewitt and other museums, galleries, auction house archives, and historic houses around New York City.

### **Proficiencies required for entrance to the program**

To enter the program, students must demonstrate some exposure to art history and grasp of the fundamentals of research on visual material. A minimum of 6 undergraduate credits in art history or related visual studies courses, or their equivalent, is strongly encouraged. In cases where students do not have this background, they are commonly asked to audit an art history course before they arrive for their first semester; this provides the necessary background for them to embark on study toward the degree. All incoming students are considered for Master's Curatorial Fellowships at Cooper-Hewitt, which offers partial tuition remission.

### **Research and professional tools required in the program**

Students have a wealth of research resources, including The New School's rich store of library resources in art and design, and Cooper Hewitt National Design Library, a branch of Smithsonian Institution Libraries. The library is the major resource in the United States for the study of design and decorative art from the Renaissance to the present, with a collection of more than 70,000 books, trade catalogs, serials, pictures, and archival material. The library also makes available to students its collection of more than 7,000 rare books and more than thirty archives of primary research material from 20th-century American designers and design firms. Students can also request materials from any of the more than twenty Smithsonian Libraries and, through the New School, have borrowing and/or research privileges at consortium libraries including New York University, The New-York Historical Society, Cooper Union and others. They acquire skills to properly use such resources in Proseminar.

Students having completed at least half of their required credits may apply for Teaching Assistantships for courses offered both within Parsons and the New School at large, providing them valuable experience in pedagogical and curricular development. The program hosts an annual donor-funded symposium, which brings in a renowned scholar as keynote speaker and a panel of graduate students from Parsons and universities around the world to discuss their research in the history of design and the decorative arts. The ADHT graduate student organizations also organize a public program of student presentations as part of the Parsons Festival. Students participating in either of these events, have the opportunity to write and deliver advanced graduate research papers to a broad audience of students, faculty and the general public.

### **Candidacy and final project requirements for the program**

A final project is required: either the MA Examination or Thesis. The MA Examination is a one-hour comprehensive oral exam covering two fields of study. A student typically works with two faculty advisors in a semester-long program of directed reading to prepare for the exam. Exam fields are chosen by the student in consultation with the Program Director or Associate Director, and typically cover a broad historical period. The Master's Thesis is a work of original research in the field. Only students with a 3.5 minimum grade point average can petition to write a Master's Thesis. Thesis topics must be approved by the Thesis Review Committee. Completed theses must be approved by two faculty advisors and the Program Director or Associate Director.

Prior to taking the exam or submitting a thesis proposal, students are required to pass a proficiency exam in a foreign language that relates to his or her area of concentration. Language tests are given every term and may be taken at any point prior to the scheduling of a student exam or the filing of a petition to write a thesis.

The degree is conferred upon the successful completion of 48 course credits, with a GPA of 3.0 or better, and the passing of either the MA Examination or Thesis.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>82</sup> Additionally, program outcomes are evaluated in informal ways on a regular basis. Student performance in the capstone experience, whether a thesis or exam, is utilized to assess outcomes from the course of study, which is then weighed in an overall program assessment each year. (Either the Director or the Associate Director is present at every MA examination, and every thesis must be read and approved by the Director or the Associate Director before degree conferral is approved.) During this process, the Director and Associate Director discuss ways in which the program could be improved based on the students' results. Following a recent review conducted in conjunction with the Provost's Office, the program has re-evaluated the exam and thesis process and implemented a further level of review for these capstone experiences.

Course evaluations, part-time faculty observations and more informal reportage mechanisms are used to evaluate the effectiveness of each faculty member and course offered on an ongoing basis. Program leadership also regularly meets to discuss ways in which the curriculum can be improved to better address student needs and interests, and advances in scholarship in the field.

### **Assessment of strengths, areas for improvement, challenges and opportunities**

The greatest strength of the program is that it aptly and effectively prepares students to become professionals and scholars. This is evident in the job placement for graduates in both the museum and commercial realms each year as well as matriculation in doctoral programs. We would like to consider ways of maintaining continued success in this regard. We should maintain quality and currency in all

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<sup>82</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

aspects of the program, from identifying new directions in curatorial studies to seeking out additional internship opportunities at new venues.

**Plans for addressing weaknesses and improving results**

The Provost's Office's requests to evaluate specific aspects of the program will help us address some of our weaknesses. For instance, we have been actively considering and discussing new ways in which the MA Exam can be restructured to further student knowledge and readiness for the profession. We have also sought student feedback and have begun to incorporate these responses into future planning.

The program is undergoing an external review in Fall 2014. This comprehensive review process will highlight points for improvement, enhancement, and consideration in the program's structure and curriculum, informing strategies and plans for the future.

## Master of Fine Arts, Interior Design - Renewal of Final Approval

**Statement of purpose**

The MFA in Interior Design aims to radically re-think the field of interior design and its influence on human experience. The program brings expansive and speculative approaches to design of interiors with conscientious awareness of environmental impact, historical precedent, craftsmanship, human health and social change. The program has a studio-centered, research-oriented focus that challenges students to holistically explore human perception, human behavior and comfort in relation to the built environment. Course topics include investigation of materials and their environmental impact, fabrication and manufacturing processes, building systems and operational energy consumption, drawing and digital representation, and the history and theory of interior design. Interior design students are encouraged to supplement their core learning in a variety of other disciplines to inform and enhance their work. Design as a social practice is the guiding philosophy.

**Curricular table in the NASAD format**

Program Title:	Master of Fine Arts, Interior Design
Number of years to complete program:	2
Program submitted for:	Renewal of Final Approval
Current semester's enrollment:	21
Program director:	Jonsara Ruth

Studio or related areas	Other studies in art/design	Electives	Total number of units
45 credits	9 credits	6 credits	60 credits
75%	15%	10%	100%

**STUDIO / RELATED AREAS**

PGID 5001	Design Studio 1	6 credits
PGID 5101	Design Studio 2	6 credits
PGID 5201	Design Studio 3	6 credits
PGID 5301	Design Studio 4: Thesis	9 credits
PGID 5021	Representation & Spatial Analysis	3 credits
PGID 5122	Materials and Performance	3 credits
PGID 5133	Forms of Programming	3 credits
PSCE 5300/1	Environmental Technology	3 credits
PGID 5212	Fabrication and Processes	3 credits
PGID 5233	Thesis Preparation	3 credits
Total credits in studio /related areas		45 credits

**OTHER STUDIES IN ART/DESIGN**

PGID 5111	Theory of the Interior	3 credits
PGID 5015	Interior Design Survey	3 credits
PGID 5320	Professional Practice	3 credits



Total credits in other studies in Art/Design	9 credits
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### **ELECTIVES**

varies	General electives	6 credits
Total elective credits		6 credits

### **Compliance with NASAD standards**

The MFA Interior Design curriculum reflects a commitment to a holistic approach that values and incorporates critical thinking and innovation in design practice. There is a focus on exploring the promise of existing buildings to provide the structure for new design. Adaptive re-use, sustainable and healthy materials, energy and water consumption and an understanding of life-cycle analysis are the foundation of every design consideration.

Human experience is emphasized with a focus on human health, perception (physiological and psychological), sensory experience and human behavior. Quality of space defined by conscious and knowledgeable material choices and innovative fabrication methods are driving factors. Increasingly, design firms are identifying themselves as “experience designers”, advertising their consideration of ethnographic research, prioritizing ‘people’ and people’s needs.)

Hands-on thinking and research, full-scale modeling and physical material research are required. Close study and analysis of materials, their performance characteristics, fabrication processes are part of the required curriculum and structured to encourage invention. Full-scale studies support students’ understanding of how to manifest their ideas with integrity and competence. These studies are supported by well-equipped learning classrooms, which house tools and state of the art equipment.

Upon completion of the program, students are expected to:

- Develop design concepts for a wide range of interior programs both private and public that render meaningful experience and create social well-being for the inhabitants.
- Critique and apply material methodologies and tectonic systems used in interior design practice with recognition of environmental impact and ethics, provenance, installation, and maintenance.
- Analyze and discuss the wider social and economic context in which interior design is situated.
- Employ representational techniques that effectively communicate conceptual design intent, spatial and technical information using both analog and digital formats.
- Communicate research outcomes in a critical, academic manner in written and oral forms.
- Practice ecological literacy in the design process (and as a global citizen).
- Apply systems thinking to the design process at any scale.

### **Proficiencies required for entrance to the program**

Although more than half of accepted applicants have a previous degree in design or architecture, a design degree is not a requirement for entry to the program. All candidates for the MFA Interior Design program must demonstrate curiosity, commitment to social and/or environmental justice, an ability to

excel in an academic setting and proficiency in creative or aspirational thinking. The two-year degree is intensive. It requires students to be willing to work hard, work collaboratively and to push beyond one's own preconceptions. Applicants to the program must demonstrate their ability to work in this way and in such an environment.

### **Research and professional tools required in the program**

The Professional Practice course provides an overview of the legal, ethical, and economic aspects of the practice of interior design and architecture. Students critique contemporary models of practice and study the role of economics, contracts, liability, licensure, and standards of practice in shaping the contemporary professions of interior design and architecture. The course examines the professional environment of the interior designer, 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 interior design profession, we look at the building process and the interior designer's role in the design and construction phases, architect/client dynamics, the relationships between practice, information, and project management, and the ethical and legal guidelines for the profession. Issues related to practice are explored - these include local and world economic conditions, entering the industry, competitions and publications, and social responsibility. The goal of the seminar is to broaden and deepen the student's understanding of the profession, its role in society, and his or her place in it.

Internship opportunities amongst the program's population are generally ad hoc and word-of-mouth. Usually graduates are placed in positions because of a referral from a faculty member, director or colleague at SCE. We are currently most reliant on the Office of Career Services to more officially support students in their search for job placement, although this has proven to be inconsistently effective. Graduates go on to work in established design and architecture studios, develop new design practices, serve as institutional consultants, and teach the next generation of practitioners.

### **Candidacy and final project requirements for the program**

The MFA Interior Design Thesis provides an opportunity for focused design research on an aspect of interior design that is significant to each individual student. Thesis projects are expected to advance the theoretical, technical, material or formal state of knowledge in the field while demonstrating rigorous contextual analysis in relation to current cultural or political conditions, sociological or economic climates or philosophic positions. Each project must demonstrate coherent design development and resolution. A group with richly diverse backgrounds, each student is encouraged to evolve and utilize one's own unique perspective in order to cultivate a broader definition for interior design. These 2013 thesis projects bring a range of perspectives to inform new design approaches and to question current practices.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>83</sup> Program criteria for evaluating student competencies and levels of achievement include (but are not limited to): oral and visual communication of design research; depth of research related to a design proposal; synthesis of

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<sup>83</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

research toward advancing topical knowledge in interior design; and translation of research into a design proposition.

A group of Interior Design faculty meets after observing final thesis presentations in May. They collectively discuss 50% of the graduating thesis projects to measure the level of ability demonstrated during the final presentation and in the overall research described. Brief comments in written form are collected and synthesized into a final 2-page report drafted by the program director. This report includes recommendations for future revisions to the program to better support students' comprehension of this outcome.

Based on recent evaluations, prioritized areas in which to improve upon the literacy of all MFA Interior Design students are:

- Increased understanding of design for reduction of consumption (energy, polluting or extraneous materials, water, etc.)
- Increased emphasis on human behavioral science to further understand and address people's needs in changing environments.
- Emphasis on expressing ideas through materials with knowledge of their performance qualities
- More deeply understand design needs for non-western cultures, and distinguishing between universal qualities and those that differ in other cultures.
- Research and explore the global citizenry and means for accommodating diverse transitory cultures
- More rigorously emphasize the need for innovative, "radical" and speculative solutions for living inside.
- More rigorously investigate means for representing interior experiences and imagined designed spaces.

### **Assessment of strengths, areas for improvement and challenges**

With an ever-growing pool of applicants, the program has benefitted from the ability to selectively choose innovative, highly qualified and accomplished students. The program is gaining a reputation as a leader in the practice and education of Interior Design in the United States and has a strong reputation globally. As five classes have now graduated from the program, we are strongly considering increasing enrollment from one to two cohorts. This is highly dependent on the amount of space that can be dedicated to additional students.

A particular asset to the program is its shared and adjacent spaces with other programs in SCE. To our knowledge, SCE is the only school that offers a shared working studio space for graduate students in programs of Architecture, Lighting Design and Interior Design. The space and resources have fostered fruitful and inventive cross-disciplinary exchanges. We hope to add students from the proposed MFA Product and Industrial Design program to this group once it has launched.

**Plans for addressing weaknesses and improving results**

The School facilities committee is currently looking at strategies for facilitating growth in enrollment for our graduate programs while maintaining the strength and benefits of our shared and adjacent working spaces.

## Master of Professional Studies, Interior Design - Renewal of Plan Approval

**Statement of purpose**

Along with Parsons' existing interior design programs, the Master of Professional Studies in Interior Design (MPS ID) highlights the transformative role of interior design in framing human relationships and enhancing the quality of the constructed environment, but with a distinct orientation toward professional development and practice. The program's mission is to prepare students to have the skills and critical capacity to work at the cutting edge of innovative interior design practices, especially if they are entering from an unrelated discipline but are committed to making a career change. Successful graduates of this program will be able to formulate, propose, and execute interior design solutions in a disciplined and professional manner. Our goals are to prepare students to enter cutting-edge and competitive practices in New York City and other major metropolitan areas, and contribute to the field and practice of interior design while incorporating new developments in sustainability, global engagement, and technology.

**Curricular table in the NASAD format**

Program Title: Master of Professional Studies, Interior Design  
 Number of years to complete program: 2  
 Program submitted for: Renewal of Plan Approval  
 Current semester's enrollment: N/A  
 Program director: to be confirmed

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
39	9	12	60
130%	30%	40%	200%

**MAJOR STUDIES IN ART AND DESIGN**

PGID 5110	Core Studio I	6 credits
PGID 5111	Core Studio II	6 credits
PGID 5210	Core Studio III	6 credits
PGID 5211	Core Studio IV	6 credits
PGID 5150	Interior Design Representation	3 credits
PGID 5160	Interior Design Principles	3 credits
PGID 5170	Environmental Systems for ID	3 credits
PGID 5180	Interior Design Docs and Code	3 credits
PGID 5190	Interior Design Lighting	3 credits
Total Major Studies in Art/Design		39 credits

**OTHER STUDIES IN ART AND DESIGN**

PGID 5250	Interior Design Professional Practices	3 credits
PSCE 5060	Interior Design Histories and Theories I	3 credits

PSCE 5061	Interior Design Histories and Theories II	3 credits
Total Other Studies in Art/Design		9 credits

### ELECTIVES

varies	General electives	12 credits
Total elective credits		12 credits

### Compliance with NASAD standards

The MPS ID program will build upon the best traditions and practices of interior design pedagogy that has been part of the history of Parsons since its founding, but will also usher in new ideas and approaches as suited to its distinctive degree type. To keep current with the changes in the profession, the MPS ID curriculum will continually explore and offer new courses of study and areas of focus. The MPS ID distinguishes the two years of study, with the first year dedicated to fundamental core knowledge of the profession with a focus on professional practices and design skills. The second year is organized according to focused areas of study. These concentrations will allow students to tailor their education and emerge with a clear capacity to enter into the professional workforce with distinction. Current concentrations to be offered are Sustainable Interiors; Color and Light; and Artifacts and Objects. The four-course Core Studio sequence is concentration-specific, enabling students to specialize and apply acquired skills and knowledge to in-depth, highly relevant project work.

This concentrated body of knowledge is to complement their broad-based interior design education, allowing studio, required and elective courses to offer a shared subject focus across the curriculum. The MPS-wide courses are Representation, Principles, Environmental Systems, Lighting, and Docs and Code. All students get a grounding in the wider context of interior practice in Interior Design Histories and Theories I and II.

All graduates of the program should demonstrate an advanced level of practical skills, a high level of professionalism, and knowledge of the current discourse and working methods of the photographic industries. These are vital aspects to a successful culminating work, primarily executed in Core Studio IV. Overall, in addition to their specializations, participants will have developed a significant body of work that reflects a unique vision and style that result from ideation, experimentation, and risk.

Upon completion of the program, students should be able to:

- Demonstrate strong knowledge in systems thinking, demonstrated by consideration and integration of interdependent factors encountered in actual design practice, such as concept, aesthetics, program, environmental systems, clients' and users' needs, and others, in the production of interior space.
- Demonstrate fluency in the characteristics, sustainability requirements, and applications of environmental systems in the interior environment and advanced ecological literacy in applying this fluency to interior design.
- Have expertise in the execution of design projects to a high level of resolution, as evidenced by the proficient use of a varied array of representation, modeling, and presentation methods used in the professional practice of interior design.

- Have advanced abilities to generate a conceptual framework, to lead a disciplined investigation, and to articulate a clear design process and formal strategy regarding spatial, material, and lighting aspects of projects with different typological requirements.
- Evidence advanced knowledge of construction systems, code compliance and regulatory processes and their representation through construction documents that comply with industry and professional standards.
- Have advanced capabilities to assess and select specific materials, finishes, furnishings, and construction components, based on an acute knowledge of human factors, detailing, and traditional and computational fabrication methods.
- Possess a superior knowledge of interior design issues, specific to area of concentration, and knowing how to incorporate this knowledge in practice.

### **Proficiencies required for entrance to the program**

Students are expected to have an undergraduate degree and have 2-3 years of significant work experience in the field or ancillary discipline. The degree is aimed at candidates who are seeking to enter the active and vibrant professional field of interior design, but who draw from diverse backgrounds. At a time when interior environments play an increasingly vital role in influencing and shaping human and ecological relationships, successful candidates are expected to demonstrate a desire to prioritize design as a tool for social betterment.

### **Research and professional tools required in the program**

The focus of the MPS programs is less on gaining research and teaching experience, as with an MFA, and more on skill-building, professional development and employability. The Portfolio Development and Professional Practices course includes business plan writing, small business management, asset management, networking, pitching, presentation skills, project brief writing, and more. More generally, professional practices are embedded throughout the curriculum in the studios and projects.

### **Candidacy and final project requirements for the program**

In addition to successfully completing all required courses and electives, students must execute a final design studio that will enable a comprehensive demonstration of their professional knowledge and skills. This final studio (the aforementioned Core Studio IV) is not a thesis project, but rather performance that sets the terms of competence to match expectations of professional practice. Students are expected to demonstrate the ability to design interior space comprehensively, including but not limited to a demonstration of function, light, material, color and culture.

### **Evaluating and utilizing program results**

The program will evaluate program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>84</sup>

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<sup>84</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

**Assessment of strengths, areas for improvement and future planning**

As this program is pending launch, much of our future planning and assessment of strengths and areas for improvement are yet to be determined. We are currently developing innovative low-residency delivery models that will impact our assessment of facilities, instructional and fiscal resources relevant to the curriculum. Additional evaluation of the program will involve the examination of this degree in the larger suite of Interior Design programs (BFA, AAS, MFA) in SCE, and how it both aligns and distinguishes itself from these other offerings.



Master of Fine Arts, Lighting Design - Renewal of Final Approval

**Statement of purpose**

The Master of Fine Arts in Lighting Design examines the relationships between theory, technical application, energy conservation, and social and environmental factors in both electric and natural light. Its unique focus on aesthetic design, human physiological and psychological factors, and sustainable practices make it the only graduate lighting program to emphasize the values of both design and civic responsibility. Program graduates are prepared for careers as architectural lighting designers or specialists in private practice or at large architecture, engineering, and interior design firms; theatrical and exhibition lighting specialists; or research experts in equipment design and manufacturing enterprises.

**Curricular table in the NASAD format**

Program Title: Master of Fine Arts, Lighting Design  
 Number of years to complete program: 2  
 Program submitted for: Renewal of Final Approval  
 Current semester's enrollment: 35  
 Program director: Derek Porter

Studio or related areas	Other studies in art/design	Electives	Total number of units
45 credits	9 credits	6 credits	60 credits
75%	15%	10%	100%

**STUDIO / RELATED AREAS**

PGLT 5001	Lighting Studio 1	6 credits
PGLT 5002	Lighting Studio 2	6 credits
PGLT 5003/PSCE 5201	Lighting Studio 3/Integrated Studio	6 credits
PGLT 5004	Lighting Studio 4: Thesis	6 credits
PGLT 5111	Principles of Light 1	3 credits
PGLT 5112	Principles of Light 2	3 credits
PGLT 5051	Representation and Spatial Analysis	3 credits
PGLT 5116	Systems Technology	3 credits
PGLT 5143	Daylight Methodologies	3 credits
PGLT 5126	Thesis Preparation	3 credits
PGLT 5127	Thesis Seminar	3 credits
Total credits in studio / related areas		45 credits

**OTHER STUDIES IN ART/DESIGN**

PGLT 5102	Light, Perception and Culture	3 credits
PGLT 5146	Light: Critical Issues	3 credits
PGLT 5125	Professional Practice	3 credits

Total Other Studies in Art/Design	9 credits
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### ELECTIVES

varies	General electives	6 credits
Total elective credits		6 credits

### Compliance with NASAD standards

The MFA Lighting Design program at Parsons has a strong reputation for design thinking, collaborative teaching and technical prowess. Students are encouraged to develop unique and unprecedented design approaches to all assignments. As the phenomenon of “light” is inevitably experienced in other dynamics of nature and the built environment, interdisciplinarity is a core and intrinsic facet of the program. Thus, we teach the values of lighting design in conjunction with an understanding of interior and architectural design throughout the curriculum.

Additionally, the program benefits from courses shared by all graduate populations in SCE; students widen their intellectual perspective through cross-programmatic exchange and exposure to other disciplines. Dual Degree and Double Major tracks with the MFA in Lighting Design enable students to formally study lighting design in parallel to other cognate design disciplines.

The four-studio sequence of the program accumulates skills and technical knowledge toward the realization of a collaborative process and self-directed project. In Studio 1, students learn about electric light source technologies, light reflectance and refraction properties, electric luminaire typologies. Students also gain basic knowledge of analytical computer software for interior electric lighting design, electric lighting applications, and project documentation. Studio 2 expands upon students' previous learning, and builds upon it in addressing daylight application and analysis methodology, as well as an introductory understanding of electric lighting controls. Cross-disciplinarity and collaborative processes form the foundation of Studio 3, in which students integrate lighting applications with comprehensive building facade designs and architectural detailing. Technical skill, knowledge of documentation and software, and the ability to work in lighting and its corresponding disciplines are synthesized in the culminating Studio 4, which provides an opportunity to investigate and evaluate theoretical ideas in the context of a self-selected design problem. This course will instill the merits gained through formal research and theoretical writing as it pertains to design applications, as well as greater awareness of human factors and larger implications of design. Students will refine their writing skills as they independently identify, address, and articulate a design problem.

Supportive required courses are taken in parallel with the core studios, sequenced so that specific skills and knowledge are acquired in an integrated and holistic fashion. Representation and Spatial Analysis is taken in conjunction with Studio 1; students learn how to use analog and digital tools to represent creative design ideas through plan, section, perspective and axonometric views. They acquire spatial reasoning skills for interior and exterior space, as well as the ability to appropriately represent lighting effects. In Daylight Methodology, students are exposed to scientific theories affiliated with daylighting design and analytical methods to test and apply daylighting techniques. Techniques learned in this course are

applied in Studio 2. A two-course sequence on Principles of Light incorporates learning in light source technologies and electric luminaire typologies with an advanced understanding of human factors like vision, perception, and psychological response. Systems Technology parallels Studio 3 and introduces students to a deeper understanding of building systems and how lighting is a component of a larger electrical anatomy of the constructed world. Students evaluate solar heat gain from facades and its impact on cooling, learn about lighting control systems and electrical theory.

Students ground their work in cultural and historical contexts, particularly through Light: Critical Issues and Light Perception and Culture. The former course introduces historical design movements in architecture, urban and interior design, and how lighting design has evolved as a result. Students also develop critical thinking, debate, discussion and writing skills in this course. The latter course examines contemporary trends and issues in lighting, design and the arts, as well as the evolving role of lighting design from a technical field to a more culturally influential area of design and discourse.

Upon completion of the program, students are expected to demonstrate:

- Knowledge of the historical evolution of light and lighting in diverse cultures and natural systems.
- Ability to determine the best forms of assessment for specific analytical needs and apply technical evaluative and analytical skills toward electric and natural lighting design in a creative manner.
- Recognition of the hybrid nature of lighting design practice in relationship to architecture, interior design, product design and engineering and ability to share language, skills and respect toward these parallel professional disciplines.
- Ability to communicate, in written, oral and visual forms, critical viewpoints associated with lighting design as it applies to academic research and professional practice.
- Knowledge associated with lighting design and its impact on human factors that include physiological and psychological responses and visual perception.
- Ability to apply a body of knowledge that sufficiently addresses lighting design industry standards, is socially conscientious, and unique to the student's personal range of vision and creative interests.
- Knowledge of technologies, products and application techniques affiliated with electric lighting and daylighting applications.

### **Proficiencies required for entrance to the program**

Students must have successfully completed a Bachelor degree or equivalent prior to entering the MFA Lighting Design program. Students who have undergraduate degrees in disciplines other than architecture or interior design are required to enroll in the five-week Summer Studies in Constructed Environments (SSCE) prior to starting their formal graduate study in the fall term. The SSCE provides students with skills and familiarity with spatial reasoning processes and design vocabulary. The program desires to have students with diverse undergraduate backgrounds that include knowledge in both aesthetic and non-aesthetic topics.

### **Research and professional tools required in the program**

Professional development is highly prioritized in the program; curricular requirements and extracurricular pursuits connect students to industry from the first semester. Professional Practice exposes students to processes and procedures affiliated with office work, business structures and the practice of the lighting design profession.

Internships are not formally part of the curriculum but most lighting students seek out professional internships during the summer months following their first year of study. The program is broadly connected to the NYC lighting design community, facilitating students' efforts to locate internship positions at prominent companies and organizations.

Over the years, we have created and refined a significant career placement event (titled pro.Tango), for which we host a public reception that includes exhibitions of student work. Design offices, manufacturers and sales agencies interested in hiring graduates attend this event. Networking opportunities and contacts from this event often result in job placement and internships for students. Additionally, it has indirectly functioned as an alumni "homecoming" of sorts, as many of our alumni retain professional careers in New York City and come to the event to seek out potential candidates for employment. This has turned into a wonderful celebratory event and one that reaffirms and strengthens our external/alumni relationships.

The MFA Lighting Design program has been nominated repeatedly for excellence in education by the Cooper-Hewitt and the Professional Lighting Designer's Conference (PLDC). Our students enter external design and scholarship competitions and often win them. Our alumni and faculty are frequently recognized for their professional achievement. The reputation of the program and its faculty and student body proves to be valuable in cultivating professional opportunities in the field. In addition, the MFA Lighting Design program has multiple industry partnerships where globally recognized and local public programs are conducted, increasing the knowledge base of the lighting design profession as well as expanding public awareness of Parsons and the program itself.

Research on the human dimensions of lighting design and the societal—and regulatory—imperatives of sustainable practices ground the Lighting Design program in longstanding university values such as civic and environmental responsibility, global perspective, and collaborative methods. A recent faculty-led workshop combined these values: A partnership with the Florence-based Targetti Foundation, led by Derek Porter, brought Lighting Design students to Florence for a week long workshop to develop theoretical lighting plans in response to the historic city center.

### **Candidacy and final project requirements for the program**

In anticipation of their capstone experience, students take the course Thesis Preparation, in which they learn research techniques, conduct research and writing on projects, and gain skills with theoretical writing affiliated with design research. Students formulate a thesis topic in a self-designated area of interest, and submit an abstract and bibliography. The process culminates in a presentation.

## Evaluating and utilizing program results

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>85</sup> The quality and efficacy of the program are also assessed in a variety of other ways. Each semester of the program culminates in formal presentations/reviews by each student, for which they are evaluated on their approach to a given design problem, originality of design, verbal presentation, representation skills and analytical performance methods. Many courses are taught with faculty “teams” that convene frequently for course planning and assessment. Faculty meet with the program director on a regular basis to coordinate these plans.

## Assessment of strengths, areas for improvement and challenges

The program has extraordinary faculty who are among the top researchers and practitioners in the world. Their instruction and contributions to course development and curricular planning are immensely valuable to the program.

The student community in the MFA Lighting Design program is very strong. A student organization, sponsored by a lighting design professional organization, increases affiliation to the profession and enhances student culture. Students in the program routinely organize and host public events with the participation of working professionals, fostering and strengthening the program's ties with industry.

The MFA Lighting Design program is one of the most ethnically diverse in Parsons, with students hailing from over 20 countries in North America, South America, Europe and Asia. This includes a range of languages, cultures, geographic regions and religious interests. This diversity sometimes poses a challenge in instruction, as the necessary language proficiency for graduate-level reading and writing is not met always met. Ethnic diversity amongst domestic students is not as diverse as desired. Ideally, this needs to be addressed on a larger level with Admissions.

The open studio atmosphere shared by the graduate programs of SCE is a significant asset and has been a primary factor in the development of the school's thriving cross-disciplinary culture. This open atelier atmosphere assembles all graduate students in a single space, which fosters the development of informal relationships outside of class in addition to formal coursework.

The MFA Lighting Design program has developed a Light + Energy Lab, which is a shared resource for all students at Parsons but used primarily by students in SCE. This facility houses daylight simulation tools, electric lighting elements and supports lectures/demonstrations affiliated with light and electrical systems. The space is extremely limited, but allows adequate use in most instances.

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<sup>85</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

**Plans for addressing weaknesses and improving results**

There is a desire to continue refining coursework and instructional practices in this program, with particular focus on design research and achieving balance between technical analysis and the development of aesthetic ability. As the anticipated MFA in Product and Industrial Design will expand and enrich the SCE graduate space, there may be new possibilities for collaboration, course offerings, and project work.

In conjunction with the university's increasing focus on this area, the program will continue work on refining learning outcomes, both program-wide and course-specific, as well as methods for assessing these outcomes.

## Master of Fine Arts, Photography - Renewal of Final Approval

**Statement of purpose**

The MFA in Photography aims to educate students about the evolving creative role of the photographer, particularly in relation to emerging imaging technologies and new media. This curriculum gives students a foundation in both the developing language of photography and the technologies that shape the medium. Students are also encouraged to develop their individual vision in a collaborative, interdisciplinary environment and to explore related technologies, focusing on the relationship between concept and production. Graduates of this program are prepared to shape creative roles and functions of photography within contemporary culture, whether as scholars or practicing artists.

**Curricular table in the NASAD format**

Program Title:	Master of Fine Arts, Photography
Number of years to complete program:	2
Program submitted for:	Renewal of Final Approval
Current semester's enrollment:	24
Program director:	James Ramer

Studio or related areas	Other studies in art/design	Electives	Total number of units
39 credits	12 credits	9 credits	60 credits
65%	20%	15%	100%

**STUDIO / RELATED AREAS**

PGPH 5001	Major Studio 1	6 credits
PGPH 5101	Major Studio 2	6 credits
PGPH 5202	Major Studio 3	6 credits
PGPH 5003	Independent Studio 1	3 credits
PGPH 5006	Independent Studio 2	3 credits
PGPH 5110	Independent Studio 3	3 credits
PGPH 5113	Independent Studio 4	3 credits
PGPH 5301	Thesis and Exhibition 1	2 credits
PGPH 5302	Thesis and Exhibition 2	2 credits
PGPH 5201	Thesis and Exhibition 3	2 credits
varies	Studio course	3 credits

Total credits in studio / related areas 39 credits

**OTHER STUDIES IN ART/DESIGN**

PGPH 5000	Graduate Seminar 1	3 credits
PGPH 5100	Graduate Seminar 2	3 credits
PGPH 5200	Graduate Seminar 3	3 credits

PGPH 5103	Teaching Methods (elec)	3 credits
Total Other Studies in Art/Design		12 credits

**ELECTIVES**

varies	Academic electives	9 credits
Total elective credits		9 credits

**Compliance with NASAD standards**

The MFA in Photography is conceptualized as a fine art and experimental program in which studio practice plays a central role. At the beginning of each term, students meet with faculty to set goals and objectives for their course of study. In their first year, students are encouraged to broadly explore the medium, testing the theoretical and technical possibilities within this expanding field. Midway through the program, students are expected to focus their research and production with an eye toward their final thesis exhibition. Conceptualization, experimentation, discovery, integration, and application form the basis of the program's research methodologies.

Studio practice focuses on highly individual creative work from the beginning of the program. Students explore individual interests and objectives with the support and supervision of assigned faculty advisors. At the start of each term, they define a self-directed project, and are guided in setting clear goals and addressing the conceptual, technical, and aesthetic components of an actionable project-based plan. This plan is revisited and refined throughout the semester.

Throughout the course of study, students participate in regular critiques with their advisor and visiting professionals, as well as regular group critiques with their peers. Twice during the summer residency, all students in studio courses are expected to participate in an intensive formal critique of their work. Faculty and external reviewers evaluate both the process and the results of the student work. A similarly intensive review process takes place in the fall and spring terms.

In addition to studio work, students are required to take Graduate Seminars that take place across three consecutive summer-residency sessions. The first session explores primary photographic texts and their impact on the field. The second session investigates the technologies that are driving the field. The third session offers a global perspective of the field as students prepare to exit the program.

Liberal arts electives are required and may be chosen from the photography department's graduate-level course offerings or from across The New School. These courses should directly relate to or in some way support the student's research goals, but can be drawn from a wide range of disciplines.

**Proficiencies required for entrance to the program**

Applicants are required to submit a dossier that includes a current portfolio, letter of intent and resume, which are reviewed by a faculty committee. All finalists in this process are interviewed. Successful applicants should demonstrate a basic ability to articulate their ideas and concepts through the medium. Furthermore, they should evidence the ability to conduct a sustained inquiry around a subject or



theme. Finally they should exhibit a basic understanding of art and photo history and current trends in the field.

### **Research and professional tools required in the program**

In order to develop professional skills, knowledge of the field, and understand contemporary industry standards and practices, students are expected to engage in professionally based opportunities, both independently and through the program. The program's flexible format enables students to pursue employment or internships during their study; if their research takes them to a remote location, they can take a semester and execute their project in low-residency mode. Students have recently executed projects in Palestine, France, and Iceland. This can be done independently or through short-term residencies. Beginning in 2008, the program began to more actively explore ways to network our students with their peers in communities around the world. We have since executed international projects and workshops in Sydney, the Netherlands, Beijing, and Shanghai. Students have also presented exhibitions at the Pingyao International Photography (PIP) Festival in Pingyao, China; the Auckland Festival of Photography; and the Photoville Festival in New York.

The program encourages all faculty to connect their students to a diverse range of institutions and professionals within the larger New York area. Students have presented exhibitions locally at Aperture, Brooklyn Fireproof, and the Photoville Festival. Classes regularly visit Chelsea Galleries, the Museum of Modern Art Photography Department, The New Museum and Dia:Beacon. Each year, during the summer intensive session, the program presents a visiting artist series in which 12-15 working artists present their work and conduct studio visits with students.

### **Candidacy and final project requirements for the program**

To complete the program, MFA Photography candidates are required to produce a thesis exhibition and a written statement in support of the exhibition, as well as successfully deliver an artist talk and defense of their work. Each of these requirements must be completed to the satisfaction of the graduate thesis committee. The thesis committee consists of the advisor, a second faculty member from the MFA program faculty, and one elective member.

In support of their thesis work, students are required to take Thesis and Exhibition. This three-course sequence begins in the fall semester of the final year of study. The first term focuses on formalizing research activities and collecting information that will contribute to future requirements. In the second term, students begin writing their thesis statements and planning the exhibition, which includes publication and promotion logistics as well as exit-planning research. In the final term, students focus on the completion of the thesis statement, preparation for oral presentation, and exit planning.

In support of the thesis exhibition, candidates must submit a written statement of approximately 1500 words. The statement should illuminate the candidate's understanding of where his or her practice is located in a larger context of cultural production. It should seek to locate the candidate's work in historical, theoretical, and cultural contexts. Furthermore, it should outline the candidate's unique contribution to the field.

MFA candidates are required to produce a thesis exhibition that demonstrates professional competence and a unique aesthetic and point of view. Each student works with his or her graduate advisor and faculty committee as the exhibition is produced.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>86</sup> In particular, the assessment practices entailed a comprehensive evaluation for the MFA Photo capstone projects in 2012 and 2013. Observations from aforementioned group and external critiques are used to evaluate both individual student progress and overall effectiveness of the program.

Curriculum is evaluated on an ongoing basis. Before the start of each course cycle, faculty meet with the director to finalize specific course goals. Assessment strategies are defined and participants agree upon common course goals. This advance planning is essential as the participants establish goals and performance standards that will serve as evaluation benchmarks throughout the semester and year. At the conclusion of the course, faculty and student feedback is collected and reviewed. This takes place through the existing structures. Feedback is also solicited from artists and critics who 'visit' the program.

### **Assessment of strengths, areas for improvement and challenges**

A distinct strength of this program is its plurality of practice. This can be seen in both the faculty and students. The program's student participants present a wide range of project outcomes. This is best evidenced in the work presented in the annual thesis exhibition.

The structure of the program is itself an innovation. The flexible format provides an experience that is radically different from a more traditional two-year structure and allows students to take advantage of the New York setting and its strong photography and arts communities, as well as to participate in international projects and other initiatives. The program also allows additional maturation at no additional tuition cost.

The program is one of the best equipped in the country. As stated above the program holds approximately 1.5 million dollars worth of photographic equipment. Students have access to the latest in photographic technologies. The program currently supports a full spectrum of photographic methods from the non-silver archaic process to high end digital capture to the latest in computational capture devices and multiple methods of 3d printing.

MFA and BFA Photography programs share common facilities. BFA enrollment has increased over 35 percent in the last seven years, for a total current enrollment of 250 students. This increase has stretched the photography facilities to their limit.

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<sup>86</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

**Plans for addressing weaknesses and improving results**

To improve upon our current level of program effectiveness, which would result in an increased academic profile, greater selectivity and higher quality academic offerings, it essential that we:

- Continue to refine our curriculum and advising strategies.
- Develop sources of funding to decrease tuition costs.
- Increase our efforts to provide students with a rich learning environment and access to the latest information and tools.
- Develop more effective strategies to recruit from underrepresented populations.
- Build upon current international projects.
- Continue to develop strategic relationships within the art and photography communities both locally and internationally.
- Ensure that faculty are properly supported and work to rigorously select new faculty.
- Continue to build out our public programming.

Master of Professional Studies, **Photography** - Renewal of Plan Approval**Statement of purpose**

The Master of Professional Studies in Photography (MPS Photo) is a studio-based, 30-credit, two-semester degree designed to augment technical and critical skills for success in the photographic industries. From conception, to capture, to post-production, participants will develop a working knowledge of production and post-production technologies, software, lighting, and professional best practices.

With a view towards a distinctly 21<sup>st</sup>-century practice, the program will provide a comprehensive development of contemporary technical and production skills, introduction to the latest advances in digital photographic and time-based systems, and direct engagement with post-processing and editing methodologies. The program will focus on developing a robust understanding of the role of the image in contemporary media, agility with the implications of cross-cultural projects and partnerships, and strategies for personal promotion and professional development in a variety of commercial client markets, both domestic and international.

The mission of the program is to educate students who have earned an undergraduate degree in photography or a related discipline, or photographic educators, working assistants and professionals who are looking to expand their skill set while executing photographic projects with professional standards and rigor. The program will also welcome career-changing students, with prior work and life experience that will bring interdisciplinarity to their practice as well as to the classroom. Ultimately, the program will focus on students who are looking to increase and refine their skills and develop their portfolios and professional practices as they establish and/or advance their careers and develop a stronger technical, theoretical and professional understanding of the contemporary commercial photographic environment. The incorporation of cutting-edge digital and post-processing strategies will be augmented by the considerable resources of the School of Art, Media, and Technology.

**Curricular table in the NASAD format**

Program Title: Master of Professional Studies, Photography  
 Number of years to complete program: 1  
 Program submitted for: Renewal of Plan Approval  
 Current semester's enrollment: N/A  
 Program director: to be confirmed

Major Studies in Art/Design	Other Studies in Art/Design	Electives	Total Number of Units
18	6	6	30
60%	20%	20%	100%

**MAJOR STUDIES IN ART AND DESIGN**

PGDP 5100	Core Studio I	4 credits
PGDP 5110	Core Studio II	4 credits
PGDP 5000	Digital Studio	2 credits
PGDP 5050	Lighting Studio	3 credits
PGDP 5120	Advanced Lighting	2 credits
PGDP 5010	Post-Production	3 credits
Total Major Studies in Art/Design		18 credits

**OTHER STUDIES IN ART AND DESIGN**

PGDP 5150	Portfolio Development + Professional Practices	3 credits
PGDP 5008	Photo Topics Seminar	3 credits
Total Other Studies in Art/Design		6 credits

**ELECTIVES**

varies	General elective	3 credits
varies	Studio elective	3 credits
Total Elective credits		6 credits

**Compliance with NASAD standards**

The MPS Photography degree seeks to cultivate creative innovation, while supplying the necessary technical training in the proper context of timely and relevant commercial best practices. The program will offer specialization within three areas of commercial practice: Fashion, Commercial Studio Practice and Photographic Illustration. The Fashion Photography track explores the challenges in the production of cutting-edge fashion photography. Location and studio techniques will be explored in the development and creation of culturally engaged images. Commercial Studio Practice participants will develop the necessary skills to conduct a wide range of assignment photography from portraiture to tabletop. Through a mastery of materials and methods, students will be prepared to execute a diverse range of studio practices -- editorial, advertising, and more -- in which team building and collaboration will be stressed. The Photographic Illustration track will focus on unlocking the conceptual power of the image. Utilizing the latest in digital capture technologies, pre- and post-processing techniques and software, participants will explore the narrative potential of the photographic image, learning to maximize its conceptual and illustrative power.

As part of their degree requirements, MPS Photo students will be required to take three courses to hone their research and professional skills. These skills are to be obtained in both semesters of the program. Successful development of these skills is reflected in the assessment of student work for these courses. Students across the concentrations share these courses. In Core Studio I, students learn to create work within a concentration-specific context, focusing on practice but incorporating design thinking and research skills. The course is run in a studio format, which means all students are expected to

participate in the making, discussion, and critique of work including critiques with their peers. Design as well as research skills are further refined and deepened in Core Studio II in the second semester. The Photo Topics Seminar provides the context in which photographic practice is situated.

Upon completing the program, students should be able to:

- Demonstrate the practical skills necessary to work within the photographic and ancillary industries.
- Demonstrate a broad understanding of the photographic industry as well as his/her own intended role in it.
- Demonstrate an understanding of the process and rigor required to produce a professional portfolio and the ability to apply this process to one's own work.
- Demonstrate the ability to develop a significant body of work that reflects unique vision and style and results from original research, experimentation, and risk-taking.
- Utilize clearly established methodologies for in-process evaluation, evolution and planning.
- Evidence collaborative skills for working with individuals and organizations in the art, advertising, editorial and design fields.

### **Proficiencies required for entrance to the program**

Students are expected to have an undergraduate degree and have 2-3 years of significant work experience in the field or ancillary discipline. Successful candidates will evidence an ability to draw from diverse work and academic experience to augment their photographic education, to apply technical skill with criticality and to engage with professionalism in various collaborative settings.

### **Research and professional tools required in the program**

The focus of the MPS programs is less on gaining research and teaching experience, as with an MFA, and more on skill-building, professional development and employability. The Portfolio Development and Professional Practices course provides a comprehensive sense of the photographic industries and how students can network, develop projects, show their work and work collaboratively in this kind of environment.

### **Candidacy and final project requirements for the program**

Students will reflect upon their own professional development to frame their work in relation to professional demand and industry changes. The course will emphasize working-world skills and capacities as students must formulate a strong argument—through writing and visual representation of their work—for the type of practice they see themselves committing to. With these aims, students are required to produce a working portfolio that situates their work within a broad professional context. Discussion topics include creating a business plan, branding, marketing and promotion, bidding, ethics, copyright, editing and packaging work for delivery and networking among others.

**Evaluating and utilizing program results**

The program will evaluate program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>87</sup> As a new program, informal discussion and feedback sessions with leadership, faculty and students are to be scheduled on an ongoing basis, with especial frequency in early years of implementation.

**Assessment of strengths, areas for improvement and future planning**

As this program is pending launch, much of our future planning and assessment of strengths and areas for improvement are yet to be determined. We are currently developing innovative low-residency delivery models that will impact our assessment of facilities, instructional and fiscal resources relevant to the curriculum. Additional evaluation of the program will focus on this degree in its preparative emphasis for the photographic industries - as this is a one-year program, we anticipate that assessment of alumni employment and experience will inform ongoing program development and refinement even in early phases.

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<sup>87</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

## Master of Science, Strategic Design and Management - Renewal of Plan Approval

**Statement of purpose**

Academically rigorous and industry-focused, the MS in Strategic Design and Management responds to the major restructuring of developed and emerging economies worldwide. Unlike traditional Master's degrees in design and management, this program fuses design thinking, business logic, economic frameworks and specific values of sustainability, social value creation and responsible entrepreneurial innovation; in doing so, the program supports and ultimately aspires to define an emerging discipline in its own right. Students will focus on the evolving global economy and be exposed to sophisticated real-world perspectives on operations, sustainability, management, leadership, entrepreneurship, design innovation, and design research.

**Curricular table in the NASAD format**

Program title: Master of Science, Strategic Design and Management  
 Number of years to complete program: 2  
 Program submitted for: Renewal of Plan Approval  
 Current semester's enrollment: 95  
 Program director: Jonatan Jelen

Major studies in art/design	Other studies in art/design	Electives	Total number of units
36 credits	0 credits	0 credits	36 credits
120%	0%	0%	120%

**MAJOR STUDIES IN ART AND DESIGN**

PGDM 5200	Integrative Studio 1	6 credits
PGDM 5210	Integrative Studio 2	6 credits
PGDM 5150	Regulatory and Ethical Contexts	3 credits
PGDM 5100	Strategic Design and Management in New Economies	3 credits
PGDM 5110	Designing and Implementing Sustainable Business Models	3 credits
PGDM 5120	Managing High-Performance Creative Project Teams	3 credits
PGDM 5130	New Design Firms	3 credits
PGDM 5140	Design Innovation and Leadership	3 credits
PGDM 5901/2	Independent Project: Research or Internship	6 credits
Total Major Studies in Art/Design		36 credits

**OTHER STUDIES IN ART AND DESIGN**

Total other Studies in Art/Design 0 credits

**ELECTIVES**

Total elective credits 0 credits



### **Compliance with NASAD standards**

The program is divided into two broad sections, each with its own distinct pedagogy: business, management, and leadership coursework, and design-centered studio work. Coursework includes academic classes and workshops incorporating cutting-edge analyses of the digital information-based economy, which help students develop new business models and organizational designs for the creative industries. Many classes are structured to replicate real-world industry situations, and provide experience in designing, managing and improving design-intensive and creative firms, while helping students build their capacity to innovate and lead creative teams.

Students can elect to complete the program on campus or online. With evening classes and online instruction, this flexible program is well suited to early to mid-career professionals and recent graduates seeking to complement their design and business expertise with professional application.

Additionally, the MS program represents a natural graduate-level expansion of our extremely successful undergraduate BBA degree in Strategic Design and Management, and a further opportunity for continued studies for certain undergraduate students with advanced standing if they meet the proper entrance criteria. Both programs draw upon a collective pool of full- and part-time faculty with established experience, expertise and prestige in fields of design innovation, business and management. Both the BBA and MS programs benefit from the instructional and developmental strengths of this faculty body.

The MS program also represents a progressive and solidifying foothold in the business and organizational management, entrepreneurship, and leadership domains within Parsons and on behalf of The New School as a whole. Along with a focus on not-for-profit and institutional management house in another university division (the Milano School of International Affairs, Management, and Urban Policy) the MS-SDM complements and furthers the institution's progress in building out an arena for business and management education. The cross-divisional alignment between Parsons and Milano also allows for shared interests and resources vis-a-vis lectures and lecturers, guest speakers or contributors, research and faculty.

The degree program will develop future design management professionals' and practitioners' abilities, competencies, and capabilities in:

- The management of design businesses – the creation, operations, and improvement of design firms and design-driven business practices.
- The application of creative design processes to complex environments, such as the entrepreneurial development of new value propositions ('business design')
- The application of creative design processes to innovative development of new approaches to social problems ('social design')
- Business innovation, leadership, and entrepreneurial capacity creation – the generation of new kinds of design businesses that take advantage of the new paradigms of the information technology-centric "experience" economy as well as the requisite cadres to inspire, transform and lead these initiatives.

The program encourages the seeking and questioning of knowledge and advocates an original and entrepreneurial approach to emergent entrepreneurial, management, business, organizational, leadership, and design practices. The program embraces both independent learning and collaboration; the student must accordingly demonstrate an ability to work effectively in collaborative situations with diverse stakeholders. Students learn self-management and negotiation skills that are developed via managing workloads, meeting deadlines, initiating and planning their projects. They must develop the ability to research, navigate, apply and ultimately manage information. Creative problem solving and innovation, application of interpersonal and social skills, communication and self-awareness are also emphasized as key to personal and professional development. This includes presentation of work and ideas to identified audiences at a level appropriate to professional contexts.

### **Proficiencies required for entrance to the program**

Aside from the standard requirements for program application, candidates are expected to possess one or more of the following proficiencies to be considered for the program: to be early to mid-career professionals with various academic backgrounds with three to five years of relevant experience in creative industries looking for career advancement; to be recent graduates of design and business programs with demonstrated advanced professional experience in design-driven and creative industries wishing to enhance their preparation for a new economic paradigm.

### **Research and professional tools required in the program**

The very core of the program is geared toward entrepreneurial practice and professional development. Students in the MS in Strategic Design and Management program develop their research and project management skills across the program's core courses; they are required to apply and demonstrate these in a culminating Independent Project, during which students develop a proposal for fieldwork or research that draws upon the knowledge and skills acquired in the program's first year. The Independent Project course provides an opportunity for in-depth self-guided research and practice, and allows the student to develop a critical and theoretically informed position with respect to pressing concerns in design business management and leadership. Students will be introduced to alternative research methods as well as standard research tools.

The applied methodologies in the Independent Project course cover the full range of qualitative as well as the main elements of quantitative research approaches.

### **Candidacy and final project requirements for the program**

Students in MS SDM develop their research and project management skills throughout the program's core courses; they are required to apply and demonstrate these in a culminating Independent Project, during which students develop a proposal for fieldwork or research that draws upon the knowledge and skills acquired in the program's first year. The Independent Project course provides an opportunity for in-depth self-guided research and practice, and allows students to develop critical and theoretically informed positions with respect to pressing concerns in design business management and leadership. Students are introduced to alternative research methods as well as standard research tools. The applied

methodologies in the Independent Project course cover the full range of qualitative as well as the main elements of quantitative research approaches.

Final project requirements include adequate research presented with the most effective media, and with a clear engagement of skills and proficiencies acquired in the program up to that point. Proof of sound research, comprehensive analysis, and thorough experimentation relevant to the project's chosen topic is required.

The Independent Project course provides an opportunity for focused design research on a significant aspect of the design business field. These projects are expected to advance the theoretical, technical, material, and/or formal state of knowledge in the field and must demonstrate rigorous analytic thinking as well as coherent project development and design resolution; projects must be fully documented and compellingly presented. The projects for the program are archived by the program and serve as a resource for future degree candidates.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>88</sup>

Program learning outcomes and thus program efficacy are assessed through a variety of means developmentally appropriate to graduate-level education:

- All studio projects are reviewed critically and in a public forum by a jury of distinguished design professionals and academics and various project stakeholders.
- The Independent Project is focused on qualitative research methods and is evaluated in a report by the student as well as the documented outcomes of periodic interactions with the monitoring faculty.
- The course-based evaluations of students' course work, progress, and achievement of objectives consider the mastery of content through formal examinations; the ability of the students to create context and engage themselves and others in group work is assessed through discussion, participation, effectiveness, and peer-evaluations; and students' constructive capacities in terms of leadership, management, and design abilities is measured through presentations and other forms of engaging collaboration and cooperation.

The hybridized nature of the program requires special care in defining the appropriate metrics for measuring students' internalization of new knowledge domains and the assessment of their behavioral progress and development; for that, their project results and required deliverables are also examined with the following requirements in mind:

- The originality and effectiveness of presentations and research, critique, and projects in the context of e-learning.
- The quality and impact of student work, measured by the level of engagement and richness of complementary contributions on the part of their fellow course participants.

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<sup>88</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

Assessment for the online course work is tripartite, comprising self-assessment, instructor-led assessment, and peer-led assessment components. The learning progress and success and, consequently, the learning needs are measured by the degree of coincidence or distinctiveness of the respective scores. Higher coincidence represents progressive learning and positive grades. Vice versa, highly disjunctive scores indicate learning gaps and development needs that can then be addressed between instructor and individual students with an appropriate strategy for remediation.

### **Assessment of strengths, areas for improvement and challenges**

The program was designed from the ground up to incorporate a series of competing demands on future cadres in this new space. The program is fully aligned with the experiences of the social media phenomenon; it seeks to create private value with social means, in contrast to prevailing models of “social entrepreneurship” that seek to create social value with economic means; as a new paradigm, this has yielded mixed results. Furthermore, the program is entirely future-oriented and as such is only expected to gain commensurate credibility in 3 to 5 years; it doesn’t fit the mold of standard graduate education as currently understood, and may be misinterpreted by potential employers.

The program is designed in a modular way to allow for quick adjustments (logistically, pedagogically, thematically), resilience and nimbleness. This model and institutional practices for planning should be more closely streamlined and aligned for optimal delivery.

While the program does not require typical studio space for needs like fabrication and material experimentation, the rapid growth and demonstrated attractiveness of the program has quickly identified the need for a dedicated meeting space, much like that provided by some benchmark design consultancies, and which can be accessed on demand and on a continuous basis by students, industry invitees, interested faculty and visiting future applicants for impromptu exchanges, ad hoc ideation and consultative jam sessions. The institution is currently in the process of designating an appropriate space for the program.

### **Plans for addressing weaknesses and improving results**

The program will quickly hit a “tipping point”, at which point it will take on a life of its own in terms of ongoing relations with its alumni and other associated and interested parties; the institution needs to keep up in expanding its commitment to accommodate future developments and capacity demands through executive education models, platforms for research such as symposia and conferences, publications, and collaborative industry projects that don’t undermine some of the core values of a strongly sustainability-oriented and social value-focused institution. Such initiatives are already in progress.

Furthermore, the more quickly and comprehensively the institution understands its decisive role in not only supporting the needs but also actively harnessing the energies of the program as an emerging movement and redefinition of the post-crisis business mindset, the more it will be able to align its own mission with the value-generating potential of the program. There is an identified need for such a truly strategic perspective that would extend beyond of the institution's present planning and logistical structures.

**Future goals for the program**

- While New York City has been a fertile ground to initiate the program and its onsite components, hybridization into the online space has popularized the program on a global scale. Such potential needs to be harnessed; strategies to provide the program in key global design-inspired locations such as Paris, Barcelona, Shanghai, Mumbai are being developed.
- As this program has Plan Approval for Parsons Paris, we are currently discussing plans for implementing this degree program in the branch campus.

**Present or anticipated challenges**

- A first challenge involves recognizing that the program's value lies in developing a new base of influential graduate cadres as leaders and innovators, who will not only seek employment in the new economy but will also help to shape and influence it. That means not only managing the PR resulting from such a program, but taking responsibility for this newly found positioning and exposure in the universe of design education. The university is investing in future leaders who will themselves generate new leadership capacity.
- While the MOOC phenomenon is thus far focused primarily on transactional efficiency, this program is about transformation and effectiveness. These latter two objectives are much harder to scale up. The simple presence of technology is insufficient; rather, the focus must be on pedagogical talent, innovation in scaling face-to-face experiences and creating a global network environment—all more or less antithetical to the tradition and the history of higher education institutions that have enjoyed a local monopoly regarding their intellectual property. An integrative view and review of these challenges is paramount.

**Present or anticipated opportunities**

- Given Parsons' location in New York City, a major design, financial, economic, and innovation hub, a rather surprising realization is that our first students in this program have had no need for career services, job placement support or internship search activities on the part of the institution, but furthermore are providing such opportunities back to the institution: experience, working, engaged professionals and practitioners that are aspiring to transform their present organizations as well as create new opportunities.
- The second important opportunity is the benchmarking for future and new higher-education models based on co-creative and co-generative pedagogical environments that raise students' profiles to co-producers and instructors to pro-sumers; the result is the equivalent of a 360° review, allowing for well-rounded critique and constant improvement, continuously evolving and self-motivating standards; such a model is far more credible and effective for bringing about sweeping changes of mindset and culture in the design industries and its professionals and practitioners.

Master of Arts, Theories of Urban Practice - Renewal of Plan Approval

**Statement of purpose**

This Master of Arts critically examines the expanded, transdisciplinary field of theories of urban practice through historical, theoretical, methodological, and critical lenses. Students in this program will develop an original body of research and writing through critical engagement with urban issues and can take part in project-based studios across the coordinated programs in MS in Design and Urban Ecologies and MFA in Transdisciplinary Design, as well as in other urban graduate programs at The New School.

The program is aimed at students who wish to pursue advanced academic studies of urban design scholarship, or to develop careers as academics, critics, or curators, or as managers of government, non-profit and public-policy agencies. The degree provides a truly innovative academic offering in the critical study of design in the context of cities and urban ecosystems.

While urban design, on the one hand, has historically been conceptualized as a professional and academic sub-field of architecture and urban planning, a meeting ground where these two disciplines come together, and a domain of professional practice where architects and urban planners still act in their own unique professional and disciplinary ways, the MA contextualizes this limited disciplinary focus by including the theoretical, social science and environmental critiques which have dogged the practice of urban design.

**Curricular table in the NASAD format**

Program title:	Master of Arts, Theories of Urban Practice
Number of years to complete program:	2
Program submitted for:	Renewal of Plan Approval
Current semester's enrollment:	18
Program director:	Aseem Inam

Major studies in art/design	Other studies in art/design	Electives	Total number of units
27 credits	0 credits	9 credits	36 credits
90%	0%	30%	110%

**MAJOR STUDIES IN ART AND DESIGN**

PGUD 5110	Design and Urban Practice Colloquium 1	3 credits
PGUD 5120	Design and Urban Practice Colloquium 2	3 credits
PGUD 5010	Design and Urban Practice Theory Lab	3 credits
PGUD 5020	Design and Urban Practice History Lab	3 credits
PGUD 5230	Advanced Research in Theories of Urban Practice	3 credits
PGUD 5200	Theories of Urban Practice Thesis Preparation	6 credits
PGUD 5300	Theories of Urban Practice Thesis	6 credits

Total Major Studies in Art/Design	27 credits
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### **OTHER STUDIES IN ART AND DESIGN**

Total other Studies in Art/Design	0 credits
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### **ELECTIVES**

varies	General electives	9 credits
Total elective credits		9 credits

### **Compliance with NASAD standards**

The MA in Theories of Urban Practice adheres to NASAD guidelines for initial graduate degree programs in design research and scholarship. The program's learning outcomes focus on critical thinking, various methods of urban research, building urban knowledge for action, and assessment of both general and design-specific knowledge. Some of the learning outcomes are shared with those of the Master of Science in Design and Urban Ecologies, reflecting the partially shared curricula of the two programs. By the successful completion of the degree, students demonstrate an appropriate level of mastery in the following domains:

#### Critical Thinking:

- Ability to understand and reflect critically on research, creative work, advanced scholarship and methodologies in theories of urbanism and urban practice, and to argue for alternative approaches as relevant.
- Ability to successfully evaluate their own work as well as the work of others.
- Ability to move back and forth between multiple scales urban knowledge and action, from a specific site to a larger regional context.
- An understanding of how their work contributes to existing knowledge of cities, urban services, and the design and building of cities.
- Ability to critically analyze the strengths and weaknesses of the different modes of practice.
- Ability to demonstrate in writing and verbally a deep understanding of what it may mean to be a practicing urbanist today.
- Ability to critically articulate what distinguishes transformative modes of practice from conventional ones.
- Adeptness at communicating information in oral and written forms, with appropriate visual support.

#### Design-oriented Research:

- Ability to explore complex topics and problems through the processes of design-oriented research as well as more traditional forms of scholarly research, particularly from the social sciences.
- Ability to reflect analytically on the conclusions, outcomes, and discoveries that result from the process of research and of collaborative design.
- Ability to develop scenarios outlining alternative possibilities and opportunities for design intervention at various spatial and temporal scales.

- The vocabulary—verbal, textual and visual—to document the knowledge produced through the process of design-led research and to communicate that knowledge to diverse audiences and stakeholders.

#### Urban Modeling and Action:

- Ability to demonstrate initiative and originality in determining the appropriate outcomes for an urban practice and strategy. This involves framing problems and questions that guide a strategy, an analysis of problem types, and evaluation of appropriate outcomes.
- Ability to act autonomously in planning and implementing tasks at a professional level, making creative and strategic decisions in complex and unforeseen situations, and to reveal, engage with, and propose changes to, the city.
- Adeptness at selecting and deploying appropriate urban modeling technologies and methods in creating scenarios and strategies for acting on and in the city.

#### **Proficiencies required for entrance to the program**

Students enter the program from a wide variety of backgrounds - including art, media, economics, architecture, design, environmental and urban studies, liberal arts and social sciences.

#### **Research and professional tools required in the program**

Students are required to take courses in which they develop increasingly advanced research skills. In both Design and Urban Practice History and Theory Labs, students write reflective essays as well as longer papers, providing significant examples of their critique and theorizing thus far, and which function as objects toward which their instructors will focus their summary critiques.

The course *Advanced Research in Theories of Urban Practice* presents various research methods in urbanism and urban design studies, especially in relation to design strategic practices. New and hybridized research tools are explored in relation to these existing practices, including literature searches, fieldwork, quantitative analysis, physical surveys and measurements, interviews, and archival work. These traditional practices are subjected to critical analysis through new online social networking and remote observation. Each student is expected to create a customized “tool-kit” that is tailored to his or her own area of research interest.

Students are also required to attend lectures that outline various research methodologies – archival, field based, project-based, quantitative and qualitative – by experts in the field of urban design, as well as to participate in exercises that explore the advantages and disadvantages of various modes of research. Upon completing the course, students should be familiar with a wide array of urban research methods and tools, be able to critically engage the creation of new tools based on a hybridization of existing tools with new emerging telecommunication and media devices, and synthesize the use of tools with particular research questions.

*Theories of Urban Practice Thesis Preparation* provides the most pointed moment for students to meet before a committee (MA Thesis Faculty Committee) and receive critical feedback on their intellectual development. The *Advanced Research and Thesis Prep* courses are to be taken concurrently in the third



semester, to develop and hone the skills needed to complete the thesis in the final semester. Successful development of these skills is reflected in the assessment of student work for these courses as noted in the syllabi, and in the assessment of the thesis.

The program encourages the seeking and questioning of knowledge and advocates an original and entrepreneurial approach to emergent urban practices. The program embraces both independent learning and collaboration, so the student must be able to demonstrate:

- An ability to work effectively in collaborative situations with diverse stakeholders.
- Self-management and negotiation skills developed in managing workloads, meeting deadlines, initiating and planning their projects.
- A well developed the ability to research, navigate, apply and ultimately manage both theoretical knowledge and applied information.
- Personal skills of problem solving and innovation, application of interpersonal and social skills, communicating verbally and visually with other and recognizing one's own skills and needs are key to personal and professional development.

The program has also divested of library holdings that include *Abitare*, *A+U (Architecture and Urbanism)*, *Design Methods: Theories Research Education and Practice*, *Design & Culture*, *Harvard Design Magazine*, *Journal of Design History*, *Metropolis - The Urban Magazine of Architecture and Design*, and *Praxis - Journal of Writing and Building*.

### **Candidacy and final project requirements for the program**

For their capstone experience, students work independently on an original thesis under the direction of a faculty advisor and the supervision of the MA Thesis committee. The thesis can take the form of a critical evaluation of any contemporary or recent urban art, media or design practice, but must be situated precisely and critically within the “discursive field” established over the first year of the curriculum. With the prior approval of the committee, alternate thesis projects in the form of documentary video or multi-media may be submitted. All thesis projects must be comprehensive in their critical evaluations, examining social, environmental and aesthetic dimensions. Thesis topics can be situated locally or globally, but must be tied directly to a faculty member's area of research. Students meet weekly with their advisor, and present to the thesis committee several times over the course of the semester. The thesis should synthesize completed literature searches, archival study and field work into a compelling written and illustrated narrative. It should demonstrate original analysis and thought on contemporary urban design practices that include theoretical, historical, social and ecological dimensions. Students acquire the skills to develop their thesis for publication in peer-reviewed journals in the areas of urban design, urban studies, urban ecology, art, media and design. The final thesis must be presented publicly in a thesis symposium.

Utilizing critical thinking, reflection, and the feedback of faculty and outside practitioners, the student should be able to:

- Contextualize the learning and progress that has resulted from the research and proposal process.

- Articulate the relative success of different types of intervention and strategies in relation both to its level of thinking and execution.
- Student work that is destined for a public audience is reviewed critically by panels of distinguished professionals, elected officials, community activists, academics and other stakeholders who are relevant to the work being presented.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>89</sup> Class observations are utilized to assess faculty teaching, but also to evaluate the program's courses. The program draws faculty from various disciplines represented across the university, including liberal arts, social sciences, media studies, anthropology and architecture. The faculty work closely with the program director to articulate areas of common interest and expertise to contribute to courses and to fostering the research and practice interests of the students. The curriculum is continuously developed, applied, and reflected upon, even during the course of the semester.

Student feedback on the program and courses is gathered through formal evaluations as well as in informal discussion with program leadership. Student feedback has impacted instruction and curriculum in constructive ways, such as in the modification of the Thesis Prep seminar, and the inclusion of more advanced readings in the History Lab. Students have also initiated activities, such as speaking engagements with innovative scholars and practitioners, and a student-led symposium on theories of urban practice at the end of the academic year, that benefit and enrich the program.

### **Assessment of strengths, areas for improvement and challenges**

The most significant strengths of the program are the faculty and the students. The faculty are primarily scholar-practitioners who value rigorous research and teaching on the one hand, and critical engagement and practice on the other. Accordingly, the faculty have blended theory and practice in their own work and teaching, and students draw valuable lessons from such innovative approaches. Furthermore, the faculty have both local and global interests. For example, the same faculty member has conducted a design workshop in lower Manhattan as well as in Sao Paulo, Brazil. Students come from diverse backgrounds and work experience, along with a desire to rethink the nature of urban practice. This, along with student engagement in determining the structure and nature of the program, creates a dynamic culture of discussion, debate and peer learning.

A particular challenge for the program is its unconventional interdisciplinary and critical approach to urban practice, difficult to convey and instill in students who expect more traditional methods of learning. The program director and faculty have been explaining the program's pedagogical approach more clearly and comprehensively, ensuring that courses tap into students' existing knowledge and critical thinking skills, and empowering students to take greater control of their learning.

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<sup>89</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*

Another perceived weakness of the program is a supposed lack of “marketable” skills. As opposed to conventionally defined professions such as urban design, architecture, or landscape architecture, we define urban practice as a new field based on the aforementioned interdisciplinary and critical approach. This approach is illustrated and defined through case studies and guest speakers who are at the cutting edge of practice. In addition, we are also promoting the choice of electives and the thesis experience as opportunities for students to strengthen clearly “marketable” skills and knowledge. For example, students could choose to focus on the design of public space as an area of expertise, or urban food systems design, or alternative transportation modes and spaces, among other more specifically defined areas of practice.

### **Plans for addressing weaknesses and improving results**

The Urban Council was formed in January 2014 to help provide much needed coordination between the MS Design and Urban Ecologies and MA Theories of Urban Practice programs. The Urban Council is responsible for faculty hiring recommendations, curriculum development, addressing student concerns as well as proposing new alumni and networking opportunities. There are now processes and protocols for effectively managing the programs and to ensure ongoing productive academic development.

The program would be strengthened through optimizing its existing assets, while simultaneously expanding its reach. As the program graduates its first cohorts, we hope that a richer network of faculty, students and alumni will help to articulate and frame the program's approach and innovative position in the field. We are formulating more proactive recruitment strategies to increase both the size and quality of our applicant pool, and conducting program outreach to explore possibilities for exchange and collaborations with other programs around the world. For example, in August 2013, we collaborated with one of the leading urban non-profits in New York City, Transportation Alternatives, to conduct a workshop on the design of the public realm. In January 2014, we worked with one of the leading universities of Latin America, University of Sao Paulo, to conduct a workshop on “informal urbanisms.” The Urban Council also initiates workshops to supplement and complement student and faculty experiences in the program as new areas of expertise or skills are identified as being important to study.

Anticipated challenges include limitations from reduced university budgets. We are working with a development consultant to raise funding for scholarships and student travel, and with our partner organizations to seek funding through research projects of mutual interest. We are also assisting students to obtain funding from external sources such as foundations and governments. Anticipated opportunities include a growing realization in the field that conventional pedagogies of urban design are not optimal in transforming cities, at the same time that interest in the program and its pedagogical approach is mounting. -To leverage these opportunities, we have been organizing public events that showcase the program's unique position, such as the Urban Colloquium lecture series on cutting-edge practice, a symposium on emerging Asian cities, a mini-lecture series on the interface between theory and practice in urbanism, and a symposium called “Making Cities: Whither Design?”. These events have been well attended and attract leading scholars, practitioners, and the interested public, providing a promising dynamic foundation to build upon these successful initiatives.

Finally, SDS coordinates its full suite of graduate elective offerings and ensures that they offer

complementary experiences to all SDS programs. In the future we expect to offer electives that complement tracks within the programs to further enrich the graduate experience.

## Master of Fine Arts, Transdisciplinary Design - Renewal of Final Approval for Listing

**Statement of purpose**

The Masters of Fine Arts in Transdisciplinary Design aims to educate a new generation of designers to look at global challenges in a new light, with new tools and methods such as modeling complexity, collaborative practice, problem framing, and design-led research.

The program's emphasis on design-led research and objectives that mirror The New School's reputation for critical, engaged scholarship and pedagogical innovation, positions the program as a leading-edge academic resource for graduate students who are looking to define the next phase of design practice globally. Unbounded by traditional disciplinary constraints, the program provides a laboratory-like environment for learning and experimentation where designers and outside specialists collaborate to discover new models of practice, those that arise from an integrative environment of design-led research and collaboration.

**Curricular table in the NASAD format**

Program Title:	Master of Fine Arts, Transdisciplinary Design
Number of years to complete program:	2
Program submitted for:	Renewal of Final Approval for Listing
Current semester's enrollment:	38
Program director:	Jamer Hunt

Studio or related areas	Other studies in art/design	Electives	Total number of units
39 credits	9 credits	12 credits	60 credits
65%	15%	20%	100%

**STUDIO / RELATED AREAS**

PGTD 5100	Projects Studio 1	6 credits
PGTD 5101	Projects Studio 2	6 credits
PGTD 5200	Projects Studio 3	6 credits
PGTD 5130	Design-led Research	3 credits
PGTD 5110	Intensive 1: Orientation	1 credit
PGTD 5210	Intensive 2: Workshop	1 credit
PGTD 5211	Intensive 3: Charrette	1 credit
PGTD 5220	Thesis Preparation	3 credits
PGTD 5201	Thesis Project	9 credits
PGTD 5230	Professional Communication	3 credits
Total Major Studies in Art/Design		39 credits

**OTHER STUDIES IN ART/DESIGN**

PGHT 5600/1	Design for this Century	3 credits
PGTD 5000	Transdisciplinary Seminar 1	3 credits
PGTD 5010	Transdisciplinary Seminar 2	3 credits
Total Other Studies in Art/Design		9 credits

**ELECTIVES**

varies	SDS elective	3 credits
varies	General electives	9 credits
Total elective credits		12 credits

**Compliance with NASAD standards**

The MFA in Transdisciplinary Design advocates a creative and critical entrepreneurial approach to emergent design practices. The program learning outcomes focus on critical thinking, design-led research, modeling and materializing, and assessment of both general and design-specific knowledge related to transdisciplinary design within cultural, technological, and environmental contexts. By the successful completion of this program, students demonstrate an appropriate level of mastery in the following domains:

- **Critical Thinking:** Students demonstrate the ability to understand and reflect critically on research, creative work, advanced scholarship and methodologies, and to argue for alternative approaches when relevant. Furthermore, students are able to successfully evaluate their own work as well as the work of others. Student must be able to move back and forth between the scale of the project and the scale of the context that has generated the problem.
- **Design-led Research:** Students are able to explore complex topics and problems through the processes of both scholarly research and design-led research. This means that students must be able to reflect analytically on the conclusions, outcomes, and discoveries that result from a collaborative design process. Students develop the visual and verbal vocabularies in order to document and communicate the knowledge produced through the process of design-led research.
- **Modeling and Materializing:** Students demonstrate initiative and originality in determining the appropriate outcomes for a design project. This involves an analysis of the problem type and evaluation of the appropriate outcome to address the complexity of the project and the needs of the audience. They are able to act autonomously in planning and implementing tasks at a professional or equivalent level, making creative and strategic decisions in complex and unforeseen situations. Students must be adept at communicating information in visual, oral and written forms, and at selecting and deploying appropriate communications technologies.
- **Evaluation:** Utilizing critical thinking, reflection, and the feedback of faculty and outside critics or guests, students contextualize the learning and progress that has resulted from the design process. They articulate the relative success of the project in relation both to its level of thinking and execution. They must also be able to contextualize the project and its outcomes in relation to professional models of practice as well as new and emergent practices.

As independent learning and collaborative practice are key program outcomes, students must be able to work effectively with diverse stakeholders in various contexts. While instilling essential design practices and critical thinking capacities, the program reinforces skills in initiating and planning projects, managing workloads, and meeting deadlines. Students also develop the ability to research, manage and apply information throughout their course of study.

### **Proficiencies required for entrance to the program**

The program enrolls students with experience in design from a wide range of backgrounds with an eye toward increasing the diversity of perspectives and skill sets. Additionally, we also enroll 3-5 students each year who have experience in design but not a formal undergraduate education. This allows us to create a more heterogeneous mix of students, as we can bring in perspectives from business, dance, sociology, anthropology, or environmental sciences.

### **Research and professional tools required in the program**

The program develops research skills from the vantage point of transdisciplinary practice. In their first semester, students take Design-led Research, in which they become familiar with design-led methods that improve research and inform design projects. In tandem, they contextualize their practice as one that poses questions and responses while delivering design outcomes. Together these two objectives allow students to define a critical framework for their thesis project and acquire the tools to conduct relevant research. This course builds a foundation for the thesis experience in the second year.

Professional tools and development are acquired in a number of ways. In the curriculum, this is embedded in the Project Studios, in which social practice and community networks inevitably encompass aspects of professional practice. In the course Professional Communication, students examine their own roles in the field and their ability to advocate and articulate their work. Public programs (symposia) are organized to connect students with working professionals, alumni are invited back to run workshops in the program, and projects are coordinated with dozens of local, national and international organizations each year. These include local community and social service organizations as well as design consultancies and international businesses.

### **Candidacy and final project requirements for the program**

Conferral of the MFA Transdisciplinary Design degree requires the successful completion of 60 credits and a final thesis. Students who pass all these requirements are awarded the degree.

The Thesis Project is the culmination of the student's experience. It is preceded by a Thesis Preparation course during which students develop a fully articulated proposal for their final project. The Thesis Studio provides an opportunity for focused design research on an emerging aspect of the design field. Thesis projects are expected to advance the theoretical, technical, material, and/or formal state of knowledge in the field. Thesis projects must demonstrate rigorous analytic thinking as well as coherent project development and design resolution; projects must be fully documented and compellingly presented using appropriate two- and three-dimensional representations and/or models. Because of the strong emphasis on collaboration in the program, we encourage students to work on joint or team thesis projects. Even

working independently, however, a student must be able to identify external stakeholders, partners, and communities who are integral to the success of the thesis project. All students are required to present their thesis proposals to a jury of faculty at the end of the fall semester.

A Thesis Committee, comprised of three faculty with one being the Thesis Supervisor, reviews the students' work and presentations. Studio time in the Thesis course is organized into regular one-on-one critiques with the Thesis Supervisor, along with periodic group critiques with the Thesis Committee during the course of the semester. While the majority of course time is comprised of independent work, students also convene at regular intervals to share and review each other's progress.

In order to receive a final grade, students are expected to meet two principal objectives: to give a thorough and well-crafted Thesis Presentation to the Thesis Committee, students and invited guests and critics; and to provide comprehensive documentation of their thesis project that organizes the process into a coherent and compelling account of the process. In both cases, students must situate their design work as research, reflect critically on the outcomes, and communicate the meaning and impact of the findings.

### **Evaluating and utilizing program results**

The program evaluates program effectiveness through university-codified assessment practices, faculty evaluations and review, and evaluation of the development of student competencies.<sup>90</sup> The program, especially in its early years, has been both formally and informally evaluated. Student feedback has been compiled via formal course evaluations at the end of every semester, as well as in more informal, *ad hoc* discussions with the program director. Classroom observations have been conducted each semester by program leadership and full-time faculty. In the early years of the program, the steady presence of a dedicated program director and key full-time faculty, as well as constructive input from students, has been beneficial in evaluating program results and making necessary modifications.

### **Assessment of strengths, areas for improvement and future planning**

The program benefits from a highly qualified faculty who dedicate considerable time to teaching and facilitating partnerships for the studio courses. This has been one of the driving factors in the development of a fantastic studio culture. Student cohorts are well integrated, tightly knit, and help each other out willingly. They are diverse and dynamic, and show initiative, motivation and self-direction. The curriculum affords flexibility and the ability to adapt to student feedback as well as to new opportunities, such as expressions of interest to work with other programs in The New School. Students have gone on to develop prize-winning work in an array of fields, as well as become engaged alumni who attend program events, workshops and social gatherings.

While the program's strong emphasis on collaboration and communication skills has wrought successful outcomes, we would like to improve upon the methods of collaboration and subsequent reflection, as well as ensure that individual interests and agency are still upheld in such a group-oriented dynamic. In particular, we are exploring ways in which to optimize collaborative, team-based thesis project work; faculty are presently engaged in examining both the thesis structure and the expected outcomes.

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<sup>90</sup> This information is further detailed in Section III. *Procedures for program review and Assessing program results.*



The program has fostered abundant external partnerships across a range of scales, from highly local to global. Among these are educational partnerships with national and international programs, such as IIT in Chicago and Konstfack Experience Design Group in Stockholm, among others. We intend to parlay such industry networks to identify more professional opportunities for our graduates; our success rate in this regard has increased dramatically, but we nevertheless want to strategize on building out this area. Increased funding in this area would strengthen our connections and the program overall.

We are still striving to find an optimal balance between theory and practice in a design-led research program. This is sometimes impacted by the varying skill levels amongst our cohorts, and we are seeking ways to help those students without a formal design education to accelerate their understanding of design processes and techniques. The program will also better support students who struggle to define and execute final design outcomes for projects involving social change, complex systems, and immaterial outcomes. Student work has tended toward the pragmatic, engaged in community intervention and problem solving; while the work has been exemplary, a shift toward emphasis on theoretical and conceptual sophistication and critical reflection on design practice would benefit the program. Improved external communication about the program's successes and experience will also facilitate better understanding of the program, as well as outreach to potential candidates and external media.

## Graduate Certificate in Business of Design - Plan Approval

### **Statement of purpose**

The Graduate Certificate in Business of Design exposes students to issues and contexts relevant for the creation and management of design and design-driven organizations. The curriculum consists of courses in design, business, management, and leadership specifically dealing with those design-intensive and creative industries that deliver sustainable services, innovative experiences, and design-inspired solutions in a newly networked, digital, and transient economy. This program aims to provide educational solutions and academic models that address this diverse landscape of new professional contexts.

The certificate allows those students unable to commit to a two year-program to access the content-centric portion of the Strategic Design and Management graduate program. With offerings of both online and onsite courses, the certificate program provides flexible, convenient access to relevant (and state-of-the-art) best practices in management, leadership, and enterprise, so as to engage and inspire young, talented professionals to more intentionally govern their careers as managerial and business leaders, particularly in the increasingly service-centered and sustainability-oriented industries of the design sector.

The certificate provides a strategic academic response to the current profound restructuring of the developed global economy, as well as emerging economies worldwide. There are tremendous opportunities for the paradigm of the Business of Design program to provide new educational solutions and academic models to address the multitude of new professional contexts. To that end, the program integrates and educates the leading constituencies of the new economy, professionals and practitioners in design-intensive industries seeking to complement their design and business acumen with design thinking, service-design ideas, and sustainability frameworks. They also gain exposure to operations, business-environmental issues, management, leadership, entrepreneurship, design innovation, design research, and practical integration of their knowledge. Students who complete the certificate are thus able to position themselves as future consultants in design-intensive and creative industries.

**Curricular table in the NASAD format**

Major Area	Other Studies in Art/Design	Electives	Totals
18 credits	0	0	18

\*Percentage calculations are not required for this curricular table.

**MAJOR AREA**

PGDM 5100	Strategic Design and Management in New Economies	3 units
PGDM 5120	Managing High-Performance Creative Project Teams	3 units
PGDM 5110	Designing and Implementing Sustainable Business Models	3 units
PGDM 5140	Design Innovation and Leadership	3 units
PGDM 5150	Regulatory and Ethical Contexts	3 units
PGDM 5130	New Design Firms	3 units
Total Major Area		18 units

**OTHER STUDIES IN ART/DESIGN**

Total Other Studies in Art/Design 0 units

**ELECTIVES**

Total Other Studies in Art/Design 0 units

**Compliance with NASAD standards**

The certificate represents an innovative approach to capturing the actionable knowledge and wisdom of the emerging discipline. The coursework fuses design thinking with business practices and economic logic to address the increasing complex and complicated socio-economic problems and challenges of a new, a digital, and social-media delivered economic environment. The program addresses present-day novel organizational and institutional structures, as well as its diverse range of actors and participants, in design business. Through direct application in lab simulations and prototyping, concepts, frameworks and methodologies for strategic design are delivered with an anticipatory, future-oriented mindset, to engage and develop future cadres, chaos pilots, game changers, and trailblazers.

The certificate attracts three categories of applicants: designers wishing to complement their design thinking attributes and capacities with business logic and economic practices; the business-oriented professionals that are discovering the tremendous value of design thinking as a framework for strategic choices, and professionals from other areas that would benefit from the fusion paradigm of design thinking and economic logic. Such student composition requires a curriculum that appeals to all three constituencies at the same time. This means an eclectic yet academically rigorous approach to embed design thinking with economic logic into multiple layers and aspects of various disciplines. Such engagement is facilitated through synchronous and asynchronous discussions, hermeneutics of artifacts, case studies of relevant industry cases, online group project work, and presentations via various social media paradigms.

Since the certificate program addresses various professional backgrounds, academic proficiencies for entry are those fulfilled by the liberal arts components of a bachelor's degree - writing, reasoning, and critical thinking. These are developed with regard to their less representative attributes, such as readings in economics for designers without prior economic background; readings in design methodologies, principles, and design thinking for business professionals.

On an extracurricular level, the expectation of students' intellectual and experiential maturity is that it has been informed by some relevant professional development and some exposure to real-world organizational structures and problems.

The certificate will expose future design management professionals and practitioners to the latest practices, theories, philosophies and methods, particularly in the focal areas outlined below:

- The management of design businesses – the creation, operations, and improvement of design firms and design-driven business practices via the application of creative design processes to complex environments, such as for example the entrepreneurial development of new value propositions ('business design') and the innovative development of new approaches to social problems ('social design');
- Business innovation, leadership, and entrepreneurial capacity creation – the generation of new kinds of design businesses that take advantage of the new paradigms of the information technology-centric "experience" economy.

The certificate encourages the seeking and questioning of knowledge and advocates an original approach to emergent entrepreneurial, management, business, organizational, leadership, and design practices. As independent learning and collaboration are both embraced, so students must demonstrate the ability to work effectively in collaborative situations with diverse stakeholders. Students learn self-management and negotiation skills developed in managing workloads, meeting deadlines, initiating and planning their projects; they must also develop the ability to research, navigate, apply and ultimately manage information. Interpersonal and social skills, verbal and visual communication, and problem solving and innovation are key to personal and professional development; they should be demonstrated in the presentation of work and ideas to identified audiences at a level appropriate to professional contexts.

All courses culminate in group projects that should demonstrate students' mastery of the aforementioned learning outcomes. This work ranges from more formal writing projects to multi-media presentations. Novel problem settings are identified and analyzed, and their solutions and implementations based on and generated from newly learned material. These projects are then publicly presented, evaluated by juries of peers, faculty and practitioners.

### **Plans for evaluating program results**

Student learning will be evaluated through a variety of means, such as coursework, examination results, presentations and participation. For some of these deliverables, student competencies will be evaluated in a three-part assessment that involves self-evaluation as well as that of instructors and peers.

Assessment results will inform any desirable or necessary changes to improve the program.

Students receive support from a dedicated administrator in the School of Design Strategies, advising staff, as well as program faculty. These faculty and staff will review the support services available to their students and restructure should any further support services be required.

### **Distance learning**

The Graduate Certificate in Business of Design offers its courses both online and onsite. If available and, if international, in keeping with their visa requirements, students can opt for either online or onsite sections of each course throughout the program.

The certificate program provides proven online technologies and philosophies (as represented by the institutionally sanctioned course management system Canvas™ platform at The New School), as well as onsite educational experiences, and thus provides a flexible course delivery model for a variety of student experiences. Whether onsite or online, all course learning content and outcome delivery are held to the same rigorous standards. Delivery mode differences are increasingly de-emphasized with the rich technologies of telecommunications, video-conferencing, and advanced content- and course-management systems. The curricula for both onsite and online courses are developed by a team and spearheaded by a designated lead faculty who develops frameworks, content, readings, and assessments that are equally substantive in both formats.

In compliance with NASAD standards, both online and onsite courses use the Canvas™ system for assignment submission, student and faculty communication, and class announcements. Onsite offerings use allotted class time for discussions, feedback and peer assessments. These in-class components are delivered in an online context through regularly scheduled asynchronous discussions, strict weekly deadlines for assignment submissions, postings and discussion comments. Projects are reviewed and critiqued in-class for onsite students; online students have their projected and critiqued via virtual desk critiques. Both types of class models prompt student engagement and response by formulating study questions around required readings and discussion questions. In online classes, a 'kick-off' question is presented each week to prompt a weeklong framework for student engagement and discussion.

There is sufficient attention given to how class materials and assignments are received and completed by managing time-based workload expectations for both onsite and online students. Time and workload ranges are outlined in syllabi for all classes, providing guidelines for students' out-of-class supplemental coursework.

Each student is required to have an account in the university-wide Canvas™ system, by which they can access coursework, class announcements, postings, and discussions. The system requires secure login and password protection for each account; a student must be properly registered in a course in order to access class information. Additionally, ongoing interaction with the course instructor in asynchronous as well as synchronous activities and supported through audio and visual media allows the instructor to form a comprehensive impression of the identity of each student.

Online privacy is protected through the institutionally and organizationally sanctioned mechanisms present in the Canvas<sup>TM</sup> system. This system contains explicit functions for group and shared interaction while it also allows for unambiguous privileged interactions between individual students and their course instructor.

Besides the Canvas<sup>TM</sup> course and content management system, the school supports distance learning with a dedicated Online Learning division. Specifically for the MS SDM program and the certificate, additional dedicated equipment for teleconferencing purposes was installed, so that students could engage face to face at designated points throughout the curriculum.

## Section II Instructional Programs Portfolio

### C. PROGRAMMATIC AREAS

#### Item VAGE: Visual Arts in General Education

Student access to curriculum across The New School has been increasingly prioritized and facilitated over the past several years; this includes art and design offerings made available to students outside of Parsons. Our electives are widely available to students across the university, many of which have no pre-requisites.

There are also particular programs in other divisions of the university that are supported by Parsons courses and faculty. Eugene Lang College offers a BA in The Arts; this unique curriculum highlights performing and visual arts within a liberal arts framework, balancing broader academic study and research with creative experimentation and hands-on practice. As part of their course of study, students choose a concentration, one of which is Visual Studies. Also available to undergraduate students as a minor through Lang, Visual Studies is comprised of courses across both Lang and Parsons, drawing from theory and history courses in ADHT.

The New School is also launching undergraduate minors in Fall 2014; this is a coordinated initiative that will provide structured courses of study for students to explore disciplines and thematic areas outside of their majors. Parsons' minors have been developed consultatively within our unit, with advisement from other areas of the university, to ensure that the curriculum is accessible to non-major students.

## Section II Instructional Programs Portfolio

### C. PROGRAMMATIC AREAS

#### Item EXH: Exhibitions

##### Introduction | Mission and Goals

The ground-floor renovation of the 2 West 13<sup>th</sup> Street and 66 Fifth Ave. buildings led to the reconfiguration of Parsons' exhibition facilities and program, and culminated in the establishment of the Sheila C. Johnson Design Center (SJDC) in 2008. The SJDC consists of two galleries as well as other facilities, such as an auditorium and the design archive. The curatorial direction accounts for the particular place of Parsons art and design in a city rich in galleries and museums, as well as within a university with strong commitments to social research and civic engagement.

The stated mission of the SJDC is as follows:

The mission of the Sheila C. Johnson Design Center (SJDC) is to generate an active dialogue on the role of innovative art and design in responding to our contemporary world. Its critical curatorial agenda, provoked by current environmental and social challenges, reflects and advances creative research and pedagogic practices. The exhibition and public programs in its two galleries encourage an interdisciplinary examination of possibility and process, blurring the boundaries between classroom, laboratory and exhibition, and link the university to local and global debates.

This mission is articulated distinctly through the programs of the two galleries. The Aronson Galleries function both as an exhibition and project space, encouraging open-ended exploration and creative experiments generated by faculty and students as part of or outside the curriculum. The Kellen Gallery has a professional exhibition program, showcasing the work of national and international artists and designers. Kellen exhibitions are largely thematic, bridging research and curricular foci at the university and larger public concerns; generating active interdisciplinary connections across the university by connecting art and design to social research; creating collaborations and external partnerships; and ultimately enabling students to situate their education and work within a broader context while exposing them to innovative art and design and curatorial practice.

##### Exhibition Facilities

The two galleries of the SJDC are the larger Anna-Maria and Stephen Kellen Gallery (Kellen) and the smaller Arnold and Sheila Aronson Galleries (Aronson). The Kellen Gallery is approximately 2800 square feet with about 217 running feet of wall space. It has a 13<sup>th</sup> Street frontage with large windows and is designed as a "box within a box" with the gallery placed within the frame of the older building. The Aronson Galleries, comprised of a white box gallery space and a hallway, measure approximately 643 square feet with about 120 running feet of wall space. The gallery has a Fifth Avenue frontage, again with large windows.



In addition, there is a gallery office, a workshop and a small storage area for basic hardware and installation materials. As storage is limited in the galleries, it is not possible to keep an inventory of exhibition furniture such as pedestals or vitrines, or to store crates from travelling exhibitions. Exhibition furniture is fabricated and recycled continually and/or when possible, new design solutions are proposed.

Since both galleries are open in format, they cannot provide climate control at an adequate level for certain types of exhibitions and work. This is taken into account when reviewing potential checklists for exhibitions.

Improvements have recently been made to the Kellen Gallery in the form of a built-in public address system in response to the gallery's extensive speaker program and the limitations of the gallery's acoustics. The SJDC is exploring improvements to the lighting grid. The Director/Chief Curator and the director of Parsons' MFA Lighting Design program, with the support of two research assistants, recently concluded an analysis of the lighting plot in terms of energy-efficiency, cost-effectiveness and programmatic flexibility. Funded by The New School's sustainability initiative, The Green Fund, the analysis and recommendations will shortly be presented to the relevant departments in the university.

The galleries are open 7 days a week from 12 pm -6 pm and until 8 pm on Thursdays. They are closed on national holidays and when the buildings are closed during Christmas and New Year. They are open to the public.

### **Exhibition Program**

The Aronson Gallery presents 12-13 exhibitions in a year, each of which span 10 days to 2 weeks. These range from showcases of curricular initiatives (the work of the Design Build program); design processes and coursework outcomes (Creating a Zero Waste Garment); student-curated exhibitions (React: The Feminine Mystique at 50 on the 50<sup>th</sup> year of Betty Friedan's Feminine Mystique), exhibitions that plumb The New School archives (Radical Shifts – on the interior design program at Parsons as well the upcoming American Race Crisis Lectures dealing with a series of lectures in 1963); professional showcases with external partners (the Architectural League's Young Architects prize exhibition or Lazy Bytes, an exhibition of remote control prototypes featuring designs by students from Parsons and other schools, coordinated by the Ecole Polytechnique de Lausanne); as well as exhibitions of the work of noted artists connected to conferences, projects and programs at The New School (Luis Camnitzer as part of the conference, Mobility Shifts and Theaster Gates as the prizewinner of the Vera List Prize for Social Justice).

The Kellen Gallery presents three major shows that are coordinated with the semesters (fall, spring and summer) running about 10 weeks each. The gallery program has developed several major tracks. For three years, the gallery has presented exhibitions on environmental themes – urban agriculture and food systems (Living Concrete/Carrot City), climate change (U-n-f-o-l-d: Art and Climate Change) and Art Environment Action!, an experimental environmental "artshop" and creative laboratory. Each year, the SJDC also presents a faculty-curated exhibition, developed from his/her research interests. Some examples are Cartoon Polymaths, an exhibition of multimedia work by artists with a cartoon sensibility, and The Public Private, an exhibition of contemporary art exploring the impact of social media and new

technologies on the relationship between the public and private realms. In addition, the Gallery has also explored institutional histories, interests and connections through collaboration with The New School Art Collection (Re-imagining Orozco, exploring the history and contemporary relevance of The New School's Orozco murals) or by drawing together faculty across the divisions and disciplines to examine objects in daily urban life (Masterpieces of Everyday New York: Objects as Story). With each exhibition, the gallery develops and hosts a series of public programs that serve to connect the themes of the exhibition more actively with the curriculum and also, draw members of the public into the university.

In addition to these exhibitions, both galleries are home to exhibitions during the Parsons Festival, a year-end showcase of work from all programs and particularly graduating students. In this capacity, the galleries have variously shown the MFA Design and Technology exhibition, an exhibition curated by the School of Art Media and Technology, and shows for the BFAs in Fine Arts and Communication Design. For the past two years, both galleries of the SJDC have hosted the exhibition of the Alliance of Young Artists and Writers for two weeks in June.

### **Partnerships**

The SJDC cultivates exhibition partnerships with a variety of organizations and lenders that expand the circuits of exchange and dialogue at Parsons. These include the Alliance of Young Artists and Writers, Architectural League, Cape Farewell, Center for Art and Design and Visual Culture at the University of Maryland Baltimore County, Miller Gallery at Carnegie Mellon University, Norsk Form/the Norwegian Foundation for Design and Architecture, PositiveFeedback, an inter-university consortium on climate change and art, among others.

### **Staffing**

The SJDC has three full-time and one part-time staff member. The Director/Chief Curator is a faculty member who oversees the exhibition program and facilities. This is a re-framing of the role from a staff position. The Director/Chief Curator is responsible for the overall curatorial direction of the SJDC: she curates some of the exhibitions, works with guest curators to develop and realize an exhibition, brings in travelling exhibitions, as well as develops public programming and curricular outreach. Since this is also a faculty position (with a reduced teaching load), it enables the program to have a stronger education-focused bent, as well as robust research and curricular connections.

The Assistant Director of the Galleries is responsible for the production schedule, installation and de-installation, fabrication of exhibition materials and furniture, coordination with the exhibition designer, and the supervision of student workers. The Assistant Director of Exhibitions is responsible for public program support, communication, including website and social medial, registrarial duties such as coordinating loans, shipping, and exhibition supplies, as well as overall office management. A part-time Gallery Technician assists with installation, fabrication, materials research, and general gallery support.

The SJDC also employs between nine and eleven student workers as gallery attendants and support crew. The students are trained in basic installation techniques, exhibition maintenance, some fabrication and workshop use, are responsible for daily upkeep and serve as the public face of the gallery. Workers

are occasionally hired for specialized needs as well, such as art handling or complex technological installations.

In an ongoing collaboration and under the program director's supervision, MFA Lighting Design students create and execute the exhibition lighting in the Kellen Gallery.

### **Policies and Procedures**

The SJDC Exhibitions and Public Programs Committee reviews the exhibition program. It is composed of faculty from the five schools of Parsons, as well as the Director of the Vera List Center for Art and Politics at The New School, and is chaired by the SJDC Director/Chief Curator. The Aronson Gallery program is created strictly through an application process while the Kellen Gallery program is created by the Director/Chief Curator through recommendations, referrals, active solicitation, curatorial research and development, that are then shared with the committee.

The exhibition calendar is planned about a year in advance. For the Aronson Gallery, a call for proposals is sent out in the fall semester for the following academic year, and the SJDC Committee reviews, discusses and votes on the proposals in the spring semester. The criteria used to evaluate proposals are: curatorial concept/exhibition display plans; curricular connection/impact; and public program/outreach plans. The committee scores and ranks the proposals according to these criteria and discusses in depth those that are competitive. Based on the recommendations by the Committee and the availability of the requested dates, the SJDC contacts finalists via e-mail to arrange a meeting to discuss the curatorial, installation and budget plans of the exhibition, to provide any committee feedback and to outline a working process and timeline. The final calendar of exhibitions is determined after the meetings.

Every year, students curate one or two exhibitions in the Aronson Gallery. They are allocated a small budget and SJDC staff works with them to help them develop the curatorial concept, the exhibition design, loans, installation, drafting exhibition texts and press releases, programs and receptions.

### **Communications**

The SJDC promotes and publicizes its exhibitions and programs in coordination with The New School's Communication and External Affairs (CEA) Office and the Parsons Dean's Office. The press office at CEA assists in drafting and distributing press releases, in press outreach and in maintaining the SJDC web page.

In addition, SJDC staff actively publicizes the exhibitions and public programs in the galleries through social media, including Facebook and Twitter, updates The New School event calendar, and also sends out a monthly e-blast to a current roster of about 5,000 subscribers. The Parsons Dean's Office additionally circulates exhibition information in its newsletters to Parsons faculty and staff.

Press coverage received by the SJDC is included on the website.

2013-2014 SJDC Exhibition Calendar

<u>Summer 2013</u>	MFA Photography 2013 Exhibition 2013 Architectural League Prize for Young Architects and Designers: Range Masterpieces of Everyday New York: Objects as Story
<u>Fall 2013</u>	Theaster Gates: A Way of Working Cross-Strait Relations Parsons Alumni Exhibition 2013 Timber in the City Lazy Bytes Fashion Interactions
<u>Spring 2014</u>	Earlids Work in Progress: The Design Workshop at Highbridge Intimate Science Voices of Crisis: The American Race Crisis Lectures, The New School, 1964 Design and Disaster: Kon Wajiro's Modernologio I Scarcely Have the Right to Use this Ghostly Verb Parsons Festival

2012-2013 SJDC Exhibition Calendar

<u>Summer 2012</u>	Alliance for Young Artists and Writers Exhibition No Precedent: Architectural League Prize Exhibition Twenty-one Cousins: MFA Photography Thesis Show
<u>Fall 2012</u>	Things that Go Bump: Sculpture from The New School Collection Questions for Revolution and Universal Brotherhood (student curated) Alumni Exhibition Art Environment Action! Communities of: _____ Prototype: An Exhibition in the Cloud Designing the Second Skin: Giorgio di Sant'Angelo 1971-1991 (Fashion curating class)
<u>Spring 2013</u>	Sophie Gimbel: Fashioning American Couture React: The Feminine Mystique at 50 Explorations and Outcomes II: The Foundation Show The Public Private Drop by Drop You Will Feel the Water (Cambodia Curatorial Workshop) Parsons Festival

### **Additional Exhibition Programs**

The SJDC has encouraged and facilitated installations in the non-gallery public spaces of the ground floor in the spirit of “public art” installations. These have included projections and installations in the windows at the corner of Fifth Avenue and 13<sup>th</sup> Street, as well as on the walls and other sites on the ground floor. On occasion, as with the exhibition outcome of a visual art workshop, a full-scale public art exhibition titled Notes from the Gowanus (2011) was installed outside the galleries in the public spaces downstairs.

Unconventional space use and public art approaches are also explored more widely at Parsons, especially during Parsons Festival, as creative responses to limited formal exhibition space.

In the past year, the SJDC has also taken the lead on programming the large monitors on the ground floor of 13<sup>th</sup> Street and Fifth Avenue and changing the two wallpaper surfaces. For the last, an open call was made to all Parsons faculty, students and staff and the SJDC committee, with the addition of student members, reviewed the proposals and selected two final designs, one from a student and one from a faculty member. A regular call and review process is to be established going forward.

## Section II Instructional Programs Portfolio

### C. PROGRAMMATIC AREAS

#### Item OPA: Other Programmatic Activities

Parsons and The New School benefit from a variety of research labs, workshops and programs that build upon our academic programs, and more importantly, bolster interdisciplinary exchange, discourse, and production across them. Many of them are geared toward fulfilling the university's larger goal of bridging design, the arts and social sciences, and social engagement.

Research labs, such as the Global Exchange Lab, PetLab (Prototyping, Evaluating, Teaching and Learning), the Parsons Institute for Information Mapping, and DESIS (DEsign for Social Innovation and Sustainability), offer access to specialized bodies of knowledge and material resources, as well as potential project opportunities. This work is often interdisciplinary and those collaborations are highly encouraged and celebrated across Parsons and with other university divisions.

The External Partnerships program at Parsons connects students and faculty with private companies, nonprofit organizations, and government agencies that support underserved communities<sup>91</sup>. Parsons students work with clients and communities, while developing skills and capabilities for professional engagement and practice.

In the most productive partnerships, partners sponsor in-class projects that inform academic assignments. The partner works with the Parsons faculty on a creative brief identifying needs, past efforts to meet these needs, relevant design precedents, target users, and constraints such as schedule and budget. The partner then presents students with background information on the company, brand, and customers, and then outlines the specific design challenge. Throughout the process, the partner provides feedback and critique alongside the faculty member ultimately responsible for determining students' grades. Parsons also has a rich history of partnerships with nonprofit organizations and government agencies. Hundreds of these groups now serve their communities more effectively thanks to the buildings, products, and communications systems created in collaboration with Parsons students.

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<sup>91</sup> See MDP I.J.1a for external partnerships.

## SECTION III Evaluation, Planning and Projections

### A. ART/DESIGN UNIT

The tenets of Parsons' Strategic Plan, written in 2010, have shaped and oriented our recent planning, administrative structures, communication and procedures, as well as curriculum development. The Strategic plan was the work of many stakeholders, academic and administrative leaders, and was ratified by the Parsons Leadership Council. At the same time, Parsons' goals are informed by the larger context of The New School. The university has drafted a new Strategic Plan; published this January, and represents extensive collaboration and input from all New School divisions. These two Strategic Plans, The New School's and Parsons', are in close alignment with one another, and comprise the larger overarching vision for our division.

The university's Strategic Plan lays out the vision and goals for the next five years; these are outlined in five broad categories:

- Student success: To become a more student-centered university, academically rigorous and focused on outcomes.
- Academic programs and quality: As a university with core strengths in design and social research, to lead in innovation, making project-based, socially engaged learning our focus.
- Global education: To build on our international student body; to provide students with opportunities to explore global issues; to develop global student markets.
- Extend our profile: To differentiate our identity and emphasize our distinctive programs and learning opportunities; to explore and develop new initiatives that build upon our core values and strengths.
- Infrastructure to support our academic aims: To improve efficiency, foster collaboration; improve technology and operations.

These categories encompass more specific objectives, many of which have been executed or prioritized in Parsons' plans long before the draft of the Plan was issued. Our success in meeting these objectives is evaluated and planned for in a wide variety of ways.

On a regular basis, structures and operational processes are informally assessed, and if deemed necessary to fulfill projected goals, they are modified - this is done by working with staff to reconfigure roles and responsibilities, to create new positions or offices, or forming committees or task forces who are mandated to carry out specific high-priority initiatives. Our structures are intended to remain agile and responsive to change or opportunities to innovate. The centralization of certain areas (as described in Section I.D) is developed in order to ensure consistency.

Prior to having a strategic plan, there had been various local and informal planning initiatives for the university at large. The Provost's Office proposed academic plans in 2006 and 2008. The University Faculty Senate also developed a white paper on strategic planning. In 2010, Provost Tim Marshall also produced an academic priorities plan. At the divisional level, Parsons produced a number of academic strategic plans over the last eight years, of which the aforementioned 2010 Plan has been particularly

impactful in shaping our recent changes. The new University Strategic Plan builds on this and the range of planning activities conducted across various parts of the university, as well as on a series of externally conducted evaluations and reports. From external sources, the university has sought input from consultants to gain an external perspective and strategic advice on a range of administrative, financial, technological, and academic areas. In recent years, these consultants have included Intelligent Solutions (for an information technology review), IDEO (for potential differentiators for The New School moving forward), SJR Consulting (for communications and marketing), Marts & Lundy (for development and alumni relations), and Alvarez and Marsal (for central administration and divisional overhead cost reduction).

### **Use of Data and Evidence in Planning**

To help develop the strategic plan and mission and vision statement, two early priorities for President Van Zandt were to expand the university's collection, analysis, and use of data for planning purposes; and to better understand The New School's place within the trends and landscape of higher education. Board of Trustees meetings and Town Hall meetings now regularly feature comparisons of institutional and benchmark data. There are two projects already underway to help serve this goal. The first, the Data Warehouse Project, will help standardize and systematize data collection and analysis across various university offices and functions. The project's groundwork was laid in 2010 and now is in the first year of a three-year implementation process. The second project, the Cost of Education Study, is an extensive effort led by the Provost's Office to determine the full costs of the university's wide array of academic programs. The first phase of this study was completed in fall 2011, after a two-year process that involved extensive consultation with deans, associate deans, vice presidents, and other academic and administrative staff. The result of this phase was a full cost analysis on education at The New School for fiscal years 2008–2010. As of fall 2013, the project had completed additional analyses of 2010–2011 and 2011–2012, thus creating a five-year set of analyses. Phase II of the Cost of Education Study began in fall 2013, and it includes moving the model data from a fragile Excel/Access environment to a more powerful and stable system provided by Oracle's Hyperion Program Profitability and Cost Management module (HPCM). All past data will be moved to the HPCM and all future cost of education modeling will be done in this environment. In addition to the two aforementioned initiatives, a number of new initiatives were needed to support and create the needed data, including the strengthening of the Institutional Research and Effectiveness (IRE), which now conducts or oversees all official surveys of students and faculty. With the Data Council, a committee of end users, coders, and analysts from across the university, the IRE is developing a shared data dictionary. This began as a shared living document and now is moving into the Data Cookbook (a product from iData) that, through consensus on definitions for terms and reporting elements, will create a shared language for the university around student, faculty, staff, and other institutional data. Together the Data Council, Data Warehouse Project, and strengthened IRE are moving the institution to a unified use of definitions and centralized methods of collection to increase data accuracy and usefulness in both benchmarking and planning at the university level.

For curricular assessment and development, program reviews are conducted on a regular basis.



## Creation of New Programs

In the past several years, The New School has supported significant growth in new programs, not only as a response to its urban context, societal challenges and a changing workforce, but also to integrate and forge links between the university's divisions through a shared mission.

In this regard, faculty and deans have been encouraged to develop new programs that align with aspects of the university's mission that

- Promote pedagogical innovation and civic engagement
- Bolster student enrollment (ideally to successfully recruit from amongst diverse and new populations)
- Facilitate cross-divisional student flow through individual courses and minors
- Offer pathways between undergraduate and graduate programs across the university
- Support flexible, modular structures that can adapt to change when the need for the addition and/or removal of concentrations arise
- Articulate clear goals regarding career placement, supported by evidence of market research
- Emphasize project-based learning

In particular, the university's stated commitments to pedagogical innovation, social justice, sustainability, and civic engagement have resulted in giving strong consideration to programs that extend and push beyond traditional disciplinary boundaries.

## Procedures for Program Review

All New School programs undergo internal review, as well as review by the New York State Education Department; the institution is accredited by the Middle States Commission on Higher Education.

Across the university, programs accredited by professional educational agencies or boards have historically undergone regular cyclical reviews handled by the dean of the relevant divisions. For Parsons, this has been the case for NASAD itself, as well as the NAAB-accredited Master of Architecture degree program. The Provost's Office attempted to centralize and regularize program reviews across the university in 2005, but due to rapid turnover in leadership in the office, the process remained dormant until Fall 2010.

In Fall 2010, the Provost's Office, in consultation with the divisional deans, initiated a regular program review process. In this process, all degree programs and supplemental curricular offerings are reviewed on a seven-year cycle. The process involves a self-study written by program chairs based on data provided by the Office of Institutional Research & Effectiveness, as well as input from program faculty and students. This review must address several areas, such as faculty, students, learning outcomes, strengths, challenges, and resources. The dean submits the review to the Provost's Office with a memo outlining his or her feedback on the review. The Provost's Office then coordinates a site visit with an external team, comprising three to five people. The external team submits a written report to which the program must write a response. The Provost then meets with the dean and program director to discuss

the findings. One year later, the program must submit a follow-up report describing how they met the goals outlined in the process and follow-up steps.

To date, the following Parsons programs have undergone this specific review process: the BBA in Design and Management; the BFAs in Communication Design and Design + Technology; and the MFA in Design + Technology. Recommendations provided by the external teams have helped to identify key points for change and improvements, particularly with regards to the curriculum in the BBA program.

Programs slated to undergo review in 2014 are the MFA in Photography and the MA in History of Decorative Arts and Design.

## SECTION III Evaluation, Planning and Projections

### B. STUDENTS

Like most colleges of art and design, Parsons has tools for evaluation and assessment incorporated throughout academic programs and student experiences.

Our admission process comprises comprehensive evaluation of transcripts, test scores, portfolios, home examinations and writing samples, depending on individual program requirements. This process, further enhanced by changes in admission staffing and structure (described in Section 1.H), has been key in maintaining high academic standards, while also providing opportunities for talented students who do not possess art/design backgrounds.

#### **Assessing program results**

There are general structures and procedures established across Parsons' programs. Each program has a dedicated director, appointed from the full-time faculty. Programs needed additional support also have an associate director and/or program coordinators, drawn from the faculty population. Graduate student researchers or assistants are hired to support the program when needed.

Curricular review and development are generally led by the program director (along with an associate director in some programs). Faculty affiliated with the program are consulted if content changes are considered. Larger curricular changes and planning include consultation of the larger faculty body and other school leadership.

To ensure that requisite student competencies and levels of achievement are developed, each course has established learning outcomes that increase in complexity and sophistication as the student advances through their course of study. The use of grading rubrics, individual feedback and summative assessment through critiques are encouraged across courses.

To assess the effectiveness of curriculum, the university has standardized a process across all divisions, including Parsons. Each program is expected to complete an annual review of at least one graduate learning outcome per program, which culminates in a report, discussion and critique with the faculty and director. Ideally materials are evaluated across different classes, within a range of student work, and by various instructors, to ensure that the outcome is achieved in a comprehensive manner.

As an iterative approach is emphasized across programs, a continuous loop of feedback and review is often embedded into the academic year more intensively beyond the standard assessment process. Oral critiques, project evaluations, reviews and reflective discussions are regular features of studio classes each semester. A regular process of peer and instructor critiques is established across all programs. Additionally, external reviewers are brought in to critique and provide fresh perspectives on student work whenever possible.

Faculty evaluations also figure largely in program assessment. Along with the standardized evaluation processes for full- and part-time faculty, program leadership and instructors garner feedback through students' course evaluations. Each semester, students are invited to complete these evaluations. While the evaluations are not mandatory, students are strongly encouraged to submit them, as they provide valuable feedback for the program. Program leadership and full-time faculty oversee student course evaluations. These evaluations allow faculty to refine and improve their teaching practice, while also providing insight into the general academic culture. These evaluations are used to assess how outcomes are met via course content and delivery.

Newer tools like Starfish and DegreeWorks, as well as the more dedicated focus on student success by the institution, are anticipated to further support and enhance ways of assessing student achievement. A priority going forward is determining optimal means of collecting, analyzing, and utilizing the information gathered from these tools for this purpose.

## SECTION III Evaluation, Planning and Projections

### C. PROJECTED IMPROVEMENTS AND CHANGES

#### **Purposes, including levels of artistic, educational, and scholarly aspiration**

There will be ongoing efforts to align the goals of Parsons with those of The New School, as laid out in the university's Strategic Plan. This has already been in process through intensive engagement between the Provost's Office and Parsons leadership; these goals are to be continually reassessed within the larger community.

#### **Faculty and staff**

The university at large will carefully examine, assess and refine the organization of service and instructional workloads for full-time faculty. Service and academic priorities are to be weighted to ensure that faculty workloads are both manageable and equitable.

As renegotiations of the Part-time Faculty Union Contract have begun this term (Spring 2014), Parsons will work closely with the University Management team and other divisions as we plan for a new Union Contract.

After a period of significant full-time faculty growth, attention must be paid to ensure that appropriate administrative staffing levels are maintained to support our students and faculty. Although Parsons has been creative in restructuring to address some of these needs, there are areas where our complexity requires further staffing - particularly in the areas of external events and project management.

#### **Facilities, equipment, health and safety**

While Parsons has internal equipment replacement funds and established practices, the university traditionally only focused on capital equipment needs that are acquired to outfit new spaces. While this has worked within Parsons for the last ten years, it is critical that the university incorporate equipment needs related to delivery into their capital planning processes. Right now, those processes related almost exclusively to outfitting of physical space.

As Parsons moves towards a collaborative making model, silos created by program-level facilities will be opened up and this may cause short-term challenges. While much work has already been done to lay the groundwork for this change, and a pilot space has been established to work through some of the anticipated issues, the cultural change will be real and will require management and care to insure the highest level of support and safety for our students and faculty.

Over the past ten years, Parsons has appropriately focused on curricular innovation and investments in full-time faculty culture (including hires and related research support); the next five to ten years are seen as a time to align facilities with the quality of the curriculum and faculty. The opening of the University

Center this year initiates this work, but our challenge and opportunity is to provide investment in our existing space guided by the master space plan work to improve our adjacencies, deliver state-of-the art making facilities with appropriate technology as well as analog equipment, and enhance our communities of practice through thoughtful consideration of how we situate our faculty and staff.

### **Library and learning resources**

Major areas for improvement and change involve outreach and user interactivity with the library's tools and learning resources. There is inconsistency of research and bibliographic skills among students at the same level, for which information literacy has become an increasingly high priority. Discovery tools still lag behind in meeting user needs, for which we anticipate further investment in developing and enhancing.

More generally, it is seen that the resources we have in the library are not widely known across the school. There should be further outreach to the community, showing that the library is comprised of far more than a collection of books, but also houses search tools and other services, physical spaces, and archives and special collections. Along with an increased emphasis on outreach, we intend to strengthen collaborative ties between the Library and other areas across the university.

### **Learning Portfolios <sup>92</sup>**

The adoption of e-Portfolios is recent at the university, and is intended to serve multiple purposes. It will allow students to take ownership of their education by reflecting on their learning over time through consideration of, and reflection on, the "artifacts" they include in their e-Portfolio. These artifacts can include drafts and final products, and learning experiences within and outside the classroom. It will be used for collaborative learning; as an important tool for students, faculty, and advisors to better integrate what the university expects to be increasingly diverse and individualized learning; for students to develop professional presentations of their studies and accomplishments for potential employers; and for the university to assess student learning. Parsons and Drama BFA programs have incorporated e-Portfolios use into their first-year curricula for fall 2013. A university committee is charged with coordinating the adoption of e-Portfolios across the institution.

### **Recruitment procedures, admission-retention, record keeping, advisement, and student complaints**

Strategies in admission, advisement and retention have been increasingly holistic, benefitting students' overall experience and optimizing academic resources. These strategies have shown an improvement in retention by 5% in the past two years. Greater coordination between university admission staff and Parsons leadership has improved the effectiveness of recruitment and admission, but more collaboration is possible and will improve our ability to attract and enroll the highest-quality students.

The scale of growth in the BFA Fashion Design program has been difficult to manage and accommodate, both from a resourcing (faculty and space) and pedagogical standpoint. Admission staff and leadership

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<sup>92</sup> Cited from the Middle States institutional self-study report, page 84 (MDP III.C.1)

will develop strategies to more closely track students' intended majors across Parsons, and in turn, strategize to manage the scale of this particular program. Discussions are now taking place to setting enrollment caps in all programs, while still allowing for some flexibility for students who express a desire to switch majors. The challenge of managing program growth presents an opportunity to diversify our undergraduate population and to expand other baccalaureate programs.

Parsons and The New School have not yet established a robust system for identifying and responding to at-risk students. Efforts have been made to undertake this work, but none have yet coalesced into a system. A group within the Parsons' advising staff was formed in 2012 to address this issue and they developed a pilot program, but this has not yet been implemented. Additionally, better data around retention will enable us to better understand the origins of our attrition and to develop more targeted retention strategies. As the Retention Task Group had suggested in 2011, retention analyses should be done on an annual basis. A suggestion in the past has been to revise the university exit form to include a mandatory section where students detail their reason(s) for leaving, which would be a valuable information resource. Parsons and The New School must continue to implement the recommendations of the RTG, working in tandem with the university's new Vice President for Student Success, a position created in 2013 to oversee the student lifecycle—from enrollment through graduation—and assist students in achieving their academic goals.

Efforts to address relatively high cost of attendance that Parsons' students face, be it through increased discount rates, less expensive delivery, or fundraising, are increasingly necessary, particularly in a time when "comparison shopping" has become commonplace in higher education. Furthering the more responsive financial aid approach that has been taken in recent years will directly address one of our greatest contributors to attrition: financial need. It has also been noted, primarily via a Spring 2013 university-wide review of current financial aid practices, that greater transparency is needed around costs of attendance and financial packaging. We could work closely with Student Financial Services to develop a more education-oriented approach when communicating with students and families about their financial aid packaging. Information on The New School website should more clearly outline university costs and address financial aid and scholarship options. Ideally, information regarding financial aid and cost of attendance would be easier to locate in our online materials.

The advantage of the current advising model is the ability to provide consistency of practice across the entirety of Parsons. We have an established vision, mission and expectations of advisors that guide our work and allow us to assess results. With the recent adjustments to the organizational structure, we are better able to provide consistency of training for advisors and to focus on initiatives key to Parsons development and success.

Challenges in the advising area have been advisor availability and advising staff turnover. We anticipate that the new organizational structure will ameliorate disruptions to advising services. Our adjustments have provided more opportunities for advisor career development, and by having advisors trained across programs, students should have a knowledgeable advisor available to them regardless of staff turnover. With the aforementioned technological tools and the establishment of a group of student Peer Advisors as added resources, students will also be less dependent on a dedicated academic advisor. The anticipated

new hire for an Associate Director of Advising for Academic Success and Retention will further our development of advising syllabi relative to students' degree type and year level and to further prioritize assessment.

Issues still remain around the tracking of documents and communication across offices around the receipt of outstanding documents. This creates confusion for advisors and students alike. Additionally, we are seeking ways in which to accommodate university-wide practices and procedures that do not scale effectively to the size and scope of Parsons. The university is actively pursuing potential options for a document imaging system. This kind of system has the potential to transform record-keeping practices at the university, and subsequently staff and student experience, yet will require significant implementation efforts.

The implementation of new technological tools like Starfish and DegreeWorks has enhanced the student experience, but optimal deployment of these resources is key to their success. Equipping and training staff around the variety of technological advancements we have employed will require a great deal of resourcing and coordination. Also, ensuring our technological systems—Banner, Hobsons, DegreeWorks, Starfish—work in tandem when possible, complement one another and avoid duplicative processes should continue to be a priority. As is often true when introducing new technologies, university-wide buy-in has been somewhat slow. Use of Starfish is voluntary for university offices and faculty members and has been partial; without widespread use the technology has not been optimally effective. More training opportunities might encourage increased use and subsequently the effectiveness of both Starfish and DegreeWorks, helping staff and faculty to utilize the various components of both programs. In regards to DegreeWorks, regular updating has been somewhat problematic, especially in reflecting up-to-date curricular modifications and course offerings.

One additional ongoing issue is that of international recruitment and how we address related issue such as the use of international recruiters, accuracy of and standards for language testing, visa processing and providing communications specific to the international student population.

### **Plans for expanding or ending curricular offerings**

As previously mentioned, the university minors will have a significant role in how our students approach disciplines outside of their majors and how Parsons strategizes around new course planning and elective offerings.

A Master of Fine Arts in Product and Industrial Design, housed in the School of Constructed Environments, will provide a long-awaited graduate offering in this field, bolstering SCE's suite of graduate programs in Architecture, Interior Design, and Lighting Design, as well as providing potential synergies with the existing BFA in Product Design. Through hands-on iterative modeling, prototyping and empathetic testing, students will learn to posit innovative and entrepreneurial solutions that account for both the product as well as intended by-products of creative enterprise. Projects will further expand the notion of product design to include a greater understanding of global supply and value chains, and work towards balancing economic and social asymmetries.



Master of Professional Studies programs, housed in the School of Fashion, will augment the newly developed MPS offerings in Communication Design, Interior Design, and Photography. The proposed degrees are Fashion Strategies and Fashion Design. We are currently examining factors for ongoing development and future implementation, including modes of delivery, student profile and impact on existing student populations at Parsons.

## SECTION III Evaluation, Planning and Projections

### D. FUTURES ISSUES

#### Cost of education

Parsons will continue to address some challenges in diversifying our student population. A major inhibiting factor in achieving greater diversity has been the cost of a Parsons education. Our cost of education is high, largely due to tuition rates and further compounded by the high cost of living in New York City. The issue is, of course, situated in the larger national debate about the investment returns of higher education. We are addressing this challenge on two fronts:

#### *Curriculum development and delivery*

We have been developing curricular structures and delivery methods that will not only provide a greater breadth of academic choice but also alleviate some of the financial burden in earning graduate degrees.

Academic experiences, rather than being singly bound into rigid degree structures, are being conceived and developed with an eye toward modularity. We recently launched *Business of Design*, an 18-credit graduate-level certificate that can be fulfilled on site, online, or in combination. This certificate can be taken by our own Parsons populations as well as those who are not currently earning a degree in the institution.

Our new *Master of Professional Studies* programs are anticipated to provide opportunities for a professionally focused student body not currently served by our institution. With flexible delivery methods and an option to complete the degree in two academic semesters, the MPS degree programs accommodate working adults and those who may be eager to enter a particular field but unable to commit to a two-year master's program. The MPS curricula offer professional practice development and built-in engagement with practitioners in the respective disciplines in which degrees will be offered (Communication Design, Photography, Interior Design, Fashion Strategies, Fashion Design). Each MPS degree will provide opportunities for specialization within its discipline and further prepare its students for market entry.

#### *Financial support*

Our aim is to build out means for providing students with financial support through diverse areas of our institution and community. In the last several years, we have worked closely with the financial aid office to increase our tuition discount, and focused our fundraising efforts on supporting access to pre-college education through the Parsons Scholars program. Moving forward, we will build scholarship giving into all of our major fundraising campaigns, including those for the Making Center and Design Lab. We will also continue to pursue endowed scholarships, coordinate fundraising events, and further refine our network with alumni and parents to foster support.

## **Design Lab**

The Kay Unger Family Foundation has provided support for Parsons to establish its own Design Lab – a transformative open-source design environment and a creative hub for exploring applications of design thinking and social responsibility. The lab represents a type of making center, one that brings together multidisciplinary clusters of faculty, student research fellows, and visiting practitioners and provides them with a platform to ideate, create, prototype, and produce innovative next-generation products, systems, and services. Lab teams will collaborate with industry partners (who are multi-year members of the Design Lab community) and produce commercially viable solutions in response to the challenges our partners face. The intent of the lab is to produce industry-shaping solutions and new knowledge and commercialize that work to provide an alternative revenue stream and additional scholarship funds for the university.

## **Bridging the arts and design and social sciences**

As user-centered design and human connectivity become more highly prioritized in our art and design endeavors, there is growing interest and exploration of how art and design connect with the social sciences. We have the opportunities to leverage The New School's programs in sociology, anthropology, urban policy, psychology, and others to build bridges across various disciplines and further enhance our work.

## **Global network of academic activity**

With campuses or partnerships extant or in development in New York, Paris, Shanghai, and Mumbai, city demographics and the opportunities in rapidly growing global metropolises will inform our efforts and academic objectives. To this end, our dedicated development of a "global hub" in our leadership and administration will support and drive these initiatives.

## **Making Center**

The facilities landscape at Parsons, as at most other schools, still reflects a 20th-century industrial model of production that maintains separation between disciplines. Manufacturing centers, however, are rapidly changing across the globe, and emerging technologies such as 3D printing and complex assembly – in which all levels of employees manage tasks and increase productivity – are altering the global/local nature of production. At the same time, these technologies are changing the way designers design and create the goods, systems, and services of the contemporary world. In this evolving context, design has become a more global endeavor even as production remains tied to local geography based on the intertwining forces of labor, supply chain, and transportation.

At Parsons, we anticipate the implications of this shifting dynamic and recognize the opportunity to develop an integrated approach to learning through our making facilities, reflecting the local/global dynamic in the context of rapid urbanization and enabling students and faculty to approach craftsmanship and manufacturing at the intersection of new and traditional technologies. Our plans for the Making Center – a 30,000-square-foot multidisciplinary facility designed to support the most advanced practices in 21st-century digital technology and physical craft – represent a transformation for Parsons and The

New School. We seek to create a model for the future where creative intelligence and entrepreneurial capacities are fostered and where collaboration, cross-platform learning, innovation, and creativity thrive. Our curriculum already provides an academic framework for this. The Making Center will provide a practical corollary – a physical space and a more sustaining environment for students and faculty to learn, teach, collaborate, and produce.

The Making Center is collaborative to its core. To that end, we intend to work with the *Center for the Future of NYC*, and the *New Lab* at the Brooklyn Navy Yard in designing our center to connect with differently scaled and focused efforts across the city. Several of these partners have already contributed to the conceptual stage of our work. In addition, we hope to connect to global partners through “smart” web-enabled classroom technology and collaborative projects. We are scheduled to have the first phase of the center ready for use by Fall 2014. When complete, we look forward to replicating the Making Center as a model work environment in our other academic locations.

Parsons is at an exciting point in its 117-year history as one of the world’s great design schools. In the last decade, enrollment has doubled as both domestic and international students see a Parsons degree as a gateway to the top levels of the design profession. To uphold its status as a leading school of art and design and to keep pace with evolving industries, Parsons as an institution continues to question and explore what design education and design practice for the 21st century should be.