



**Fall 2017 Elective Course Offerings ~ as of August 14, 2017**

**ARCHITECTURE**

ARCH 732-001: Technology Designated Elective: Daylighting

Jessica Zofchak

Tuesday, 6:00PM-9:00PM

This course aims to introduce fundamental daylighting concepts and tools to analyze daylighting design. The wide range of topics to be studied includes site planning, building envelope and shading optimization, passive solar design, daylight delivery methods, daylight analysis structure and results interpretation, and a brief daylighting and lighting design integration.

ARCH 732-002: Technology Designated Elective: Material and Structural Intelligence

Mark Nicol & Sameer Kumar

Friday, 9:00AM-12:00PM

The semester long project will involve a gradual development of architectural ideas that are intimately informed by and centered on knowledge of Structure and Materiality. Employing both physical and digital simulations, the students will synthesize knowledge acquired in previous courses in structures, materials, and construction methods to develop architectural solutions within a carefully selected set of determinants.

ARCH 732-003: Technology Designated Elective: Geometric Structural Design

Masoud Akbarzadeh

Thursday, 6:00PM-9:00PM

Heavy Architecture is a seminar that will examine buildings that, through their tectonics or formal expression, connote a feeling of weight, permanence, or “heaviness”. Analysis of these buildings and methods of construction stand in relation to the proliferation of thin, formally exuberant, and, by virtue of their use or commodified nature, transient buildings. The course is not a rejection or formal critique of “thin” architecture, but instead an analysis of the benefits and drawbacks of the “heavy” building type in terms of a building’s financial, environmental, symbolic or conceptual, and functional goals. The course will parse the alleged nostalgic or habitual reputation of “heavy” architecture within the context of architecture’s ongoing struggle to be the vanguard of the built environment even while its relevancy and voice is challenged by economic, stylistic, and social forces.

ARCH 711-001: Topics in Arch Theory I: Architecture, Media, and Climate

Daniel Barber

Tuesday, 9:00AM-12:00PM

This seminar will explore the history of buildings as mechanisms of climate management, and the theoretical and conceptual frameworks that pertain. From the 1930s to the 1960s, before mechanical systems of heating, ventilation and air conditioning (HVAC) were widely available, the design of a building – including its relationship to site, use of shading devices and other systems, as well as familiar modernist tropes of open plans and an emphasis on volume – was central to managing seasonal and diurnal climatic variation. We will explore the history of these climate design strategies, and consider their significance to both the globalization of modern architecture and the conceptual frameworks that allow for discussion of design to resonate to changing geopolitical and geophysical conditions.

ARCH 711-002: Topics in Arch Theory: Building Theories

Franca Trubiano

Friday, 9:00AM-12:00PM

Recent architectural projects have showcased unprecedented building technologies and inventions. The introduction of new materials, alternative energy sources, big data and the reorganization of global labor practices, have redefined the art of building. However, faced with these vast transformations in how we design and practice, architectural theory has been less than equipped to discuss, evaluate, and debate their impact.

Required is the ability to analyze, rationalize, and theorize their consequences; required is a theory of BUILDING. For decades, architectural theory has been remiss to recognize the contribution which building practices have made to how we ‘think’ about architecture. Redressing this condition is the goal of this seminar; dedicated to the critical examination of ideas fundamental to the art of building. In a text-based review of both significant contemporary projects and seminal architectural writings, this seminar outlines the first ideas of the nascent field that is Building Theories. Designs require their construction, and construction requires rationalization; and it is in this reciprocity that students are invited to elaborate a new theoretical field.

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

David Salomon

Wednesday, 9:00AM-12:00PM

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. The course will cover a selected multidisciplinary history of the pattern and speculate about future design directions through an alternating series of seminars and graphic workshops.

#### ARCH 711-005: Topics in ARCH Theory I: Modern Architecture in Japan – Culture, Climate, Tectonics

Ariel Genadt

Thursday, 2:00PM-5:00PM

This seminar explores the diversity of forms and meanings that modern architecture took on in Japan since its industrialization in the 19<sup>th</sup> century. With this focus, it opens up wider questions on the capacity of construction, materials and their assembly to express and represent cultural, aesthetic, climatic and social concerns. Rather than an exhaustive chronological survey, the course demonstrates salient topics and milestones in the country’s recent architectural history, and places them in contexts of parallel practices in the world. It examines drawings, images, texts and films on architects whose work and words were emblematic of each topic.

#### ARCH 711-008: Topics in ARCH Theory I: The Agency of Autonomy Tools For An Architecture of Translation

Eduardo Rega

Thursday, 9:00AM-12:00PM

Architecture cannot be reduced to an introverted disciplinary discourse, nor can it be understood solely through its actions and relations with other entities outside of itself. The debate developed in the last 40 years between architecture’s *project for autonomy* vs architecture as an *instrument for social and political change*, serves as a premise for this seminar, which analyzes and seeks to instrumentalize both theoretical positions. Adopting Graham Harman’s terms, the seminar positions itself in a theoretical territory that neither undermines architecture through an essentialist discourse (Autonomy) nor overmines it through a purely relational one (Agency), but rather does both at once. The readings, presentations, debates and projects will capitalize on the differences and transferences in order to develop research and design tools that enable the translation between architecture as an autonomous discipline and its potential to provoke change in the social and political milieus of which it is a part.

#### ARCH 711-010: Topics in ARCH Theory: Automation in Construction; Architecture in the 4<sup>th</sup> and 5<sup>th</sup> Industrial Revolution

Anna Pla Catala

Tuesdays 6-9 pm

This course will research the potential of Automation in Construction (AC) within the technological and cultural paradigm opened up by the 4th and 5th Industrial Revolutions.

Particular focus will be placed on the latest developments in Additive Manufacturing (AM) and Robotic Fabrication (RF) applied to architectural construction at the building scale. Whether it is a singular component or a complete building, the full-scale fabrication capabilities of AC, AM and RF is today a fact that is revolutionising design practices and everyday construction.

#### ARCH 711-401: Architecture's Cultural Performance: The Façade

David Leatherbarrow

Tuesday, 2:00PM-5:00PM

This course will reconsider these alternatives and ask again about the interrelationships between topics of design that seem to be categorically distinct: the project's functionality and its style, its provision of settings that allow the enactment of practical purposes and its contribution to the image and appearance of our landscapes and cities. Our concentration will be at once historical and thematic. We will study and reconsider buildings from the twentieth century and we will 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.

#### ARCH 719-001: Archigram and Its Legacy: London, A Techtopia

Annette Fierro

Wednesday, 9:00AM-12:00PM

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 idea 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 717-001: Philosophy Urban History

Manuel Delanda

Thursday, 6:00PM-9:00PM

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. There will be eight sessions in Philadelphia and five sessions in New York City which will provoke a discussion with New York City Leaders, Inter-disciplinary thinkers, cultural leaders and financiers.

#### ARCH 721-401: Designing Smart Objects for Play and Learning

Pending

Tuesday, 3:00PM-6:00PM

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 with subject matter experts throughout the Penn campus.

#### ARCH 724-001: Technology in Design: Immersive Kinematics/Physical Computing: Body of Site

Simon Kim & Mark Yim

Wednesday, 9:00AM-12:00PM

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 Structures

Mohamad Al Khayer

Tuesday, 9:00AM-12:00PM

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 732-003: Masonry Tectonics

Franca Trubiano

Thursday, 9:00 AM- 12:00 PM

The seminar introduces students to the subject of masonry tectonics by investigating new design opportunities made possible with brick, block, tile, and stone materials. Innovation is possible with this most ancient of materials and the seminar is focused on constructional and digital techniques to this end. In reviewing the history and theory of masonry construction, students acquire fundamental knowledge of the subject. By visiting significant masonry buildings, students learn first-hand of its range and capacities. The seminar is supported by expert consults whose first-hand knowledge of masonry techniques will contribute to the student workshop projects. Working in groups of three students will develop innovative design build solutions which they will build in consultation with masonry masters from the Philadelphia region.

#### ARCH 735-001: Innovation Design/Health

Mike Avery & Joyce Lee

Health care is taking on a new role in our society - with a refocusing from episodic care for those who are ill or symptomatic to providing life-long care geared towards maintaining wellness. These changes are evident across numerous areas of design, from wearable technologies that track and analyze, to WELL building initiatives that aim to create healthier environments and improve lives through large scale planning initiatives. A concrete, physical representation of this paradigm shift can be found within the hospital building and in the new manner in which hospitals are looking to serve their patients and care for their clinicians. Simultaneously both public and private spaces, hospitals are complex systems in which sickness, health, hospitality, technology, emergency, and community share space and compete for resource. In the development of the new hospital pavilion complex, Penn Medicine, in partnership with HDR, Foster+Partners, and others, has created an integrated project delivery (IPD) system, named PennFIRST. Over the

semester, students will work with PennFIRST as their client and focus on the design for key spaces within the new pavilion complex. Through didactic content, active design projects, and a systems level approach, this course will provide students with a strong foundation for further work in the area of design for health and wellness.

#### ARCH 737-001: Semi-Fictitious Realms

Christopher McAdams

Tuesday 9:00AM-12:00PM

The pursuit of immersive digital experiences has long been a goal of the computing industry. Early wearable displays designed in the 1960s depicted simple three dimensional graphics in ways that had never been seen before. Through trial and error, digital pioneers reframed the relationship between user and machine, and over the last five decades, have made strides that advanced both the input and output mechanisms we are so comfortable with today. As a field, architecture has been reliant on these advancements to design and document buildings, but these tools still leave the architect removed from the physicality of the design, with their work depicted as 2D lines or 3D planes alone. This course will study the evolutionary advancements made that now allow us to fully inhabit digital worlds through Virtual Reality. Using the HTC Vive and Unreal Engine, students will generate immersive, photorealistic models of unbuilt architectural works and explore digital/physical interactivity. From the terraces of Paul Rudolph's Lower Manhattan Expressway to Boulees Cenotaph for Newton, the goal of this course is to breathe new life into places and spaces that have, until this time, never been built or occupied

#### ARCH 741-001: Architecture Design Innovation

Ali Rahim

Wednesday, 9:00AM-12:00PM

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 producing complexity & 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: Form and Algorithm

Cecil Balmond & Ezio Blasetti

Monday, 9:00AM-12:00PM

Tuesday, 6:00pm-9:00PM

The critical parameter will be to develop the potential beyond finite forms of explicit and parametric modeling towards non-linear algorithmic processes. We will seek novel patterns of organization, structure, and articulation as architectural expressions within the emergent properties of feedback loops and rule based systems. This seminar will accommodate both introductory and advanced levels. No previous scripting experience is necessary. It will consist of a series of introductory sessions, obligatory intensive workshops, lectures followed by suggested readings, and will gradually focus on individual projects. Students will be encouraged to investigate the limits of algorithmic design both theoretically and in practice through a scripting environment.

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

William Braham

Thursday, 9:00AM-12:00PM

This course will examine the ecological nature of design at a range of scales, from the most intimate aspects of product design to the largest infrastructures, from the use of water in bathroom to the flow of traffic on the highway. It is a first principle of ecological design that everything is connected, and that activities at one scale can have quite different effects at other scales, so the immediate goal of the course will be to identify useful and characteristic modes of analyzing the systematic, ecological nature of design work, from the concept of the ecological footprint to market share. The course will also draw on the history and philosophy of technology to understand the particular intensity of contemporary society, which is now characterized by the powerful concept of the complex, self-regulating system. The system has become both the dominant mode of explanation and the first principle of design and organization.

**ARCH 765-001: Project Management**

Charles Capaldi

Friday, 9:00AM-12:00PM

ARCH 765 is an introduction to construction management, project management and various construction project delivery systems. In the study of construction delivery systems, we will examine the players, relationships and the advantages and disadvantages of different contractual and practical relationships, both on the construction site and at the tops of the various “paper piles”. Exercises and lectures will focus on developing perspectives into the various roles, needs and expectations of the many parties involved in a construction project and the management skills and techniques which help to bring a project to a successful conclusion.

**LANDSCAPE ARCHITECTURE****LARP 720-001: Topics in Representation: Landscape Drawing**

Valerio Morabito

Tuesday 10:30am – 1:30 pm

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. May be 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 tolls 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.

**LARP 730-001: Topics in Professional Practice: Transformational Leadership: Research and Practice**

Lucinda Sanders

Wednesdays, 3 - 6 pm

This course is designed to explore aspects of transformational leadership which can provide greater agency to emerging landscape architects. Two possible conduits for expanding the field of landscape architecture are practice and research. These two means of expression will be woven together under the umbrella of transformational leadership. Registration will be limited to LARP students, others by permission of the instructor.

**LARP 740-001: Topics in Digital Media: Simulated Natures**

Keith VanDerSys

Thursdays, 9 am – 12 pm

This seminar will explore the value and potential of computer-aided analysis, simulation, and design 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 fluid dynamics (Aquaveo SRH-2d, SLOSH, Ecotect, Ladybug), and parametric software (Grasshopper) to investigate new modes of defining, articulating, and reorganizing vacant sites along the banks of the Delaware River. Demonstrations of the essential tools and techniques will be presented and discussed throughout the semester, along with relevant project examples, readings, and guest lecturers. Students will explore the creation of living shorelines as new types of “environmental art forms.” These interventions, as both ecological resource and spectacle, can activate the publicly inaccessible pier sites along the southern portion of the Delaware River Master Plan. As such, we will be working closely with the Delaware River Waterfront Corporation (DRWC), Central Delaware Advocacy Group (CDAG), and The Nature Conservancy (TNC).

## LARP 743-401: Topics in Digital Media: Geospatial Software Design

Dana Tomlin

Wednesday 9am – 12noon

*Cross-listed with CPLN 670-401*

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 755-001: Arboretum Management I: Understanding Plants

Cynthia Skema

Tuesday, 1:30 – 4:30pm, *Held at the Morris Arboretum*

In this course, students will learn about plants from an organismal perspective, an applied/practical perspective, an aesthetic perspective, an environmental perspective, and an evolutionary perspective. Utilizing the plant collection of the Morris Arboretum as a living laboratory and the expertise of arboretum staff, this course will bring all students, novices and experts alike, to a better understanding of plants. Session topics integrate both theoretical and hands-on practical work. Course assessment will be based on weekly practical assignments and two exams. *Please note that this course takes place at the Morris Arboretum in the Chestnut Hill section of Philadelphia and students are responsible for transporting themselves to and from the arboretum on their own for class each week.* For further information about the course, students may contact Cynthia Skema ([cskema@upenn.edu](mailto:cskema@upenn.edu)).

## LARP 780-001: Topics in Theory and Design: The Craft and Criticism of Landscape Architecture

Raffaella Fabiani Giannetto

Monday, 9am – 12noon

The purpose of the course is to familiarize students with aspects of the physical design and realization of landscape, emphasizing its properties as a medium of expression, its materiality, and issues of craft and design in relationship to functionality and poetics. In addition to addressing the ideas, design choices and motivations behind existing projects, the course will also consider how the latter have been received and interpreted by others, particularly historians and critics who have developed written narratives of built work. Criticism, as the students will discover in this class, is tightly linked to theory, but it is also a consequence of specific approaches to history. Students will learn how to discern the latter while also writing their own assessments of both built and written work. The course will feature three contemporary practitioners who will be invited to join the seminar to present and discuss their work.

## LARP 780-002: Topics in Theory and Design: Design in the Terrain of Water 1

Anuradha Mathur

Tuesday, 1:30pm – 4:30pm

Designers largely image, imagine, and build on dry ground even when they are *in* water. Their tools, techniques, and modes of visualization privilege the dry moment. They work with maps and images that are generally conceived when the rain has passed, ice has melted, and clouds have cleared and when water appears contained within or separated from land. To consider *wetness* as the terrain of design is more than a simple shift in emphasis. It is a sensibility that privileges ambiguity over clarity, fluidity over containment, and possibility over probability. In this seminar / workshop we will explore past practices and contemporary projects through this sensibility. We will also in parallel develop techniques that engage water and wetness as the ground of design.

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

Richard Weller

Wednesday, 9am – 12noon

Recitation: LARP 780-402, Friday, 4 – 5:30pm

*Cross-listed with LARP 535-401 Theory I.*

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.

Registration by permission of the department.**CITY PLANNING****CPLN 504: Site Planning**

Stefan Al

Tuesdays, 9:00am-12:00pm

CPLN 504 is an introduction to urban design methods and site planning. It is comprised of inter-related seminars, fieldwork and site-specific projects designed to enable students to learn about urban design practice and develop their skill set and interests. It is not just a course for those expecting to become urban designers. The tools and methods in this course will provide value to those in related concentrations including real estate and land use planning.

**CPLN 520: Introduction to Community and Economic Development**

Lisa Servon

Thursdays, 9:00am-12:00pm

Introduction to the theories and practices of urban economic and community development with a focus on improving opportunity and quality of life in low-income communities. Provides foundation for advanced courses in real estate and economic development finance, housing policy, downtown and neighborhood revitalization, workforce development and metropolitan regional development.

**CPLN 624: Readings in Race, Place & Poverty**

Akira Drake-Rodriguez

Tuesdays, 9:00am-12:00pm

In recent years, long-disinvested cities have become the site of renewed investment, population growth, and economic development in a phenomenon often described as gentrification. Nonetheless, substantial socioeconomic inequality between races, ethnicities, genders, and places within the larger metropolitan area continue to persist. This course examines the construction of race, the making of a place, and the persistence of poverty in racialized places in the city.

**CPLN 530: Land Use Planning: Principles and Practice**

Tom Daniels

Tuesday, Thursdays, 10:30am-12:00pm

Exploration of the methods and tools for managing land use and shaping the built environment. Presents how to create a successful Comprehensive Plan, Zoning Ordinance, Subdivision Regulations, Capital Improvements Program, and design guidelines. Also, presents functional, area, regional, and state level-plans.



**CPLN 531: Introduction to Environmental Planning and Policy**

Tom Daniels

Tuesday, Thursdays, 2:00pm-3:30pm

Overview of federal programs for protecting air quality, water quality, and endangered species along with managing climate change, solid waste, toxics, energy, transportation, and remediating brownfields in an overall sustainability framework. State-level, local government, and NGO efforts to protect the environment are also explored as are green infrastructure and green cities.

**CPLN 540: Introduction to Property Development**

John Landis

Tuesday, Thursdays, 9:00am-10:30am

This course is designed to acquaint students with the fundamental skills and techniques of real estate property development. It is designed as a first course for anyone interested in how to be a developer, and as a foundation for further courses in urban development and real estate.

**CPLN 670: Geospatial Software Design**

Dana Tomlin

Wednesdays, 9:00am-12:00pm

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. Previous GIS experience required.

**FINE ARTS****FNAR 508-401: Clay Practices**

Sumi Maeshima

Monday and Wednesday, 5:00pm – 8:00pm

This course introduces clay as a sculptural medium through fundamental clay-building techniques, mold making, model making, and casting. 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, and cardboard will be explored. Students will explore the full range of clay's capabilities and its role in contemporary art through lectures, readings, demonstrations, and assignments that incorporate conceptual and technical issues.

**FNAR 513-401: The Racial Imaginary**

Brooke O'Harra

Thursdays, 1:30pm – 4:30pm

The course will engage two on-going projects on the Penn campus in the Fall of 2017. These two projects are happening in tandem: one is an exhibition at the ICA entitled *Speech/Acts* which engages writings and performance by Black writers and artists, the other is a pop-up *The Racial Imaginary Institute* founded by Claudia Rankine. The objective of the course is to engage these two projects/proposals through the study of acting and directing. Students will read, study, and perform texts while addressing head-on the construction of race, specifically addressing whiteness and embodiment of race on stage. Class work will be performed at an end of the semester for the Racial Imaginary Institute Pop-Up show organized by the ICA.

**FNAR 523: Drawing I**

- Section 401 – Marjorie Edgerton – Monday and Wednesday: 2:00pm – 5:00pm
- Section 402 – Andrea Hornick – Monday and Wednesday: 10:00am – 1:00pm
- Section 403 – Deirdre Murphy – Tuesday and Thursday: 9:00am – 12:00pm
- Section 404 – Marc Blumthal – Tuesday and Thursday: 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. If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu).

**FNAR 524-401: Drawing Investigations**

Ivanco Talevski

Tuesday and Thursday, 1:30pm – 4:30pm

Drawing is a fundamental means of visualization and a hub for thinking, constructing, and engaging in a wide variety of creative activities and problem solving. This studio class explores drawing in both its traditional and contemporary forms. The projects are designed to help students in all disciplines find ways to express and clarify their ideas through the process of drawing. The semester begins with the refinement of perceptual skills acquired in Drawing I, while encouraging experimentation through the introduction of color, abstract agendas, conceptual problem solving, and collaborative exercises, as well as new materials, techniques and large format drawings. Particular attention is given to ways to conduct visual research in the development of personal imagery. Assignments are thematic or conceptually based with ample opportunity for individual approaches to media, subject, scale and process. The goal is to strengthen facility, develop clarity in intent and expand expression. Attention is paid to the development of perceptual sensitivity, methods of image construction, and the processes of synthesis and transformation in order to communicate ideas through visual means. Recommended for students in all areas.

**FNAR 525-401: Figure Painting: Then and Now**

Marjorie Edgerton

Monday and Wednesday, 10:00am – 1:00pm

Beyond the introduction to technique and materials this course will emphasize the figure in historical & contemporary painting. This course will be based in perception, working from the model and move through modernism and toward varying approaches to the figure. Further investigation about the language of color through color theory will be covered.

**FNAR 531: Painting Practices**

- Section 401 – Pernot Hudson – Monday and Wednesday: 2:00pm – 5:00pm
- Section 402 – 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 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 534-401: 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 536-401: Digital Figure Modeling**

Scott White

Tuesday and Thursday, 6:00pm – 9:00pm

This course introduces methods of modeling, texturing, and rendering human and animal figures. Students will study anatomical bone and muscle structures, and then employ this knowledge as they develop polygonal models for real-time 3D simulations or gaming environments, high-resolution renderings, and rapid prototyping.

**FNAR 538-401: Open Book**

Sharka Hyland

Monday, 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 541-401: Hand-Drawn Computer Animation**

Joshua Mosley

Tuesday and Thursday, 9:00am – 12:00pm

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 545: Sculpture Practices**

- Section 401 – Michelle Lopez – Monday and Wednesday: 10:00am – 1:00pm

- Section 402 – Michael Handley – Tuesday and Thursday: 5:00pm -8:00pm

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. If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu).

**FNAR 550-401: Intro to Printmaking**

Marc Blumthal

Monday and Wednesday, 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 552-401: Printmaking: Relief/Screen**

Lindsay Buchman

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 silkscreening, 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 558: Introduction to Clay**

- Section 401 – Sumi Maeshima – Monday and Wednesday: 2:00pm – 5:00pm

- Section 402 – Ryan Greenheck – Monday and Wednesday: 5:00pm – 8:00pm

- Section 403 – Matthew Courtney – Monday and Wednesday: 10:00am 1:00pm

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.

**FNAR 566: Graphic Design**

- Section 401 – Scott Reifsnyder – Tuesday: 1:00pm – 5:00pm

- Section 402 – Mark Owens – Thursday: 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 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 567-401: Computer Animation**

Joshua Mosley

Tuesday and Thursday, 1:30pm – 4:30pm

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 568-401: Interactive Design Studio**

Orkan Telhan

Monday and Wednesday, 1:00 – 4:00pm

This course is a research-based design studio that introduces new materials, fabrication, and prototyping techniques to develop a series of design proposals in response to the theme: Biological Design. The studio introduces life sciences and biotechnologies to designers, artists, and nonspecialists to develop creative and critical propositions that address the social, cultural, and environmental needs of the 21st century.

**FNAR 569-401: Typography**

Sharka Hyland

Monday and Wednesday, 10:00am – 1:00pm

The study and practice of typography spans the history of individual letterforms through the typesetting of full texts. It is a complete immersion into type as an integral part of visual communication. Typesetting conventions and variables including legibility, readability, texture, color and hierarchy will be stressed, as well as a form for organizing information and expressing visual ideas. Studio work will include collecting and analyzing type, designing an original typeface, researching type history and experimenting with typographic forms.

**FNAR 571: Intro to Photography**

- Section 401 – Karen Rodewald – Tuesday: 1:30pm – 4:30pm
- Section 402 – Anna Neighbor – Monday: 2:00pm – 5:00pm
- Section 403 – Karen Rodewald – Thursday: 5:00pm – 8:00pm
- Section 404 – Theo Mullen – Wednesday: 2:00pm – 5:00pm

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. If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu)

**FNAR 577-401: Studio Lighting**

Brent Wahl

Thursday 9:00am - 12:00pm

The necessity of light and how light is rendered in relationship to what is seen and understood, is often a key ingredient in the portrayal of a subject. The origin of the still life can be found in images as far back as antiquity and has dealt with notions of death, science, class, social customs and even sex. Photography picked up on the tradition in 1827 and has not only made use of the form, but has expanded the topic into very unique territories. Contemporary artists have re-invented and reinvigorated the still life, formalism & abstract photography. As a framework for exploring 'hands-on' lighting techniques, students will creatively grapple with the photography of objects in the studio. Working with the physical, symbolic, and conceptual ramifications of depicting specific forms in an image, teamed with the discussion of key texts, critiques, and studio lighting seminars, each student will create a considered and unique portfolio of images.

**FNAR 580-401: Figure Drawing I**

Douglas Martenson

Monday and Wednesday, 5:00pm – 8:00pm

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 591-401: The Body and Photography

Gabriel Martinez

Wednesday, 5:00pm – 8:00pm

The last few decades have introduced dramatic changes in the way we interact with each other, the way we communicate, the way we date, watch porn, etc. Ethical concerns have arisen with scientific advances such as stem cell research, fertility drugs, Botox, cloning and erectile dysfunction. This studio course will investigate the myriad ways in which the corporeal is addressed and manipulated in contemporary art, science, religion, pop culture and media. Students will develop photographic projects related to updated questions concerning gender, sexuality and social issues. Lectures, readings and class discussion will focus and inform their individual work.

## FNAR 604-401: Monument Lab: Public Art &amp; Civic Research Praxis

Matt Neff

Monday, 5:00pm – 8:00pm

What is an appropriate monument for the current city of Philadelphia? This question is the central prompt for Fall 2017 citywide public art and history project, as well as a specifically designed community-based and engaged research course in Fine Arts. Students in Monument Lab: Public Art & Civic Research Praxis will participate as members of specialized research teams, in partnership with local high school research fellows, embedded in iconic public squares, West Philadelphia sites, and neighborhood parks around the city; serve as trained art guides to facilitate learning around over twenty temporary monument installations by internationally and locally-based artists; collect research proposals as a form of creative datasets managed by Penn's PriceLab and Library; and engage civic partners and public audiences around key issues of the project, including issues of race, gender, sexuality, class, social justice, and civic belonging. The class is structured as a socially-engaged art praxis experience: students will meet weekly for group facilitations, civic dialogues, and special guest lectures by participating artists. In lieu of midterms and a final exam, students will work at research "labs" throughout the city for a set amount of hours per week, write reflection papers, and produce a final site specific research portfolio. The course is ideal for students invested in issues of socially-engaged public art, history, and civic engagement.

## FNAR 607-401: Advanced Sculpture

Staff

Monday and Wednesday, 2:00pm – 5:00pm

In this course, students will create sculptural installations and spatial interventions that explore site specificity and architectural environments. A range of traditional sculptural materials and techniques will be investigated along with more ephemeral interventions in space such as sound, light, and projection. Through lectures, readings, and critiques, students will explore the history of installation and interactive sculptural work and develop self-directed projects that interrogate historical, social, and psychological conditions of the built environment.

## FNAR 609-401: Experimental Clay

Staff

Tuesday and Thursday, 1:30pm – 4:30pm

In this course, students will examine and explore the sculptural foundations of clay and in the world of contemporary art and design by experimenting with its sculptural materiality as a means to develop ideas in large-scale and unconventional ways. Through investigative and conceptually driven projects, students will use clay and other non-traditional materials to make modular structures that incorporate advanced mold-making, casting, and advanced building techniques to develop their own artistic voice through the expansive medium of clay.

## FNAR 613-401: The Chinese Body and Public Space in China

Ken Lum

Tuesday, 9:00am – 12:00pm

This course is centered on representations of the Chinese from colonial discourse to visual portrayals of Mao Tse Tung and the Chinese people during the time of the Great Proletariat Cultural Revolution of 1966 to 1976. Fictitious low-literary but popular figures such as Charlie Chan and Fu Manchu will also be studied as exaggerated representatives of the Chinese in the white spaces of moral imagining Broken Blossoms, D.W. Griffiths atoning film post his racially troubling Birth of a Nation will also be looked at. The second part of the course will look at how notions of the horde which date

back to the days of colonial concessions in China and Chinese migrant entry to the rest of the world became converted into new definitions of urban spatial design and consumption due to massive population density and demand on spatial use. In this section of the term, the political semiotics of a grand public space such as Tiananmen Square will be examined as well as the role that shopping centers play as sites of leisure and escape. Throughout the course, questions will be asked relating to the constitution of public versus private space and the definition of an individual person versus a community of people.

#### FNAR 615-401: Across Forms: Art and Writing

Sharon Hayes and Rachel Zolf

Wednesday, 2:00pm -5:00pm

What if a poem spoke from inside a photograph? What if a sculpture unfurled a political manifesto? What if a story was not just like a dance, but was a dance - or a key component of a video, drawing, performance, or painting? In this course, artists and writers will develop new works that integrate the forms, materials, and concerns of both art and writing. Many artists employ writing in their practices, but may not look at the texts they create as writing. And many writers have practices that go beyond the page and deserve attention as art. This course will employ critique and workshop, pedagogic methodologies from art and writing respectively, to support and interrogate cross-pollination between writing and art practices. Additionally, the course will examine a field of artists and writers who are working with intersections between art and writing to create dynamic new ways of seeing, reading, and experiencing.

#### FNAR 620-401: Producing Ephemera: Letterpress, Risograph, Inket, Zerox

Kayla Romberger

Tuesday and Thursday, 9:00am – 12:00pm

This studio course introduces students to the world of printmaking and circulation through techniques in letterpress and Risograph (a high-speed digital printing system developed in Japan in the 1980s), in addition to Xerox, laser, inkjet, and off-set printing, focusing particularly on the format of prints, artists' ephemera, and the role of ephemera in understanding culture. Students will create their own broadsides, flyers, announcement cards, and independent publications throughout the course, exploring ways in which artists, designers, musicians, and activists make or have made use of the print to disseminate information; initiate happenings; advertise events; or format change. Students will learn about some of the most significant producers working within this realm - from Conceptualists to punk bands - and develop skills in page layout, typography, and design; mechanized and hand-pulled press operations; and digital to analog pre-press and post-print production methods. This course is designed for highly motivated students and requires out-of-class time commitment. However, no prior coursework is required. Students from all levels and backgrounds are encouraged to register. The course employs combined collaborative / self-directed approaches to learning to enhance students' understandings of ways in which print media and multiples serve as vital conduits for disseminating ideas involving visual art, popular culture, literature, politics, performance and many other topics students will wish to explore.

#### FNAR 622-401: Big Pictures: Mural Arts

Heriza Golden

Monday and Wednesday, 2:00pm – 5:00pm

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. This course combines theory with practice. 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 634-401: Art of the Web

Sebastien Derenoncourt

Monday and Wednesday, 6:00pm – 9:00pm

Art of the Web: Interactive concepts for art and design is a first step in learning how to create, analyze and discuss interactive content, as a visual creator. It is an exploration of the culture of the internet, the ideas behind its quirks, the dreams and freedoms it encapsulates, and the creative power it gives to us. Students will be assigned projects that will challenge their current understanding of the web, and the ways it shapes human connectivity and interaction. Upon

completion of this course, students will possess a working knowledge how to organize and design websites and learn to critique web-content including navigation, UX design and information architecture. The course will require analytical and conceptual skills and foster creative thinking.

#### FNAR 635: 3-D Computer Modeling

- Section 401 – Scott White – Monday and Wednesday: 10:00am – 1:00pm
- Section 402 – Scott White – Monday and Wednesday: 3:00pm – 6:00pm

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 636: Art, Design, and Digital Culture

- Section 401 – Jacob Rivkin – Monday and Wednesday: 2:00pm -5:00pm
- Section 402 – David Comberg – Tuesday and Thursday: 1:30pm – 4:30pm
- Section 403 – Jacob Rivkin – Monday and Wednesday: 5:00pm – 8:00pm
- Section 404 – Scotty Reifsnyder – Tuesday and Thursday: 9:00am – 12:00pm
- Section 405 – Keith Fledderman – Tuesday and Thursday: 4:30pm – 7:30pm

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. If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu).

#### FNAR 640: Digital Photography

- Section 401 – Anna Neighbor – Monday: 1:00pm – 4:00pm
- Section 402 – Demetrius Oliver – Monday: 2:00pm – 5:00pm
- Section 403 – Karen Rodewald – Monday: 5:00pm – 8:00pm
- Section 404 – Gabriel Martinez – Tuesday: 5:00 – 8:00pm
- Section 405 – Gabriel Martinez – Wednesday: 10:00am – 1:00pm
- Section 406 – Jamie Diamond – Wednesday: 2:00pm – 5:00pm
- Section 407 – Jamie Diamond – Wednesday: 5:00pm – 8:00pm
- Section 408 – Tony Ward – Friday: 10:00am – 1:00pm
- Section 409 – Heather Phillips – Friday: 1:00pm – 4:00pm

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. If you need assistance registering for a closed section, please email the department at [fnarug@design.upenn.edu](mailto:fnarug@design.upenn.edu).



### FNAR 648-401: Counter the Land: Photography and the Landscape

Brent Wahl

Friday, 10:00am – 2:00pm

Starting with the representation of landscape in painting in the early 1800s, the course will then move through Pictorialism and the Modernist movement in photography. Revisiting the later half of the 20th century, we will begin to consider the shifting practices of landscape and the ways it has been photographically depicted up to the present. Collaborating with the Brandywine River Museum of Art in Chadds Ford, students will begin their photographic exploration with the work of Andrea Wyeth and the landscape of the Brandywine Valley. As we consider Wyeth, the images of James Welling will also be introduced. Credited for pioneering new forms of representation in photography in the 1970s, Welling also revisited the work of Wyeth from 2010-2015, and committed to a fresh (and challenging) look at tradition. Working with imagery and text, this class will also touch on conceptual art, the New Topographics, and postmodernism. Through these various concentrations, students will consider and counter the traditions that they are already familiar with, while creating work based on issues of the landscape today. Questions about meaning, politics, social critique, land rights, technology and methods of presentation will be encouraged and explored throughout the course.

### FNAR 661: Video I

○ Section 401 – Emory Van Cleve – Tuesday and Thursday: 9:00am – 12:00pm

○ Section 402 – Emory Van Cleve – Monday and Wednesday: 10:00am – 1:00pm

○ Section 403 – Sosena Solomon – Monday and Wednesday: 2:00pm – 5:00pm

○ Section 404 – James Howzell – Tuesday and Thursday: 5:00pm – 8:00pm

In this studio-based course, students are introduced to video production and postproduction as well as to selected historical and theoretical texts addressing the medium of video. Students will be taught basic camera operation, sound recording and lighting, as well as basic video and sound editing and exporting using various screening and installation formats. In addition to a range of short assignment based exercises, students will be expected to complete three short projects over the course of the semester. Critiques of these projects are crucial to the course as students are expected to speak at length about the formal, technical, critical and historical dimensions of their works. Weekly readings in philosophy, critical theory, artist statements and literature are assigned. The course will also include weekly screenings of films and videos, introducing students to the history of video art as well as to other contemporary practices.

### FNAR 663-401: Documentary Video

Michael Crane

Wednesday, 5:00pm – 8:00pm

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 667-401: Advanced Video Projects

Sharon Hayes

Thursday, 1:30pm – 4:30pm

This course is structured to create a focused environment and support for individual inquiries and projects. Students will present and discuss their work in one to one meetings with the instructor and in group critiques. Readings, screenings, and technical demonstrations will vary depending on students' past history as well as technical, theoretical, and aesthetic interests. Course approval will be based on application prior to the beginning of the semester.

### FNAR 670-401: Advanced Graphic Design and Typography

David Comberg

Tuesday and Thursday, 9:00am – 12:00pm

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 677-401: On Thoughts Occasioned By

David Hartt and Timothy Corrigan

Tuesday, 1:30pm – 4:30pm

The Essay Film is an important tradition within the various genres that constitute the field of Film and Video Art. Through the element of time, it differentiates itself from its literary and photographic antecedents. It borrows selectively from both narrative fiction and documentary - highly subjective and occasionally poetic but without perhaps the burden of truth. The Essay Film is an attempt to dimensionalize our experience of the world and our place in it. It represents an argument, a meditation, a critical engagement with a place, a time or a subject. This is a combination seminar/ studio course. Through readings, screenings and discussion students will gain a historical perspective on the genre. The core assignment is for each student to complete a short film (20 minutes max.) in the tradition of the Essay Film.

### FNAR 684-401: Photography and Fashion

Tony Ward

Tuesday, 5:00pm – 8:00pm

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/ make up 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 801/803: Critical Issues in Art

#### Section 401 – Perspectives in Art: A Nomadic Approach

Jackie Tileston

Monday, 1:00pm – 4:00pm

This seminar will explore both historical and contemporary issues in a spirit of curiosity and critique, and investigate how these ideas can clarify and complicate our practice as artists and our understanding of contemporary art. Issues covered will range from traditional investigations of aesthetic philosophies, Modernism, Postmodernism, Apres-Post and contemporary themes. This panoply of ideas about art, culture, politics, and aesthetics swirls back and forth across time, reinvigorating and destabilizing each other. Many of the readings point to an artist's place in a complex world of competing ideologies. The readings and conversations will ideally call into question and fuel your own doubts and beliefs about art, while provoking an ongoing critical inquiry into your own work and the relationship of art and artists to society.

#### Section 402 – Defense Against the Dark Arts

David Hartt

Monday, 10:00am – 1:00pm

Defense Against the Dark Arts is a graduate studio that considers the artwork as space for debate and practice as a form of contention. How do we as artists participate meaningfully in the definition of social and cultural positions? Take for example the concept of Sovereignty, what does it mean in an era of failed states, virtual networks, and environmental catastrophe? The .yu domain name was retired 18 years after the dissolution of the Yugoslav state. The island nation of Tuvalu will most likely cease to exist in 50 years due to rising water levels. The 14th amendment, originally designed to

grant citizenship rights to slaves was used to grant personhood to corporations. Sovereignty is an unstable concept with real social, political and economic consequences. We as artists have the platforms and the tools to investigate and dimensionalize how this or any other term or concept sits in the world. We'll look at a variety of historic responses to times of crisis from manifestos to agit-propaganda, from films to a Formulary for a New Urbanism. Readings, screenings, and discussions make up the curriculum along with written and visual responses.

### **KLEINMAN CENTER FOR ENERGY POLICY**

ENMG 502-001: Introduction To Energy Policy

Anna Mikulska, William Hederman

Monday, 2:00 pm – 4:50 pm

This course provides an advanced introduction to the design and delivery of energy policy at various levels of government in the U.S. and elsewhere. Energy especially in the context of economic development and environmental sustainability, presents a career-defining challenge to many disciplines and professions. This course, therefore, is intended to provide an organizing foundation for courses across the University in Law, Wharton, Design, SAS, and SEAS. The first half of the course will offer readings and lectures on systems theory, the energy system, the policy process, design thinking, policy design, decision analysis, and emerging issues. The second half of the course will use this foundation to explore a set of timely energy policy issues using readings and student presentations. Issues will include: disruption of legacy business models in energy markets, carbon budgets and tax and trade policies, compliance options under EPA's Clean Power Plan, energy efficiency and rebound, grid reliability and investment, emerging technologies such as energy storage, stranded assets and corporate sustainability, and others. Students will write two short papers in the first half of class, give a presentation in the second half, and write a research paper on an energy policy issue as a final project.

ENMG 507-001: Ideas in Energy Policy

Mark Alan Hughes

Tuesday, 1:30 pm – 4:30 pm

This seminar will explore a collection of ideas influencing energy policy development in the U.S. and around the world. Our platform for this exploration will be seven recent books to be discussed during the semester. These books each contribute important insights to seven ideas that influence energy policy: Narrative, Transition, Measurement, Systems, Subsidiarity, Disruption, Attachment. The seven books are:

- Policy Paradox (2011) by Stone (ISBN 978-0-393-91272-2)
- Climate Shock (2015) by Wagner and Weitzman (ISBN 978-0-691-15947-8)
- Power Density (2015) by Smil (ISBN 978-0-262-02914-8)
- Connectography (2016) by Khanna (E-ISBN 978-0-812-98856-7)
- Climate of Hope (2017) by Bloomberg and Pope (ISBN 978-1-250-14207-8)
- Utility of the Future (2016) by MIT Energy Initiative (ISBN 978-0-692-80824-5)
- Retreat from a Rising Sea (2016) by Pilkey, Pilkey-Jarvis, Pilkey (E-ISBN 978-0-231-54180-0)

### **HISTORIC PRESERVATION**

HSPV 538-001: Cultural Landscapes and Landscape Preservation

Randall Mason

Wednesday, 2:00 PM-5:00 PM

The course introduces the history and understanding of common American landscapes and surveys the field of cultural landscape studies. Methods of landscape preservation are also surveyed. The cultural-landscape perspective is a unique lens for understanding the evolution of the built environment, the experience of landscapes, and the abstract economic, political and social processes that shape the places where most Americans spend most of their time.

**HSPV 552-001: Building Diagnostics and Monitoring**

Michael Henry

Friday, 2:00 PM-5:00 PM

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.

**HSPV 521-001 American Architecture**

Aaron Wunsch

Wednesday, 9:00 AM-12:00 PM

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.

**HSPV 640-301: Contemporary Design in Historic Settings**

Pamela Hawkes

Tuesday, 1:00 PM-4:00 PM

Thoughtful contemporary design can add value and meaning to historic settings of any scale. Rigorous dialogue with history and context enriches contemporary design. This seminar immerses students in the rewarding yet challenging realm of design with landmarks and existing structures.

**HSPV 572-001: Preservation Through Public Policy**

David Hollenberg

Friday, 9:00 AM-12:00 PM

This course explores the intersection between historic preservation, design and public policy, as it exists and as it is evolving. That exploration is based on the recognition that a network of law and policy at the federal, state and local level has direct and profound impact on the ability to manage cultural resources, and that the pieces of that network, while interconnected, are not necessarily mutually supportive.

**DEPARTMENTAL CONTACT INFORMATION:**

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