



Fall 2016 Elective Course Offerings ~ as of 8/31/2016

FINE ARTS

FNAR-523 Drawing I

- Section 402 – Deidre Murphy – Tuesday and Thursday: 1:30p.m. – 4:30 p.m.
- Section 403 – Andrea Hornick– Monday and Wednesday: 10:00a.m. – 1:00 p.m.
- Section 404 – Deidre Murphy – Tuesday and Thursday: 9:00a.m. – 12:00 p.m.

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

FNAR-530 Making Space and Public Art

- Section 401 – Ken Lum – Tuesday: 9:00a.m. – 12:00 p.m.

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-531 Painting Practices

- Section 402 – Pernot Hudson – Tuesday & Thursday: 9:00a.m. – 12:00 p.m.

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. Prerequisite: FNAR523.

FNAR-532, 533, 534 Painting Studio

- Section 401 – Jackie Tileston – Monday and Wednesday: 5:00 – 8:00 p.m.

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. Prerequisite(s): FNAR 531. This course can be continued by registering for FNAR 533 Painting Studio (III), and FNAR 534 Painting Studio (IV).

FNAR-538 Open Book

- Section 401 – Sharka Hyland – Monday: 5:00 – 8:00 p.m.

"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 Hand-Drawn Computer Animation

- Section 401 – Joshua Mosley– Tuesday and Thursday: 9:00a.m. – 12:00 p.m.

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. Prerequisite(s): FNAR 636

FNAR-545 Sculpture Practices

- Section 401 – Tom Bendtsen – Monday and Wednesday: 10:00a.m. – 1:00 p.m.

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

FNAR-550 Intro to Printmaking

- Section 401 – Marc Blumthal – Monday and Wednesday: 5:00 – 8:00 p.m.

The course offers an introduction to several forms of printmaking including: intaglio, screen printing, relief, and mono-printing. 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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

FNAR-552 Printmaking: Relief & Screen Printing

- Section 401 – Marc Blumthal – Tuesday and Thursday: 1:30 – 4:30 p.m.

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

- Section 401 – Sumi Maeshima – Monday and Wednesday: 2:00 – 5:00 p.m.
- Section 402 – Matthew Courtney – Monday and Wednesday: 5:00 – 8:00 p.m.
- Section 403 – Ryan Greenheck– Tuesday and Thursday: 1:30 – 4:30 p.m.

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-559 Beginning Clay: Handbuilding and Casting Techniques

- Section 401 – Sumi Maeshima – Monday and Wednesday: 5:00 – 8:00 p.m.

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-563 Advanced Wheel Studio

- Section 401 – Ryan Greenheck– Tuesday and Thursday: 5:00 – 8:00 p.m.

This course teaches students more advanced wheel throwing techniques while helping to develop their critical skills in other areas of ceramic work. Students will learn to throw, employing larger masses of clay, and to increase the complexity of their work by combining and altering thrown parts. There will be an emphasis on experimentation in surface treatment and design, the goal of which is to expand a student's ability to create more complicated and personalized clay works. In addition to learning the technical knowledge, there will be critical discussions. Prerequisite(s): FNAR 561

FNAR-566 Graphic Design with Creative Technologies

- Section 401 – Scotty Reifsnnyder – Tuesday: 1:00 – 5:00 p.m.
- Section 402 – Mark Owens – Thursday: 4:30 – 8:30 p.m.

The aim of this course is to introduce students 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. 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. Prerequisite(s): FNAR 636.

FNAR-567 Computer Animation

- Section 401 – Joshua Mosley – Tuesday and Thursday: 1:30 – 4:30 p.m.

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. Prerequisite(s): FNAR 523 and 636.

FNAR-568 Integrative Design Studio

- Section 401 – Orkan Telhan – Monday and Wednesday: 1:00 – 4:00 p.m.

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 non-specialists to develop creative and critical propositions that address the social, cultural, and environmental needs of the 21st century. The course will be a pilot study of the first bio design challenge organized by CUT/PASTE/GROW. The final projects will be submitted to a competition and the winning entry will be featured at Biofabricate in Summer 2017. Prerequisite: FNAR264.

FNAR-569 Typography

- Section 401 – Sharka Hyland – Monday and Wednesday: 10:00a.m. – 1:00 p.m.

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 Introduction to Photography

- Section 401 – Gabriel Martinez – Tuesday: 1:30 – 4:30 p.m.
- Section 402 – Anna Neighbor – Wednesday: 10:00a.m. – 1:00 p.m.

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

FNAR-574 Reconfiguring Portraiture

- Section 401 – Brent Wahl – Thursday: 9:00 a.m. – 12:00 p.m.

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. Prerequisite(s): FNAR 571

FNAR-576 Critical Issues

- Section 201 – Jackie Tileston – Monday: 1:00 – 4:00 p.m.

This seminar investigates issues concerning visual artists. Part one begins with Plato and Kant and progresses through a history of ideas in art, exploring the questions which concern artists today, including Modernism, post-modernism, abstraction and representation, appropriation, context, art and politics, identity, and the artist's relationship to these subjects. Part two of the course will focus on current texts in contemporary art, the current dialogue(s), and issues specific to our time and place as artists. The seminar engages contemporary issues in a spirit of curiosity and critique, and relates them to our studio practice.

FNAR-580 Figure Drawing I

- Section 401 – Douglas Martenson – Monday and Wednesday: 5:00 – 8:00 p.m.
- Section 402 – Ivanco Talevski – Tuesday and Thursday: 1:30 – 4:30 p.m.

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. Prerequisite(s): FNAR 523

FNAR-598 Graduate Sculpture Seminar

- Section 201 – Michele Lopez – Wednesday: 9:00a.m. – 12:00 p.m.

Sculpture instructor (to be announced) will lead this studio course based on improvisational approaches to developing individually made sculptural works, as well as works that are made in collaboration with others. As in Music or Theater, these works involve the collaboration of others, yet they are equally initiated by small thoughts, and carry those thoughts into a more public and interactive format of installation.

FNAR- 615 Across Forms

- Section 401 – Sharon Hayes/ Rachel Zolf – Monday: 2:00- 5:00p.m.

What if a poem spoke from inside a photograph? What if a sculpture unfurled a political manifesto? What if a story wasn't 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. Permission needed from instructor.

FNAR- 622 The Big Picture: Mural Arts in Philadelphia

- Section 401 – Jane Golden Heriza – Monday and Wednesday: 2:00 a.m. – 5:00 p.m.

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-633 Digital Illustration

- Section 401 – Staff – Tuesday and Thursday: 7:30 – 10:30 p.m.

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. Prerequisite(s): FNAR 565.

FNAR-634 Art of the Web

- Section 401 – S. Derenoncourt – Monday and Wednesday: 6:00 – 9:00 p.m.

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. Prerequisite: FNAR 636

FNAR-635 3-D Computer Modeling and Sculpture

- Section 401 – Scott White – Monday and Wednesday: 10:00 a.m. – 1:00 p.m.
- Section 402 – Scott White – Monday and Wednesday: 2:00 – 5:00 p.m.
- Section 403 – Scott White– Tuesday and Thursday: 6:00 p.m. – 9:00 p.m.

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. Prerequisite(s): FNAR 123 and FNAR 264.

FNAR-636 Art, Design and Digital Culture

- Section 401 – Jacob Rivkin – Monday and Wednesday: 2:00 – 5:00 p.m.
- Section 402 – David Comberg – Tuesday and Thursday: 1:30 – 4:30 p.m.
- Section 403 – Jacob Rivkin – Monday and Wednesday: 5:00 – 8:00 p.m.
- Section 404 – Scotty Reifsnnyder – Tuesday and Thursday: 9:00 a.m. – 12:00 p.m.
- Section 405 – Keith Fledderman– Tuesday and Thursday: 4:30 – 7:30 p.m.

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

FNAR-638 Creative Research

- Section 001 – Orkan Telhan – Tuesday: 1:30 – 4:30 p.m.

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-640 Digital Photography

- Section 401 – Anna Neighbor – Monday: 10:00 a.m. – 12:00 p.m.
- Section 402 – Anna Neighbor –Monday: 2:00 – 5:00 p.m.
- Section 403 - Karen Rodewald – Wednesday: 5:00 – 8:00 p.m.
- Section 404 – Gabriel Martinez– Tuesday: 5:00 – 8:00 p.m.
- Section 405 – Gabriel Martinez– Wednesday: 10:00a.m. – 1:00 p.m.
- Section 406 - Jamie Diamond– Wednesday: 2:00 – 5:00 p.m.
- Section 407 – Jamie Diamond– Wednesday: 5:00 – 8:00 p.m.
- Section 408 – Tony Ward- Friday: 10:00 – 1:00 p.m.

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, 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. Prerequisite: FNAR 571

FNAR-648 Counter the Land: Photography and the Landscape

- Section 401 – Brent Wahl – Friday: 10:00a.m. – 2:00p.m.

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 – Sharon Hayes – Tuesday & Thursday: 9:00a.m. – 12:00p.m.
- Section 402 – Emory Van Cleve – Monday & Wednesday: 10:00a.m. – 1:00 p.m.
- Section 403 – Emory Van Cleve– Monday & Wednesday: 2:00 – 5:00 p.m.
- Section 404 – James Howzell – Tuesday & Thursday: 1:30 – 4:30 p.m.

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. If you need assistance registering for a closed section, please email the department at fnarug@design.upenn.edu

FNAR 663 Documentary Video

- Section 401 – Staff – Wednesday: 2:00 – 5:00 p.m.

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. Prerequisite(s): FNAR 661

FNAR 669 Graduate Video Studio

- Section 201 – David Hartt – Friday: 10:00a.m. – 4:00 p.m.

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-670 Advanced Graphic Design and Typography

- Section 401 – David Comberg – Tuesday and Thursday: 9:00a.m. – 12:00 p.m.

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. Prerequisite(s): FNAR 566 or Permission of Instructor.

FNAR-674 A Virus in the Culture

- Section 401 – David Hartt- Monday: 10:00a.m.- 1:00p.m.

In order to change the world, we must first learn how to infect it. A Virus in the Culture is a studio class that examines and generates various forms of media resistance to dominant hegemonic systems of power and control. Using filmmaking, publication design and interactive media we'll think through and develop responses to some of the most pressing issues facing us today. We'll look at historical models from the agitprop design work of Gee Vaucher for Anarcho-punk band Crass to Chris Marker's film *Le Fond de L'Air Est Rouge*, a radical analysis of global social and political turmoil in the late 60s and early 70s. We'll also look at experimental contemporary design firms like Metahaven who question the role of designers and filmmakers today - Bypassing the power dynamics of clients and briefs they took it upon themselves to create a graphic identity for WikiLeaks. Each example broadens the definition and possibilities of practice to create a more porous engagement with audiences and users while informing the practice of social critique today. Considering a diverse range of topics from education policy, to the rights of environmental refugees, we'll use the class to workshop a singular comprehensive project that targets researches and responds to a specific contested position. The outcome of which will be a class produced short film, publication and website that unpacks the social, cultural, and economic complexities of our subject. This class is co-taught by David Hartt, an artist and filmmaker along with graphic designer, Mark Owens. Reading, screenings, discussions and critiques make up the curriculum along with studio time. While the focus of this course is not technical, prior knowledge of design programs, camera functions, and post-production techniques is expected.

FNAR-684 Photography and Fashion

- Section 401 – Tony Ward– Thursday: 5:00 – 8:00 p.m.

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. . Prerequisite(s): FNAR 271 or FNAR 340 or Permission from Instructor.

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. 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

Wednesday, 3:00pm – 6:00pm

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

Dana Tomlin

Wednesday, 9:00am – 12:00pm

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, 1:30pm – 4:30pm

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).

LARP 780-001: Topics in Theory and Design: Classics Considered

Laurie Olin & Raffaella Fabiani Giannetto

Monday, 9:00am – 12:00pm

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, composition, and construction in relationship to functionality and poetics. The sites chosen are among those frequently considered representative of particular movements, periods, or exemplars of design excellence. Also, the size and scale of many of the sites selected allows them to be drawn, modeled, and comprehended in a manner suitable to a single semester's study.

Twelve remarkable landscape designs from different regions and periods will be examined, analyzed, and discussed. Topics will include their purpose, construction, form, composition, ideas, materials, sources, and current state. Students will prepare drawings, models, and work written reports. Each student will work on at least 1 of the projects producing drawings (plans, sections, key details and views), a scale model, and a paper – it is likely that two students will work as a team for each project (they may wish to join classmates on one or more of the other projects as well). This is not to be a 'history' course per se despite the historic importance of many of these designs, but rather a 'design' analysis endeavor in a way similar to the way students and faculty in literature study exemplar texts by highly regarded poets or novelists, studying their structure, context, ideas, and craft, employing 'close reading' and comparative texts.

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, 9:00am – 12:00

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, which 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 504-001: Site Planning for Non-Urban Designers

Stefan Al

Thursdays, 3:30-6:30pm

CPLN 504 is an introduction to urban design methods and site planning. It is comprised of inter-related seminars, field work 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 530-001: 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 560-001: Introduction to Graphics in Urban Design

Jonathan Fogelson

Fridays, 11:30am-2:30pm

The purpose of this class is to give urban design students basic visual skills and proficiency, including the ability to:

1. Understand and critique drawings and drawing types
2. Work in: Adobe Illustrator, Photoshop, and InDesign, Google SketchUp, and McNeel Rhino3D.
3. Understand workflow between software packages

This is an introductory skills class that operates on three levels: software proficiency, design proficiency, and critical visual analysis. The class requires regular weekly effort and completion of assignments as skills are cumulative. Students that have a design/art background that includes digital media may be waived out of the class.

CPLN 642-401: Downtown Development

Paul Levy

Fridays, 9:00am-12:00pm

The course will provide an overview of the changing role of downtowns and commercial centers, how and why they have evolved, diversified and been redeveloped and who are the various public and private actors that are helping them reposition themselves in a new regional and global context. There will be a strong focus on implementation, on how things get done, on the role of business improvement districts, not-for-profit development corporations and local government in the United States, Canada and a few international cities.

CPLN 660-401: Fundamentals of Urban Design

Stefan Al

Wednesdays, 2:00-5:00pm

An introduction to the theoretical basis for beliefs and practices in city and environmental design, including the relation of the built environment to the natural environment, the organization of groups of buildings, the use and meaning of public places, and the relation of technology to land use and community.

HISTORIC PRESERVATION**HSPV 552-001: Building Diagnostics & 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.

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 538-001: Cultural Landscapes & 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.

HSPV 540-001: American Building Technology I

Frank Matero

Wednesday, 9:00 AM – 12:00 PM

½ CU/Second half of the semester: 10/18/2016-12/12/2016

American Building Technology will be divided into two discreet six week modules conceived in succession and taught during the second half of the first semester and first half of the second semester respectively. Module 1: Building Anatomy will examine traditional construction methods through a typological analysis of construction systems. Module 2: Building Archaeology will address the morphological evolution of a structure and its physical setting, sometimes known as “above ground archaeology.”

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 profound impact on the ability to manage cultural resources, and that the pieces of that network, while interconnected, are not necessarily mutually supportive.

HSPV 600-001: Documentation, Research, Recording I

Aaron Wunsch/Francesca Ammon

Tuesday, 9:00 AM – 12:00 PM

The goal of this class is to help students develop their understanding and utilization of materials that contextualize the history of buildings and sites. In order to gain first-hand exposure to the actual materials of building histories, we will visit a half-dozen key archival repositories. Students will work directly with historical evidence—both textual and graphic—and exercise their facility through projects.

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 660-301: Theories of Historic Preservation

Randall Mason

Thursday, 9:00 AM – 12:00 PM

½ CU/Second half of the semester: 8/30/2016-10/17/2016

Theories of historic preservation serve as models for practice, integrating the humanistic, artistic, design, scientific and political understandings of the field. This course examines the historical evolution of historic preservation, reviews theoretical frameworks and issues, and explores current modes of practice.

HSPV 741-301: Special Topics: American Marble

Frank Matero

Tuesday, 1:00 PM – 4:00 PM

This seminar will offer an in depth study of American marble utilizing the newly acquired archives and stone collection of the Vermont Marble Company. Aesthetic and technical issues will be discussed as they pertain to the total understanding required for conservation practice. Part 1 will focus on the characterization and deterioration of marble and the technology related to its extraction and use in architecture and monument design and construction. The subject will be examined through research topics related to the Vermont Marble collection. Part 2 will concentrate on past and current methods for the treatment of marble with a focus on the Hood Cemetery Entrance Gate in Germantown.

KLEINMAN CENTER FOR ENERGY POLICY

ENMG 502 001: Introduction to Energy Policy

William Hederman & Anna Mikulska

Monday & Wednesday: 9:00am-10:30am

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—providing an advanced introduction to the design and delivery of energy policy at various levels of government in the U.S. and elsewhere. We will take a deep look at policies that regulate the oil, gas, nuclear, green energy, and electricity markets. This will involve looking at past, present, and proposed policy mechanisms with a special consideration of how issues of climate change and sustainability affect those policies and policy proposals. The course will be based on theoretical foundations of the policy making process while offering the student access to first-hand policy making expertise from the instructor and guest lecturers. Upon completing this course, students will have a general foundation in energy policy operations and a deep understanding of fundamental U.S. energy policies and how they relate to policies of other countries in the developed and developing world.

ARCHITECTURE

ARCH 632-001: Technology Designated Elective: Daylighting

Jessica Zofchak

Tuesday, 6:00PM-9:00PM

Thursday, 7:30PM-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 632-002: Technology Designated Elective: Material and Structural Intelligence

Mark Nicol & Sameer Kumar

Wednesday, 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 632- 003: Technology Designated Elective: Heavy Architecture

Phillip Ryan

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

Monday, 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 I: Doodle Cities

Paul Preissner

Friday, 9:00AM-12:00PM

This seminar will explore the current configurations (formal and political) and ambitions of American cities and discuss the human and urban consequences resulting from the neo-liberalization of planning politics. We intend to identify several ideas for a tomorrow that isn't shiny, smooth and tall, but possibly weird and fuzzy, or crooked, squiggly and dubious; allowing for the possibility of transgression to occur where only the monetary transaction is accommodated. We will question whether tourism has saved or damaged our cities, and the politics of the smart-city. Students will be expected to follow readings, deliver in-class presentations and contribute to the collective research book through a individual chapter (whether traditional research paper or experimental text/drawings).

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

David Salomon

Thursday, 6:00PM-9:00PM

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 711-004: Topics in ARCH Theory I: Internal Worlds / Building As City

Jonathan Scelsa

Wednesday, 9:00AM-12:00PM

The seminar will be concerned with the agency of the architect within the forces of the buildings immensity as subject to economic paradigms, targeting the treatment of the buildings growth as a political space of the city in order to destabilize the genericity of urbanized forces. The research will aim to develop a series of insidious insertion strategies for social space that will be facilitated by the architect's intimate knowledge of the ownership patterns, economic players and cultural forces at stake in the type.

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 19th 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 711-007: Topics in ARCH Theory I: Urban Imaginaries, from Edward Bellamy to Rem Koolhaas

Joseph Watson

Tuesday, 9:00AM-12:00PM

The city in its various forms has provided a consistent source of inspiration for visionary thinkers throughout history and across cultures: in works of fiction it is the centerpiece of a transformed society; in works of modern architecture it is the starting point from which transformation will spread; in everyday life it is the site of a dizzying array of experiences, encounters, and revelations. This course explores how architects, novelists, filmmakers, theorists, and other intellectuals have used the city as a medium through which to imagine alternative spatial, social, and political worlds. One goal of the course is to develop an understanding of works of architectural and literary speculation as historically produced objects of collective hopes, desires, memories, and anxieties, as much as the unique visions of individual authors. Another goal is to consider through critical discussions of these media how their histories continue to bear upon the globalized context of contemporary design discourse. Themes to be explored include the relationship between ideal visions and material realities; the intertwining of memory and anticipation; the roles of technology, forms of production, and habitation; gender and race relations; the relationship between architectural form and social change; and the globalization of the economy and society.

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 711-401: 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 It's 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

Carla Diana

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 will 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 737-001: Semi-Fictitious Realms

Christopher McAdams

Tuesday 6:00PM-9:00PM

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 Boullée's 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

Thursday, 9:00AM-12:00PM

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 750-001: Parafictional Objects

Kutan Ayata

Friday, 9:00AM-12:00PM

This representation/design seminar explores the aesthetics of estrangement in realism through various mediums. The reality of the discipline is that architecture is a post-medium effort. Drawings, Renderings, Models, Prototypes, Computations, Simulations, Texts, and Buildings are all put forward by architects as a speculative proposal for the reality of the future. Students will explore the reconfiguration of a "found object" in multiple mediums and represent parafictional scenarios in various techniques of realism. At a time when rendering engines enable the production of hyper-realistic images within the discipline without any critical representational agenda, it has become ever more imperative to rigorously speculate on realism.

ARCH 751-001: Ecology, Technology, and Design

William Braham

Thursday, 1:00PM-4:00PM

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.

DEPARTMENTAL CONTACT INFORMATION:

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DETAILED INFORMATION ON REGISTRATION IS AVAILABLE ONLINE AT: [COURSES AND REGISTRATION](#)

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