



Fall 2014 Elective Course Offerings ~ as of 8/18/14

LANDSCAPE ARCHITECTURE

LARP 720-001 Topics in Representation: Landscape Drawing
Valerio Morabito

Tuesday: 10:30am–1:30pm

The research of an “Idea” of landscape and the training to the representation of it is the aim of this course. Sometimes it is easy to lose this “Idea” or it is impossible to recognize it because of the millions of images we can meet in every city, space, book, magazine and so on, and we often use them without a critical position. Maybe we have no particular training to break up an idea of landscape from a form of it. Traditional sketches, digital sketches, abstract models, alterations of pictures and a relationship between pictures and sketches, are the tools we will use to discover and to understand our personal and collective “Idea” of landscape. Tools we can use day by day, to form a personal training, in a way to preserve an abstract condition of space, an interior our own space, a special place where we will be able to preserve our idea of landscape. This course is open to all interested School of Design students who have previous drawing experience or have taken foundation studios, AND permission of the instructor. In the event of over-enrollment, priority is given to landscape architecture students.

LARP 740-001 Topics in Digital Media: Simulated Natures

Keith VanDerSys

Thursdays: 9:00am–12noon

This seminar will explore the value and potential of computer-aided analysis, design, and manufacturing’s (CAD/CAM) role in landscape architecture. Computation has greatly expanded the means by which designers can engage the temporal and relational qualities inherent to the *dynamic medium of landscape*. Students will engage in combining the computational capacities of geospatial analysis (GIS), computational flow dynamics (Aquaveo, Ecotect), and parametric software (Grasshopper) to investigate new modes of defining, articulating, and reorganizing a small vacant site on the banks of the Delaware River. Demonstrations of essential tools and techniques will be presented and discussed throughout the semester, along with relevant project examples, readings, and guest lecturers. Students will develop a series of innovative proposals that address the publicly inaccessible pier sites in the Delaware River Master Plan. As such, we will be working closely with the Delaware River Waterfront Corporation (DRWC) and Philadelphia Redevelopment Authority’s Percent for Art program. *Open to LARP & ARCH students only. Pre-requisite: successful completion of LARP Media III (LARP 543) or equivalent in architecture.*

LARP 743-401 Geospatial Software Design

Dana Tomlin

Wednesday: 9:00am–12noon

The purpose of this course is to equip students with a selected set of advanced tools and techniques for the development and customization of geospatial data-processing capabilities. The course is open to any student with experience equivalent to that of an entry-level class on GIS.

LARP 750-001 Topics in Horticulture and Planting Design: Urban Horticulture & Planting Design

David Ostrich

Friday: 1:00pm-4:00pm

The purpose of this course is to introduce students to topics in Urban Horticulture and Planting Design. The course will begin with a brief overview of woody plant physiology focusing on the relationship of the individual plant structures to their environment. Basic concepts in soil science will be discussed in relationship to their effect on plant growth. The course will also cover horticulture techniques, such pruning, grafting and others common to the urban environment. Sources and types of woody plant material suitable for the urban environment will be explored through plant identification and an examination of horticultural characteristics. A field trip to a local plant nursery to view typical growing methods and plant selection criteria is planned. The course will culminate with discussions of typical urban planting conditions and corresponding details. These conditions will include at grade plantings, raised decks and vertical surfaces. The emphasis will be placed upon details that promote sustainable plant growth and human environments. Open to all interested School of Design students.

LARP 755-001

Issues in Arboretum Management I

Jan McFarlan

Thursday: 12noon-4:00pm

The Morris Arboretum of the University of Pennsylvania provides a case study in public garden management. Aspects of horticulture, landscape design, education, conservation, history, preservation, and management are considered. PennDesign students interested in taking this course should contact Jan McFarlan, jlm@pobox.upenn.edu.

LARP 760-001

Topics in Ecological Design: Restoration Ecology

David J. Robertson

Friday: 9:00am-12noon

Ecological restoration is the process of intentionally altering an existing landscape in order to develop a defined, indigenous ecosystem on that landscape. Despite the clarity of its definition, ecological restoration is not straightforward in its application. Questions regarding the historical character of a landscape and even what constitutes an indigenous ecosystem are usually difficult to resolve with any degree of certainty. Furthermore, the tools available to the restorationist are not standardized and are, at times, controversial. Restoration cannot effect the instantaneous recreation of an ecosystem; instead, it typically involves manipulating naturally occurring successional processes such as those that return cornfields to forests. This course will survey natural successional theory and examine specific strategies for directing ecological succession to restore the landscape to well-defined—yet flexible—equilibria, concentrating on terrestrial and wetland landscape in the Mid-Atlantic region while still including a review of the challenges of restoring meadow, aquatic, and urban ecosystems. In addition, the course will consider the ethics of undertaking restoration by focusing on what has come to be known as the Chicago Restoration Controversy. Open to all interested School of Design students.

LARP 780-401 Topics in Theory and Design: The Culture of Nature

Richard Weller

Wednesday: 9:00am–12noon

Landscape architecture, architecture and visual art are all mediations between nature and culture. This course is designed to help students form their own world view regarding our relationship with the ‘natural’ world around us in an age of ecological crisis. To achieve this, the course provides a stimulating historical and contemporary survey of ideas of nature. We explore ways ‘nature’ has been understood mythically, theologically, ideologically, philosophically, scientifically, and artistically throughout the ages, with an emphasis on contemporary culture. We survey the way in which the polarity of culture and nature has been historically constructed and more recently, deconstructed. The pedagogical philosophy of this course is that an appreciation of the broad pattern of history and the ideas that have shaped it are foundational to living a critical and ethical life and central to the process of making contemporary art, architecture and landscape architecture. Open to all interested PennDesign students and others.

HISTORIC PRESERVATION

HSPV 516-001 Diagnostics and Monitoring

Michael Henry

Friday: 2:00pm–5:00pm

Building diagnostics pertain to the determination of the nature of a building's condition or performance and the identification of the corresponding causative pathologies by a careful observation and investigation of its history, context and use, resulting in a formal opinion by the professional. Monitoring, a building diagnostic tool, is the consistent observation and recordation of a selected condition or attribute, by qualitative and/or quantitative measures over a period of time in order to generate useful information or data for analysis and presentation. Building diagnostics and monitoring allow the building professional to identify the causes and enabling factors of past or potential pathologies in a building and building systems, thus informing the development appropriate interventions or corrective measures. In the case of heritage buildings, the process informs the selection of interventions that satisfy the stewardship goals for the cultural resource.

HSPV 521-001 American Architecture

Aaron Wunsch

Wednesday: 2:00pm–5:00pm

This course is a survey of architecture in the United States. The organization, while broadly chronological, emphasizes themes around which important scholarship has gathered. The central purpose is to acquaint you with major cultural, economic, technological, and environmental forces that have shaped buildings and settlements in North America for the last 400 years. To that end, we will study a mix of “high-style” and “vernacular” architectures while encouraging you to think critically about these categories. Throughout the semester, you will be asked to grapple with both the content of assigned readings (the subject) and the manner in which authors present their arguments (the method). Louis Sullivan, for instance, gives us the tall office building “artistically considered” while Carol Willis presents it as a financial and legal artifact. What do you make of the difference? Finally, you will learn how to describe buildings. While mastery of architectural vocabulary is a necessary part of that endeavor, it is only a starting point. Rich or “thick” description is more than accurate prose. It is integral to understanding the built environment – indeed, to seeing it at all.

HSPV 540-001 American Building Technology

Lindsay Falck, David Biggs

Wednesday: 9:00am-12noon

Presentation of traditional construction materials and methods of the eighteenth, nineteenth, and early twentieth centuries in North America. Structural and decorative building components including brick and stone masonry, terra cotta, wood framing, millwork, metals, roofing, and plaster will be discussed. Steel and concrete framing systems, underpinning and temporary support systems are also broadly covered, together with early curtain wall systems.

HSPV 572-001 Preservation Through Public Policy

David Hollenberg

Friday: 9:00am–12noon

An exploration of the intersection between historic preservation, design, and public policy. That exploration is based on the recognition that a network of law and policy at the federal, state and local level has profound impact on the ability to manage cultural resources, and that the pieces of that network, while interconnecting, are not necessarily mutually supportive. The fundamental assumption of the course is that the preservation professional must understand the capabilities and deficiencies of this network in order to be effective. The course will look at a range of relevant and exemplary laws and policies existing at all levels of government, examining them through case studies and field exercises.

HSPV 600-001 Documentation: Archival Research and The Interpretation of Historical Data

Aaron Wunsch

Tuesday: 9:00am-12noon

The goal of this class is to help students build on their understanding of materials that record and contextualize the history of places. As in past iterations of the course, a centerpiece of the class will be first-hand exposure to the actual materials of building histories. We will visit half-dozen key archival repositories, and students will work directly with historical evidence, both textual and graphic, exercising their facility through projects. We will explore various forms of documentation, discussing each in terms of its nature, especially the motives for its creation and some ways it might find effective use. Philadelphia is more our laboratory than a primary focus in terms of content, as the city is extremely rich institutions that hold over three centuries of such materials, and students will find here both an exposure to primary documents of most of the species they might find elsewhere, as well as a sense of the culture of such institutions and the kinds of research strategies that can be most effective.

HSPV 660-301 Theories of Historic Preservation

Randall Mason

Thursday: 9:00am-12noon

Theories of historic preservation serve as models for practice, integrating the humanistic, artistic, design, scientific and political aspects of the field. This course examines the historical evolution of historic preservation, reviews theoretical frameworks and issues, and explores current modes of practice. Emphasis is placed on literacy in the standard preservation works and critical assessment of common preservation concepts. In addition to readings and lectures, case studies from contemporary practice will form the basis for short assignments. Professional ethics are reviewed and debated. The instructor's permission is required for any student not registered in the Graduate Program in Historic Preservation.

HSPV 740-301 Conservation Seminar: Masonry / Wood

Roy Ingraffia, Andrew Fearon

Monday: 6:00pm-9:00pm

Permission of instructor

Module 1-Masonry: this seminar will offer an in-depth study of the conservation of masonry buildings and monuments with a particular focus on American building stone. Technical and aesthetic issues will be discussed as they pertain to the understanding required for conservation practice. Part 1 will address a broad range of building stone, masonry construction technologies, and deterioration phenomenon; Part 2 will concentrate on conservation methodology as well as past and current approaches for the treatment of stone masonry structures. The subject will be examined through published literature and case studies. Students will gain practical experience through lab and field exercises and demonstrations. The subject matter is relevant to interested students of conservation and preservation, architecture, landscape architecture, architectural history, and archaeology. Module 2-Wood: prior to the twentieth century, most structures found in the built environment relied upon wood as a primary material for both structural members and decorative features. An understanding of the physical properties as well as the historic application of this organic material provides the basis for formulating solutions for a wide spectrum of conservation issues. As the scope of preserving wooden structures and wooden architectural elements is continually broadened, new methods and technology available to the conservator together allow for an evolving program – one that is dependent upon both consistent review of treatments and more in depth study of craft traditions. This course seeks to illustrate and address material problems typically encountered by stewards of wooden cultural heritage – among them structural assessment, bio-deterioration, stabilization and replication techniques. Through a series of lectures and hands-on workshops given by representative professionals from the fields of wood science, conservation, entomology, engineering, and archeology, theoretical and practical approaches to retaining wooden materials will be examined with the goal to inform the decision making process of future practicing professionals.

HSPV 741-301 Special Topics in Conservation

Pamela Hawkes

Tuesday: 1:30pm– 4:30pm

Thoughtful contemporary design can add value and meaning to historic buildings. Rigorous dialogue with historic settings enriches contemporary designs. This seminar will immerse students in the challenging and controversial realm of design for historic buildings and settings. It will encourage participants to create their own models for practice through readings of source materials that illustrate the political, cultural and aesthetic environments that have shaped regulation and design with heritage throughout the past century. Sketch problems set in Philadelphia and analyses of case studies from around the world will enable students to critique and communicate a range of responses to landmarks and historic context, and the role of significance and physical conditions in shaping appropriate responses. Prerequisites: HSPV 660 Theories of Historic Preservation and HSPV 624 Digital Media for Historic Preservation (or its equivalent), or permission of the instructor.

HSPV 748-001 Preservation Case Studies: Advanced Theory

Randall Mason

Tuesday and Thursday: 12noon-1:30pm

Permission of instructor

Preservation Case Studies will bring cutting-edge theoretical debates, current issues and the latest work of faculty and guests into the HSPV curriculum. Coordinated by the Chair, but populated with a number of other faculty, practitioners and guest scholars, the course will sample and explore current theoretical, conceptual, political and practical issues facing the historic preservation field. The course will serve two main purposes: First, to present critical and cutting-edge cases and issues in preservation in to the preservation curriculum and the discourse of PennDesign; second, present an opportunity for second-year master's and PhD to devote an elective CU to the advanced study of preservation theory. It will revolve around a series of curated, public talks – scheduled at an hour enabling the entire HSPV Program to attend the talks – as well as course-centered roundtable discussions. The course will be offered for credit as an “Advanced Theory” seminar for second-years or PhD students; attendance by all Program students will be expected at the public talks. The schedule of topics and talks will be finalized in August, and will likely include: recent social-scientific studies of historic preservation impacts; new architectural works incorporating preservation; systems research and its implications for historic preservation theory; and the politics of preservation advocacy.

FINE ARTS**FNAR 640-403 Digital Photography**

Gabriel Martinez

Monday: 2:00pm–5:00pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 640-401 Digital Photography

Gabriel Martinez

Monday: 10:00am–1:00pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 572-401 Advanced Photography: Integrated Techniques and Strategies

Karen Rodewald

Monday: 2:00pm-5:00pm

This studio course seeks to broaden each student's skills by experimenting with a wide range of photographic media. Advanced analog, digital and experimental lens-based techniques will be covered, as well as larger camera formats to expand their vocabulary as image-makers. Emphasis will be on an integrated experience of the photographic medium and the development of a body of work that is both theoretically and historically informed. The course will be a means to view and discuss various strategies of important contemporary photographers. Focused assignments, readings, slide lectures and gallery visits will supplement each student's artistic practice and research.

FNAR 640-402 Digital Photography

Karen Rodewald

Monday: 5:00pm-8:00pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 671-401 Film Sound: History, Aesthetics, & Subversion

David W. Novack

Monday: 5:00pm-8:00pm

Sound and Image as experienced in the cinema, are not divisible. One perception influences the other, and transforms it. While a preexisting harmony between these two senses may exist, its conventions are subject to manipulation and the whims of subversion. Film Sound tracks the technological and aesthetic history of sound for film including psychoacoustics, dialogue, music, sound fx and audio's gradual and triumphant march towards fidelity, stereo and surround sound. This lecture course, through an historical and pedagogical romp loaded with examples throughout film history and visits by lauded audio professionals from the film world, seeks to instruct students to engage in the process of sound perception, gaining an appreciation for the art of sound as it relates to the varied phenomenological dimensions of that unique audio-visual encounter we call movies.

FNAR 661-406 Video I

David W. Novack

Monday: 1:00pm-4:00pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 523-402 Drawing I

Joan Wadleigh Curran

Monday and Wednesday: 2:00pm–5:00pm

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, and collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

FNAR 669-201 Graduate Video Studio

Joshua Mosley

Monday and Wednesday 9:00am–12:00pm

Through a series of studio projects, this course focuses on the conceptualization and production of time-based works of art. A seminar component of the course reviews contemporary examples of media based art and film. A studio component of the course introduces production techniques including lighting, cinematography, audio, editing, mastering projects, and installing audio-visual works in site-specific locations or gallery spaces.

FNAR 622-401 Big Pictures: Mural Arts

Jane Golden Heriza, Shira Walinsky

Monday and Wednesday: 2:00pm-5:00pm

This course combines theory with practice. The history and practice of the contemporary mural movement couples step by step analysis of the process of designing with painting a mural. In addition students will learn to see mural art as a tool for social change. Students will design and paint a large outdoor mural in West Philadelphia in collaboration with Philadelphia high school students and community groups. The class is co-taught by Jane Golden, director of the Mural Arts Program in Philadelphia, and Shira Walinsky, a mural arts painter and founder of Southeast by Southeast project, a community center for Burmese refugees in South Philadelphia.

FNAR 543-401 Figure Sculpture I

Nick Vidnovic

Monday and Wednesday: 2:00pm-5:00pm

This course is an introduction to modeling the human figure in clay. Students will work from the live model, acquainting themselves with issues of basic anatomy, form and function, and clay modeling. No previous experience is required; drawing experience a plus.

FNAR 635-401 3-D Computer Modeling and Sculpture

Scott G. White

Monday and Wednesday: 2:00pm-5:00pm

Students will develop a comprehensive knowledge of how virtual worlds are constructed using contemporary computer graphics technique with a fine arts perspective. The course will offer the opportunity to explore the construction, texturing, and rendering of forms, environments, and mechanisms while conforming to modeling specifications required for animation, real-time simulations or gaming environments, and rapid prototyping.

FNAR 635-402 3-D Computer Modeling and Sculpture

Scott G. White

Monday and Wednesday: 5:00pm–8:00pm

Students will develop a comprehensive knowledge of how virtual worlds are constructed using contemporary computer graphics technique with a fine arts perspective. The course will offer the opportunity to explore the construction, texturing, and rendering of forms, environments, and mechanisms while conforming to modeling specifications required for animation, real-time simulations or gaming environments, and rapid prototyping.

FNAR 633-401 Digital Illustration

Jeremy A Holmes

Monday and Wednesday: 1:30pm-4:30 PM

Digital Illustration is a course designed to expose students to the diverse techniques and approaches used in creating digital illustration for print publication. Course assignments will include two-dimensional animation storyboard rendering, figure illustration, technical diagram illustration, photographic retouching and enhancing. Digital applications will include morphing with layers, surface cloning, three-dimensional modeling and spatial transformation of scenes and objects. Students completing this course will possess the capability to design and plan creatively and skillfully execute finished artwork.

FNAR 523-401 Drawing I

Deirdre Murphy

Monday and Wednesday: 10:00am–1:00pm

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

FNAR 523-405 Drawing I

Marjorie Edgerton

Monday and Wednesday: 5:00pm-8:00pm

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

FNAR 524-401 Drawing II

Joan Wadleigh Curran

Monday and Wednesday: 10:00am–1:00pm

Drawing II is designed to continue the refinement of skills acquired in Drawing I, and to deepen and expand the student's involvement with drawing. The semester begins with observational work, reviewing processes and skills acquired in Drawing I while expanding on concepts and meaning in drawing. The class will also introduce color, abstract agendas, conceptual problem solving, and collaborative exercises, as well as new materials, techniques and large format drawings. Experimentation with scale, media and process allow students to develop a personal approach to expression through drawing. As the semester advances, projects are thematic or conceptually based, and are designed to advance familiarity with a variety of approaches to drawing. The goal is to strengthen facility, develop clarity in intent, and expand expression. In addition to drawing projects, students are required to research contemporary and art historical examples, and will become familiar with precedents for the visual ideas they are learning about in the studio. Students are also required to present their work and discuss their classmate's work during frequent class critiques.

FNAR 558-402 Introduction to Clay: the Potter's Wheel and Beyond

Matthew Courtney

Monday and Wednesday: 5:00pm-8:00pm

In this introductory clay class, students will learn all the fundamental skills needed to create three-dimensional forms in clay using a variety of methods: wheel throwing, hand building (such as coil building and slab construction), and press molding. Whether creating utilitarian forms or creating sculpture, projects are designed to strengthen both craftsmanship and individual creativity. In addition to developing a working knowledge of the ceramic process, including surface treatments and glazing, students will also be introduced to design issues as well as contemporary art/ceramics topics that influence our aesthetic sensibilities. No prerequisites.

FNAR 558-401 Introduction to Clay: the Potter's Wheel and Beyond

Ryan J. Greenheck

Monday and Wednesday: 2:00pm-5:00pm

In this introductory clay class, students will learn all the fundamental skills needed to create three-dimensional forms in clay using a variety of methods: wheel throwing, hand building (such as coil building and slab construction), and press molding. Whether creating utilitarian forms or creating sculpture, projects are designed to strengthen both craftsmanship and individual creativity. In addition to developing a working knowledge of the ceramic process, including surface treatments and glazing, students will also be introduced to design issues as well as contemporary art/ceramics topics that influence our aesthetic sensibilities. No prerequisites.

FNAR 532-401 Painting Studio

Jackie Tileston

Monday and Wednesday: 5:00pm–8:00pm

Painting Studio presents an ongoing exploration of the techniques, problems and poetics of painting, the nuances of the painting language, and the development of a personal direction. A wide variety of problems will address such issues as color, composition, and the development of imagery, process, and content. Students are expected to improve in technical handling of paints and move towards developing personal modes of seeing, interpreting, and thinking for themselves. This course introduces different topics, strategies and individual challenges each semester, so it may be repeated with advanced course numbers.

FNAR 533-401 Painting Studio

Jackie Tileston

Monday and Wednesday: 5:00pm–8:00pm

Painting Studio presents an ongoing exploration of the techniques, problems and poetics of painting, the nuances of the painting language, and the development of a personal direction. A wide variety of problems will address such issues as color, composition, and the development of imagery, process, and content. Students are expected to improve in technical handling of paints and move towards developing personal modes of seeing, interpreting, and thinking for themselves. This course introduces different topics, strategies and individual challenges each semester, so it may be repeated with advanced course numbers.

FNAR 634-401 Web Design

Kevin Q McGuinness

Monday and Wednesday: 10:00am–1:00pm

Web Design is a course designed to introduce the student to web presentation, theory, techniques and current software applications. Instruction will include usability, graphic design, web terminology, appropriate file protocolling, information architecture planning, communication strategies and www identity design. Upon completion of this course, students will possess a working knowledge of how to organize and design full web page content for interactive online user interfacing or control-group presentation.

FNAR 571-402 Introduction to Photography

Jamie G Diamond

Thursday: 1:30pm-4:30pm

This course is an introduction to the basic processes and techniques of black & white photography. Students will learn how to expose and process 35mm film, SLR camera operation, darkroom procedures & printing, basic lighting and controlled applications. It begins with an emphasis on understanding and mastering technical procedures and evolves into an investigation of the creative and expressive possibilities of making images. This is a project-based course, where students will begin to develop their personal vision, their understanding of aesthetic issues and photographic history. Assignments, ideas and important examples of contemporary art will be presented via a series of slide lectures, critiques and discussion. No previous experience necessary. 35mm SLR cameras will be available throughout the semester for reservation and checkout from the photography equipment room.

FNAR 530-401 Making Space and Public Art

Ken Lum

Thursday: 9:00am–12:00pm

The French social philosopher Michel de Certeau upset the common understanding of the relationship between space and place by elevating space as practice place. By this, he meant that place is but a set of geo-physical particularities that has no dynamic meaning unless activated through social engagement so that space is produced. Spatial practice is a key concept in the modern understanding of the city as a society of abstract space, one in which the problem of human alienation is riven with the logic of spatial spectacularization. Public Art is often employed to address or mollify such urban problems through concepts of historical reconstruction or institutional critique, including possibly testing the limits of public expression. Historical markers play a somewhat different role by calling attention to lost or negative histories, albeit most often vetted through the language of tourism factoids. This course will examine the discursive issues at play in respect to art and markers, particularly for Philadelphia. Additionally, important public art works from around the world will be examined. The course will also include the occasional visit of several key works downtown in which the question of what can and cannot said will be pondered.

FNAR 640-407 Digital Photography

Jamie Diamond

Thursday: 5:30pm–8:30pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 566-401 Graphic Design with Creative Technologies

Scotty Reifsnyder

Thursday: 1:30pm–5:30pm

The aim of this course is to introduce students to creative ways to use color, typography, and layout across new materials and media, ranging from print to physical objects. Students will explore visual design through a set of assignments and projects that are geared towards exploring the role of design in visual arts, interaction design, media design and architecture. The course introduces a number of design concepts such as content organization, navigation, interaction and data-driven design and show ways to develop new design metaphors, presentation techniques, and imagery using old and new technologies. This course is structured as a combination of lectures and hands on workshops where students will have the chance to work both individually and collaboratively to realize their projects.

FNAR 661-404 Video I

Sebastien Derenoncourt

Thursday: 4:30pm–7:30pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 661-405 Video I

Emory B. Van Cleve

Thursday: 9:00am–12:00pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 571-401 Introduction to Photography

Gabriel Martinez

Thursday: 9:00am–12:00pm

This course is an introduction to the basic processes and techniques of black & white photography. Students will learn how to expose and process 35mm film, SLR camera operation, darkroom procedures & printing, basic lighting and controlled applications. It begins with an emphasis on understanding and mastering technical procedures and evolves into an investigation of the creative and expressive possibilities of making images. This is a project-based course, where students will begin to develop their personal vision, their understanding of aesthetic issues and photographic history. Assignments, ideas and important examples of contemporary art will be presented via a series of slide lectures, critiques and discussion. No previous experience necessary. 35mm SLR cameras will be available throughout the semester for reservation and checkout from the photography equipment room.

FNAR 663-401 Documentary Video

Ellen W. Reynolds

Tuesday: 5:30pm–8:30pm

Documentary Video is an intensive production course involving the exploration of concepts, techniques, concerns, and aesthetics of the short form documentary. Building on camera, sound, and editing skills acquired in Video I, students will produce a portfolio of short videos and one longer project over the course of the semester using advanced level camera and sound equipment. One short presentation on a genre, technique, maker, or contemporary concern selected by the student is required.

FNAR 566-402 Graphic Design with Creative Technologies

Mahir M. Yavuz

Tuesday: 4:30pm–8:30pm

The aim of this course is to introduce students to creative ways to use color, typography, and layout across new materials and media, ranging from print to physical objects. Students will explore visual design through a set of assignments and projects that are geared towards exploring the role of design in visual arts, interaction design, media design and architecture. The course introduces a number of design concepts such as content organization, navigation, interaction and data-driven design and show ways to develop new design metaphors, presentation techniques, and imagery using old and new technologies. This course is structured as a combination of lectures and hands on workshops where students will have the chance to work both individually and collaboratively to realize their projects.

FNAR 684-401 Photography and Fashion

Tony Ward

Tuesday: 4:30pm–7:30pm

Since the invention of photography, the fashion industry has been one of the cornerstones of creative expression, innovation and visionary provocation. Contemporary fashion photography has continued to attract a leading group of image-makers that continue the tradition of creating artwork that not only is being published in cutting edge magazines such as V, Another Magazine and Citizen K, but also are exhibiting their work in various galleries and museums around the world. This course is designed for students who are interested in creating contemporary fashion images through specific assignments that define the process: lighting in studio or location, working with fashion designers, stylists, models, hair/ makeup artists, and the application of a variety of post-production techniques, via Photoshop. The class will explore modern constructs that define the importance of branding, marketing, advertising and the relationship of fashion photography in contemporary art and culture today.

FNAR 661-403 Video I

Emory B. Van Cleve

Tuesday: 9:00am–12:00pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 661-402 Video I

Ellen W. Reynolds

Tuesday: 1:30pm-4:30pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 638-001 Creative Research

Orkan Telhan

Tuesday: 4:30pm–7:30pm

This seminar explores what it means to do research in creative and critical practices. Students learn about different research methods from design, engineering, humanities and sciences; utilize them for developing and evaluating their individual creative work as cultural producers. This is an interdisciplinary course that encourages students to observe, measure, analyze, test, study, experiment, diagram, prototype, speculate, generate and criticize; apply multiple modes of inquiry; be conceptual, analytical, propositional and critical at the same time to develop their work from different perspectives.

FNAR 531-401 Painting Practices

Deirdre Murphy

Tuesday and Thursday: 1:30pm-4:30pm

Painting practices is an introduction to the methods and materials of oil painting. This course begins with an investigation of color and color relationships. The beginning of the semester will cover technical issues and develop the student's ability to create a convincing sense of form in space using mass, color, light and composition. The majority of work is from direct observation including object study, still life, landscape, interior and exterior space and the self-portrait. Class problems advance sequentially with attention paid to perceptual clarity, the selection and development of imagery, the process of synthesis and translation, color, structure and composition, content and personal expression. Students will become familiar with contemporary and art historical precedent in order to familiarize them with the history of visual ideas and find appropriate solutions to their painting problems.

FNAR 545-401 Sculpture Practices

Tom Bendtsen

Tuesday and Thursday: 1:30pm–4:30pm

As an introduction to traditional and contemporary three-dimensional practice, this course is concerned with the concepts and methodologies surrounding three-dimensional art making in our time. Students experiment with a variety of modes of production, and develop some of the fundamental techniques used in sculpture. In addition to these investigations, assignments relative to the history and social impact of these practices are reinforced through readings and group discussion. Processes covered include use of the Fab Lab, wood construction, clay, paper, mixed media, and more.

FNAR 531-402 Painting Practices

Pernot Hudson

Tuesday and Thursday: 9:00am–12:00pm

Painting practices is an introduction to the methods and materials of oil painting. This course begins with an investigation of color and color relationships. The beginning of the semester will cover technical issues and develop the student's ability to create a convincing sense of form in space using mass, color, light and composition. The majority of work is from direct observation including object study, still life, landscape, interior and exterior space and the self-portrait. Class problems advance sequentially with attention paid to perceptual clarity, the selection and development of imagery, the process of synthesis and translation, color, structure and composition, content and personal expression. Students will become familiar with contemporary and art historical precedent in order to familiarize them with the history of visual ideas and find appropriate solutions to their painting problems.

FNAR 552-401 Printmaking: Relief and Screen Printing

Matthew J. Neff

Tuesday and Thursday: 1:30pm–4:30pm

This course is an introduction to technical skills and investigative processes in screen printing and relief and examines methods for combining digital technology with traditional print media. The course introduces students to several contemporary applications of silkscreen and relief printmaking including techniques in multi-color printing, photo-based silk screening, digital printing, woodcut, linocut, and letterpress. Demonstrations include photo and image manipulation, color separating and output techniques, hand carving and printing, as well as drawing and collage. Both traditional and experimental approaches are explored and encouraged and technical and conceptual skills are developed through discussions and critiques.

FNAR 550-401 Introduction to Printmaking

Marc E. Blumthal

Tuesday and Thursday: 5:00pm–8:00pm

The course offers an introduction to several forms of printmaking including: intaglio, screen printing, relief, and monoprinting. Through in-class demonstrations students are introduced to various approaches to making and printing in each medium. The course enhances a student's capacity for developing images through two-dimensional design and conceptual processes. Technical and conceptual skills are developed through discussions and critiques.

FNAR 567-401 Computer Animation

Joshua Mosley

Tuesday and Thursday: 12noon–3:00pm

Through a series of studio projects this course introduces techniques of 2D and 3D computer animation. Emphasis is placed on time-based design and storytelling through animation performance and montage. Students will develop new sensitivities to movement, composition, cinematography, editing, sound, color and lighting.

FNAR 636-402 Art, Design, and Digital Culture

Orkan Telhan

Tuesday and Thursday: 1:30pm-4:30pm

This course is an introduction to the fundamental perception, representation, aesthetics, and design that shape today's visual culture. It addresses the way artists and designers create images; design with analog and digital tools; communicate, exchange, and express meaning over broad range of media; and find their voices within the fabric of contemporary art, design, and visual culture. Emphasis is placed on building an extended form of visual literacy by studying and making images using a variety of representation techniques; learning to organize and structure two-dimensional and three-dimensional space, and designing with time-based and procedural media. Students learn to develop an individual style of idea-generation, experimentation, iteration, and critique as part of their creative and critical responses to visual culture.

FNAR 635-403 3-D Computer Modeling and Sculpture

Scott G. White

Tuesday and Thursday: 9:00am–12noon

Students will develop a comprehensive knowledge of how virtual worlds are constructed using contemporary computer graphics technique with a fine arts perspective. The course will offer the opportunity to explore the construction, texturing, and rendering of forms, environments, and mechanisms while conforming to modeling specifications required for animation, real-time simulations or gaming environments, and rapid prototyping.

FNAR 670-401 Advanced Graphic Design and Typography

David P. Comberg

Tuesday and Thursday: 9:00am–12noon

This course will explore advanced commercial, public and personal forms of visual communication. Emphasis will be placed on creative problem solving with consideration for audience. Discussion of design history, current ideology and future design applications will inform individual student projects. Work generated in this studio can be used to build a portfolio.

FNAR 559-401 Beginning Clay: Handbuilding and Casting Techniques

Sumi Maeshima

Tuesday and Thursday: 4:30pm–7:30pm

Modeling and casting are fundamental methods of object-making. Students will learn basic hand building techniques such as coil building, slab construction, and mold making through assignments that incorporate conceptual and technical issues. Through experimentation with these methods, this course promotes an understanding of materials, processes, visual concepts, and techniques for creating three-dimensional forms in space. In addition to using different water-based clays and plaster, other materials such as wax, plastiline, paper pulp, cardboard, and tar paper will be explored. No prerequisites.

FNAR 523-404 Drawing I

Matthew J Neff

Tuesday and Thursday: 4:30pm–7:30pm

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

FNAR 523-403 Drawing I

Andrea Hornick

Tuesday and Thursday: 1:30pm-4:30pm

This course is designed to develop visual awareness and perceptual acuity through the process of drawing. Students learn to sharpen perceptual skills through observational drawing, and to explore the expressive potential of drawing. A variety of problems and media will be presented in order to familiarize students with various methods of working and ways of communicating ideas visually. Subject matter will include object study, still life, interior and exterior space, self-portrait and the figure. Different techniques and materials (charcoal, graphite, ink, collage) are explored in order to understand the relationship between means, material and concept. Critical thinking skills are developed through frequent class critiques and through the presentation of and research into historical and contemporary precedent in drawing.

FNAR 580-402 Figure Drawing I

Ivanco Talevski

Tuesday and Thursday: 1:30pm-4:30pm

Students work directly from the nude model and focus on its articulation through an understanding of anatomical structure and function. Students will investigate a broad variety of drawing techniques and materials. The model will be used as the sole element in a composition and as a contextualized element.

FNAR 541-401 Hand Drawn Computer Animation

Mari J Blanchard

Tuesday and Thursday: 6:00pm-9:00pm

Using software tools designed for hand-drawn animation, students will develop animation skills applicable to all forms of animation. In this course students will learn to draw with a sense of urgency and purpose as they represent motion and drama in a series of frames. Through careful study of natural movements, precedents in the history of animation, and through the completion of a series of animation projects students will develop strategies for representing naturalistic movement, inventing meaningful transformations of form, and storytelling.

FNAR 558-403 Introduction to Clay: the Potter's Wheel and Beyond

Sumi Maeshima

Tuesday and Thursday: 9:30am-12:30pm

In this introductory clay class, students will learn all the fundamental skills needed to create three-dimensional forms in clay using a variety of methods: wheel throwing, handbuilding (such as coil building and slab construction), and press molding. Whether creating utilitarian forms or creating sculpture, projects are designed to strengthen both craftsmanship and individual creativity. In addition to developing a working knowledge of the ceramic process, including surface treatments and glazing, students will also be introduced to design issues as well as contemporary art/ceramics topics that influence our aesthetic sensibilities. No prerequisites.

FNAR 640-406 Digital Photography

Jamie G Diamond

Wednesday: 5:00pm-8:00pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 640-404 Digital Photography

Anna E Neighbor

Wednesday: 10:00am–1:00pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 661-407 Video I

Jenny L Perlin

Wednesday: 2:00pm–5:00pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 538-401 Open Book

Sharka Hyland

Wednesday: 5:00pm–8:00pm

"Open Book" will focus on visual communication of information. It will address two methods of inquiry and the corresponding means of visual representation: the objective, well-structured research of facts and images, and the creative process of their subjective evaluation and restatement. Students will propose a topic based on their area of interest and engage in a focused, semester-long exploration, which they will present in the form of a designed and printed book.

FNAR 661-401 Video I

Jenny L Perlin

Wednesday: 5:00pm–8:00pm

This course provides students with the introductory skills and concepts related to producing short works that explore the language of the moving image. Students will learn the basics of cinematography and editing through a series of assignments designed to facilitate the use of the medium for artistic inquiry, cultural expression and narrative storytelling, through both individual and group projects.

FNAR 640-408 Digital Photography

Sarah R Stolfa

Wednesday: 5:00pm–8:00pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 640-405 Digital Photography

Karen Rodewald

Wednesday: 1:30pm–4:30pm

This class offers an in-depth technical and conceptual foundation in digital imagery and the opportunity to explore the creative, expressive possibilities of photography. Students will become proficient with the basic use of the camera, techniques of digital capture, color management and color correction. They will also develop competency in scanning, retouching, printing and a variety of manipulation techniques in Photoshop. Through weekly lectures and critiques, students will become familiar with some of the most critical issues of representation, consider examples from photo history, and analyze the impact of new technologies and social media. With an emphasis on structured shooting assignments, students are encouraged to experiment, expand their visual vocabulary while refining their technical skills. No previous experience is necessary. Although it is beneficial for students to have their own Digital SLR camera, registered students may reserve and checkout Digital SLR cameras and other high-end equipment from the department.

FNAR 574-401 Reconfiguring Portraiture

Brent Wahl

Wednesday: 1:00pm–4:00pm

As methods of representation are constantly shifting, one thing is clear - the photographic portrait is not what is used to be. Exploring both traditional and contemporary methods of portraiture, this class will uncover and discuss the ways in which we perceive each other in imagery, both as individuals and as groups. Throughout the semester, we will consider how portraits deal with truth, physical absence, the gaze, cultural embodiment, voyeurism and the digital persona. This course will build on the combination of perception, technology, and practice. Throughout the semester, students will advance by learning lighting techniques and strategies of presentation - as these core skills will become tools in the execution of project concepts. In tandem with each project, students will encounter and discuss a wide array of photography and writings from the past to the present, in an effort to understand the meanings and psychological effects of freezing the human image in time.

FNAR 686-401 Visual Narrative

David P Comberg, Jamie G Diamond

Wednesday: 1:30pm–4:30pm

Visual Narrative is an introduction to the practice of storytelling with images. From news and information to art, law, and science, visual storytelling is a critical aspect of creating and navigating contemporary culture. This course is situated at the intersection of design, art, and visual culture, focusing on relevant forms and topics including the photo essay, information design and visual explanation, the photographic sequence in contemporary art, scenario design and concept visualization. It proposes that studying and making sequential images and visual essays in a wide range of media - comics and graphic novels, propaganda, environments and installations, social media, animation, video, and digital media-are critical to understanding culture. The course immerses students in the study of narrative craft and creation of visual stories covering topics relevant to designers and photographers. Beginning with the photo series and the photo documentary tradition, the course evolves through multimedia narrative and non-narrative forms. Students will explore principles of narrative construction in design and photography through lecture, studio projects, and with presentations by visiting artists, designers, and photographers.

CITY PLANNING

CPLN 590-401 / MUSA 507-401 Spatial Analysis for Urban and Environmental Planning

Ken Steif

Tuesday: 9:00am–12noon

This course builds on prior knowledge of GIS and basic statistics to help students to develop GIS and spatial analysis applications for use in urban and environmental planning and management. Each weekly session will focus on a particular analytical approach (e.g., buffering, geo-processing, map algebra, network analysis) as applied to a particular urban or environmental planning tasks (e.g., identification of development opportunities, prioritizing conservation lands, urban growth modeling, housing price modeling). The format of the class includes weekly lectures/in-class demos; and weekly homework assignments. The course will make extensive use of ArcGIS and associate Extensions, especially Spatial Analyst, Network Analyst, and Business Analyst. One-year student versions of ArcGIS and ArcGIS extensions will be available free of charge at the City Planning Office. ArcGIS runs best on Windows machines; those with Macs will need to install a Windows emulator.

CPLN 686-001 Systems Thinking

Mark Alan Hughes

Friday: 9:00am–12noon

This course provides an advanced introduction to systems thinking and an exploration of its use in the various professional practices residing in the School of Design. Aspects of system thinking appear in many literatures and most disciplines claim some share of the systems approach. Politics asks "who benefits" and recognizes the complexity of "collective action". Economics identifies "externalities" and internalizes costs and benefits within decision behavior. Psychology has disrupted our understanding of such decision behavior by parsing the distinctions between "thinking fast and slow" and the impact on larger systems. Planners know the challenges of "unintended consequences" and "wicked problems". Landscape architects embrace the inter-connectedness across an ecosystem "transect". And architects follow "emergent" solutions generated by "lateral thinking" across system boundaries.

CPLN 687-001 The Idea of Environment in Planning and Design

Dilip Da Cunha

Wednesday: 9:00am–12noon

This class explores the idea of urban development and environmental regimes and their roles in shaping planning and design discourse today. We will look at this presence in the context of six regimes that have sought to claim this idea: colonialism, urbanism, regionalism, developmentalism, environmentalism, and nomadism. Each provides us with a heritage of words loaded with facts and meanings such as territory, city, system, region, culture, need, progress, nature, wilderness and commons; each also provides us with an array of representational means, planning tactics, and design tools.

ARCHITECTURE

ARCH-711-001 Topics in ARCH Theory I: Museum as Site: Critique, Intervention, and Production

Andrea Hornick

Tuesday: 9:00am-12noon

In this course, we will take the museum as a site for critique, invention, and production. As architecture, cultural institution, and site of performance, the museum offers many relevant opportunities. Students will visit, analyze, and discuss a number of local exhibitions and produce their own intervention in individual or group projects. Exhibition design, the process of curating, producing artworks ranging from paintings to installation and performance, as well as attention to conservation, installation, and the logistics and economics of exhibitions will be discussed on site and in seminar. These topics will be open for students to engage as part of their own creative work. Understanding the history of institutions, sites, buildings, and art works is helpful for decoding cultural environments and creating new spaces. We will spend a number of class periods at local museums such as the Philadelphia Museum of Art, the Barnes Foundation, The Fabric Workshop, the Institute of Contemporary Art, and the Pennsylvania Academy of Fine Art. We will analyze the exhibition, and talk with curators, artists, architects, conservators and others involved. They will engage in an active dialogue with the space and the subjects of exhibitions, to further develop methods of analysis and representation, as well as towards the production of site and exhibition-specific artwork.

ARCH-711-002 Topics in ARCH Theory I: Urban Ideology:

Ways of Being Innovative with Architecture vis-à-vis Activism

Srdjan Jovanovic Weiss

Thursday: 9:00am-12noon

This seminar explores expanding roles of a designer engaged in urban activism, that engulf fields and knowledge of architecture, urbanism and art. The course provides tools for critical thinking to interpret urban tensions that are often self-organized, anonymous and spatial. At the same time we will look into tools to interpret recent shifts in the work of Peter Eisenman, Herzog & de Meuron and AMO/OMA as well as explore younger innovative and alternative practices. The course is given by Srdjan Jovanovic Weiss, PhD (Goldsmiths Centre for Research Architecture, London) and former architect and cultural researcher with Herzog & de Meuron Architects (Basel, Switzerland), founder of NAO (Normal Architecture Office) and co-founder of SMS (School of Missing Studies). The participants in the seminar will be involved in conceptualizing and creating the exhibit Romancing Power commissioned by the Anderson Gallery at The New School in New York to open February 2015. The exhibit will be produced in collaboration with Nina Krushcheva, grand-daughter of cold war president of Soviet Union, Nikita Khrushchev.

ARCH-711-003 Topics in ARCH Theory I: Architecture of Patterns

David Salomon

Tuesday: 2:00pm-5:00pm

From the structure of the universe to the print on your grandmother's couch, patterns describe a vast array of conceptual and physical phenomena. For architecture, something that so easily traffics between scientific rigor and personal taste demands attention, which partly explains their revival. While traditionally marginalized as frivolous decoration or overly deterministic principles, recent advances in digital and materials technology have helped produce a new generation of patterns with protean vitality and multifarious intelligence. These current versions are imbued with properties of elasticity, aperiodicity, opulence, variegation, and idiosyncrasy – qualities that enable them to simultaneously engage numerous operative and material domains. Their newly developed capacity to link seemingly disparate intellectual and cultural categories – such as organization and sensation, graphics and behavior, and process and content – provides an opportunity for a more precise and expansive role for patterns in architecture.

ARCH-711-004 Topics in Arch Theory I: MEGALOPOLIS

Laura Baird

Thursday: 9:00am-12noon

If the current rate of urbanization continues, the world could be 75% urban by 2050, and close to 100% urban before 2100. At that point, megacities could become entities of their own: an amalgamation of properties of both the city and the state, applying 'large government' to a limited territory. A new world of city-states will challenge both the existing concept of the city, as well as that of the nation, and compel us to reinvent both. What are the political, economic, technological, and social consequences that ensue in the wake of this seemingly inevitable process of concentration? What is the nature of social infrastructure, and what role does it play in cities' future development? The seminar sessions will be split into four thematic categories, which will be discussed over two sessions per category. The idea of these sessions is to discuss the various solutions or proposals which are meant to address the institutional, economic, technological and social infrastructure within cities.

ARCH-711-005 Topics in Arch Theory I: Culture, Climate and Techniques of Modern Architecture in Japan

Ariel Genadt

Thursday: 2:00pm-5:00pm

This seminar explores the diversity of forms and meanings that modern architecture took on in Japan since c.1850. Cultural, aesthetic, climatic, technical and material aspects are considered through graphic documents, texts and audio-visually. Each session discusses a group of architects, whose work exemplifies salient topics and turning points in the history of the practice in Japan, and includes lectures, students' presentations, discussions and documentary films screenings. As a final assignment students may choose either to compose an illustrated analytic essay (text and graphics), or to build a didactic, sectional scale model of a case study, based on sketches and drawings. Knowledge of Japanese language is not required for this seminar.

ARCH 711-401/ARCH 811-401: Topics in Arch Theory I: Architecture's Cultural Performance: the façade

David Leatherbarrow

Tuesday: 2:00pm-5:00pm

This course will examine a basic theme in modern architecture: the project's functionality and its style; more specifically, its provision of settings that allow the enactment of practical purposes and its contribution to the image and appearance of our landscapes and cities. We will study and reconsider buildings from the twentieth century and ask questions that resonate through the past several decades into the present, questions about the building (its materials, construction, and figuration) as well as the process of design (description, projection, and discovery). Throughout the course we will return to the building's most visible and articulate surface: the façade. Added to the typical concerns with production and representation will be a topic of design and experience that is often overlooked: performance. Seen as a whole, the course will argue a simple thesis: the way the building looks is largely determined by what the building does – how it acts, adapts, and performs, in the city, the country, and the environments that bind these places together.

ARCH-717-001: Philosophy of Urban History

Manuel de Landa

Thursday: 6:00pm-9:00pm

Cities are among the most complex entities that arise out of human activity. For some of these cities (Versailles, Washington DC) the process through which they emerge is not hard to grasp because it is planned up to the last detail by a human bureaucracy. Other cities, such as Venice and its labyrinthian system of streets, emerged spontaneously without any central agency making the relevant decisions. But even those cities in which urban structure was the result of a deliberate act of planning, house many processes which, like Venice, represent the spontaneous emergence of order out of chaos. This seminar will examine a variety of these processes, from markets to symbiotic nets of small producers, from epidemics of urban diseases to the creation of new languages and urban dialects. It will also explore the interaction between these self-organized phenomena and centrally controlled processes which are the result of human planning.

ARCH-717-003: The Architecture of the City of New York

Peter Trummer

Thursday: 12:00noon-3:00pm

The seminar is based on the thesis that “the Architecture of the City” is not only the work of an individual architect or a company but also the product of the city itself. The intention of the seminar is to demonstrate the creative architectural production of the city of New York and particular of Manhattan. The seminar is a build up by the progressive transformation of the architecture of the city within the 20th century until today. This process of transformation of the architecture of New York starts with the moment architecture was formed by the underlying subdivision of the cities grid, continues with the transformation of architecture becoming the city itself and ends with today’s architectural production of the city as the production of a new ground for the city.

ARCH-719-001: Archigram and Its Legacy

Annette Fierro

Wednesday: 9:00am-12noon

Acknowledging the ubiquitous proliferation of "Hi-Tech" architecture in contemporary London, this research seminar examines the scope of technology as it emerges and re-emerges in the work of various architects currently dominating the city. This scope includes the last strains of post-war urbanism which spawned a legacy of radical architecture directly contributing to the Hi-Tech; a particular focus of the course will be the contributing and contrasting influence provided by the counter-cultural groups of the 60's-Archigram, Superstudio, the Metabolists and others. Using the premise of Archigram's ideas of infrastructure, both literal and of event, the course will attempt to discover relational networks between works of the present day (Rogers, Foster, Grimshaw, etc.) As this work practices upon and within public space, an understanding of the contribution of technology to urban theatricality will evolve which is relevant to contemporary spheres of technological design practices. Students will be required to produce and present a term research paper.

ARCH-721-401/IPD-521-401: Designing Smart Objects for Play and Learning

Carla Diana

Tuesday: 5:00pm-8:00pm

Today's children enjoy a wide array of play experiences, with stories, learning, characters and games that exist as physical stand-alone objects or toys enhanced with electronics or software. In this course, students will explore the domain of play and learning in order to develop original proposals for new product experiences that are at once tangible, immersive and dynamic. They will conduct research into education and psychology while also gaining hands-on exposure to new product manifestations in a variety of forms, both physical and digital. Students will be challenged to work in teams to explore concepts, share research and build prototypes of their experiences in the form of static objects that may have accompanying electronic devices or software. Final design proposals will consider future distribution models for product experiences such as 3D printing, virtual reality and software-hardware integration. Instruction will be part seminar and part workshop, providing research guidance and encouraging connections will subject matter experts throughout the Penn campus.

ARCH-724-001: Immersive Kinematics - Physical Computing: Body as Site

Simon Kim, Mark Yim

Wednesday: 9:00am-12noon

The aim of this course is to understand the new medium of architecture within the format of a research seminar. The subject matter of new media is to be examined and placed in a disciplinary trajectory of building designed and construction technology that adapts to material and digital discoveries. We will also build prototype with the new media, and establish a disciplinary knowledge for ourselves. The seminar is interested in testing the architecture-machine relationship, moving away from architecture that looks like machines into architecture that behaves like machines: An intelligence (based on the conceptual premise of a project and in the design of a system), as part of a process (related to the generative real of architecture) and as the object itself and its embedded intelligence.

ARCH-731-001: Experiments in Structure

Mohamad Al Khayer

Tuesday: 9:00am-12noon

This course studies the relationships between geometric space and those structural systems that amplify tension. Experiments using the hand (touch and force) in coordination with the eye (sight and geometry) will be done during the construction and observation of physical models. Verbal, mathematical and computer models are secondary to the reality of the physical model. However these models will be used to give dimension and document the experiments. Team reports will serve as interim and final examinations.

In typology, masonry structures in compression (e.g., vault and dome) correlate with “Classical” space, and steel or reinforced concrete structures in flexure (e.g., frame, slab and column) with “Modernist” space. We seek the spatial correlates to tensile systems of both textiles (woven or braided fabrics where both warp and weft are tensile), and baskets (where the warp is tensile and the weft is compressive). In addition to the experiments, we will examine Le Ricolais' structural models held by the Architectural Archives.

ARCH-733-401/IPD-530-401: Building Product Design

Jordan Goldstein

Friday: 9:00am-12noon

This course introduces students with a design background in architecture, landscape architecture and engineering to the design of products for buildings. The emphasis will be on market-driven product design, with discussions and exercises that move from macro to micro, from market analysis to prototyping, through the course of one semester. The goal of the course is to develop a concrete understanding of the building product design process, which encourages the integration of engineering and business concerns along with the experience of human interaction and emotive qualities. The course will engage with a real manufacturer, establishing the project orientation for the semester and providing access to their design, marketing, and manufacturing strategies. Course work will include marketplace research and analysis and a design project culminating in a final prototype and presentation.

ARCH-741-001: Architecture Design Innovation

Ali Rahim

Wednesday: 9:00am-12noon

The mastery of techniques, whether in design, production or both, does not necessarily yield great architecture. As we all know, the most advanced techniques can still yield average designs. Architects are becoming increasingly adept at producing complexity and integrating digital design and fabrication techniques into their design process - yet there are few truly elegant projects. Only certain projects that are sophisticated at the level of technique achieve elegance. This seminar explores some of the instances in which designers are able to move beyond technique, by commanding them to such a degree so as to achieve elegant aesthetics within the formal development of projects.

ARCH-743-001 and 002: Form and Algorithm

Cecil Balmond and Ezio Blasetti

Monday: 9:00am-12noon

A course on the philosophy and generative tools of Informal design, which is defined in terms of non-Cartesian, non-linear geometries and borrows algorithmic procedures from models in mathematics and the physical sciences. The course reviews readings on the topic, introductory instruction in scripting and assignments through which students gain familiarity and skill with specific non-linear models.

ARCH-751-001: Ecology, Technology, and Design

William Braham

Thursday: 12noon-3:00pm

The course draws on theories of ecological design and on the history and philosophy of technology to examine the complex interaction between the built and natural environments. The energy diagramming techniques of HT Odum are used as a common framework for projects in the course.

ARCH 753-001: Building Performance Simulation

Yun Kyu Yi

Monday: 9:00am-12noon

The course provides students with an understanding of building design simulation methods, hands-on experience in using computer simulation models, and exploration of the technologies, underlying principles, and potential applications of simulation tools in architecture. Classroom lectures are given each week, with a series of analysis projects to provide students with hands-on experience using computer models.

ARCH-765-001: Project Management

Charles Capaldi

This course is an introduction to techniques and tools of managing the design and construction of large, and small, construction projects. Topics include project delivery systems, management tools, cost-control and budgeting systems, professional roles. Case studies serve to illustrate applications. Cost and schedule control systems are described. Case studies illustrate the application of techniques in the field.