



LANDSCAPES IN PROCESS 2012-13



Landscape Documents
present innovative studio and
research projects by the faculty
and students in the Department
of Landscape Architecture,
School of Design,
University of Pennsylvania.

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and Diane Pringle, and the landscape
architecture students who provided
images of their work.

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Wenwen Lu, Le Tang
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FOREWORD

For a variety of pressing environmental, cultural, economic and artistic reasons, landscape architecture is enjoying a period of renewed visibility and relevance around the world. Whereas gardens, parks and public outdoor spaces are under the traditional purview of landscape architecture, the scope of practice is today expanding to include large-scale public works, infrastructures, post-industrial brownfield sites, landfills, urbanizing sectors of cities and even the marginal leftover spaces of the in-between. As a consequence, landscape architects need to acquire an ever-growing body of skills—conceptual and imaginative as well as technical and managerial. As these tools and techniques evolve into ever-more sophisticated forms of practice, the role of education involves not only the transmission of skill-based knowledge but also the development of critical insight and invention, the stuff of creativity and leadership.

The work collated in these pages offers a glimpse into the Master of Landscape Architecture program at PENN. This is the sixteenth volume in a series of end-of-year reviews, outlining the coursework and events of the past academic year. While it is an extremely edited and partial form of summary, it is hopefully successful in communicating not only the richness of the M.L.A. curriculum at PENN but also the slightly edgy, experimental character of a school committed to advancing the field through inquiry and research. In preparing the leading-edge new voices of the next generation of landscape architects, our program strives to provide graduates with the knowledge and mindset necessary to be eminently successful.

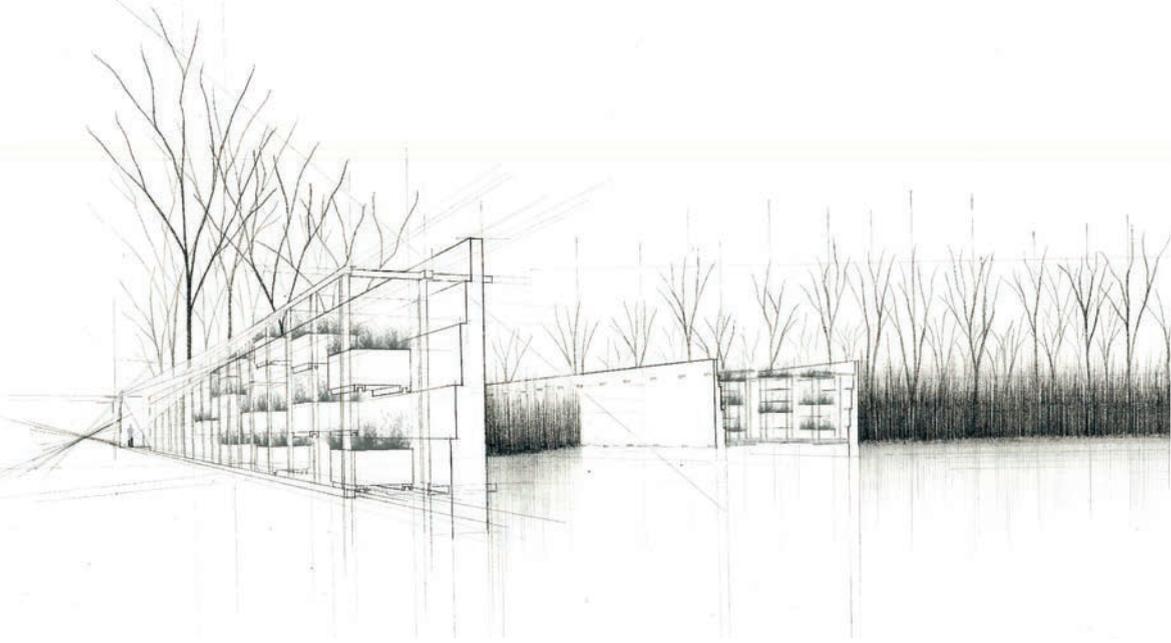
In addition to coursework in history and theory, media and visualization, ecology, plants, earthwork, water management and technology, studio work captures the full ambitions of a program committed to project design. Last year, studio sites included several in Philadelphia: Bartram's Garden, a studio that envisioned a new network of metropolitan rail lines within the city, and playscape exploration along the industrial corridor of North American Street. Other studio sites included communities hit by Storm Sandy along the New Jersey coast and on Staten Island; the Santo Domingo Pueblo in New Mexico; the Madrid metropolitan region; Miami; the Yuma, Mexicali, and Imperial valleys in the Southwest; Marrakech, Morocco; Doha, Qatar; Harare, Zimbabwe; and Mildred's Lane in rural northeastern Pennsylvania. This is surely testament to the international scope of our interests, while also providing a map for what our graduates may find themselves engaged with in the future.

Richard Weller
Professor and chair

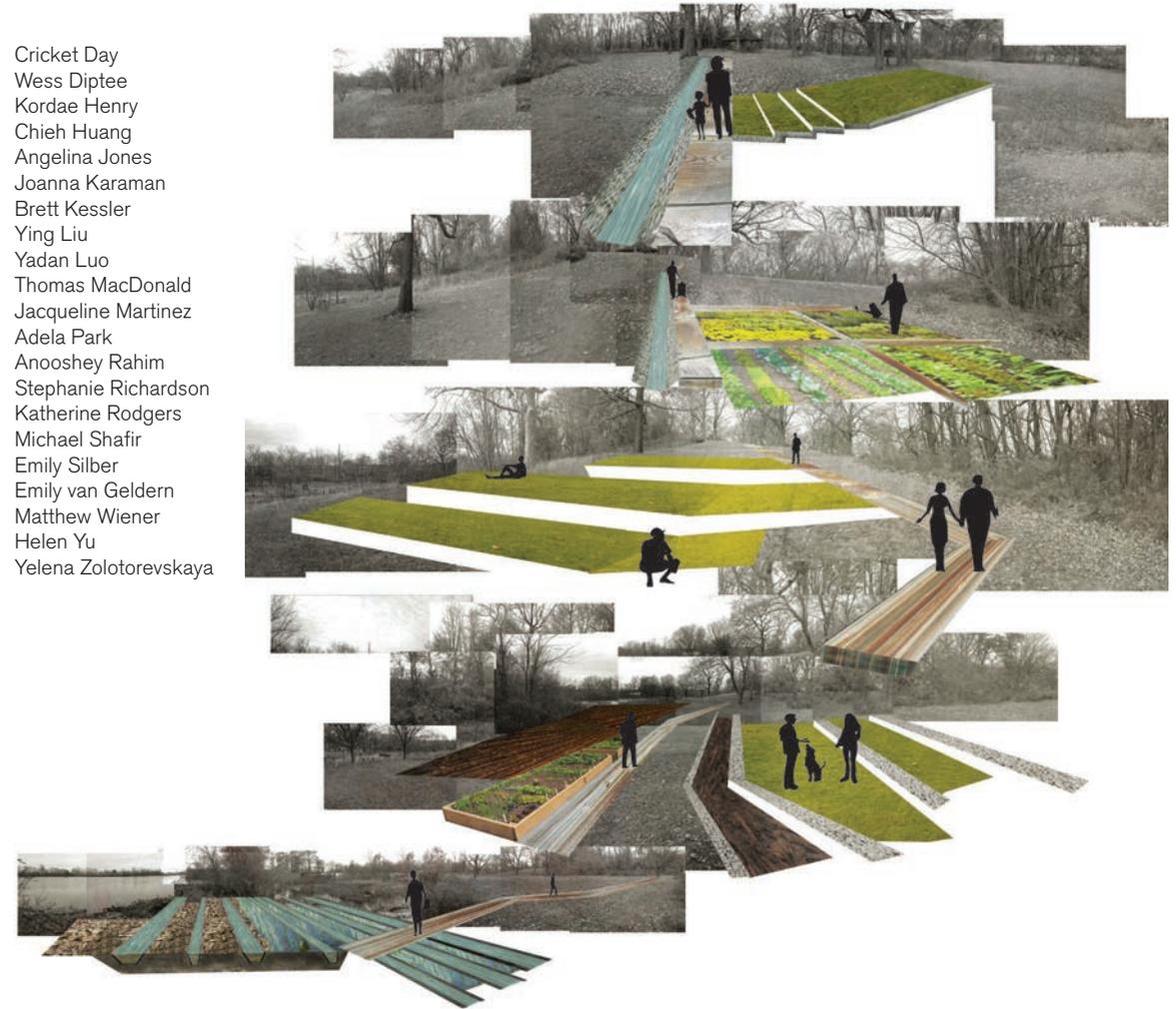
STUDIO I TRAVERSING LANDSCAPE: BARTRAM'S GARDEN, PHILADELPHIA

Critics Anuradha Mathur and Dilip da Cunha
 Teaching assistants Dana Viquez and Caitlin Squier-Roper

This foundation studio engaged the terrain within and in the vicinity of Bartram's Garden, the first botanical enterprise in America. Located on the Schuylkill River, this 18th century garden of John Bartram was established during the colonial era alongside William Penn's design initiative for the city of Philadelphia to the garden's northeast. It was not long, however, before the garden was colonized by the city even as plants from the garden colonized the city in their own less noticeable ways. Today, the surrounding city is losing its dominating grip, willing to transform and to accommodate the environment for which the garden stands. The garden is in a position to exert its potential in a world that is looking for ways to go beyond the hard divides that have largely been taken for granted such as urban-rural, land-water, city-country, horticulture-agriculture, garden-field. The studio traversed the terrain of Bartram's Garden afresh and in so doing initiated a process of transformation that gathered, extended, revealed, and catalyzed new relationships. As pioneers in the vein of John Bartram, students developed site-based investigations that formed the foundations upon which new ways of seeing, experiencing, and transforming landscape could be envisioned.



- Cricket Day
- Wess Diptee
- Kordae Henry
- Chieh Huang
- Angelina Jones
- Joanna Karaman
- Brett Kessler
- Ying Liu
- Yadan Luo
- Thomas MacDonald
- Jacqueline Martinez
- Adela Park
- Anooshey Rahim
- Stephanie Richardson
- Katherine Rodgers
- Michael Shafir
- Emily Silber
- Emily van Geldern
- Matthew Wiener
- Helen Yu
- Yelena Zolotarevskaya

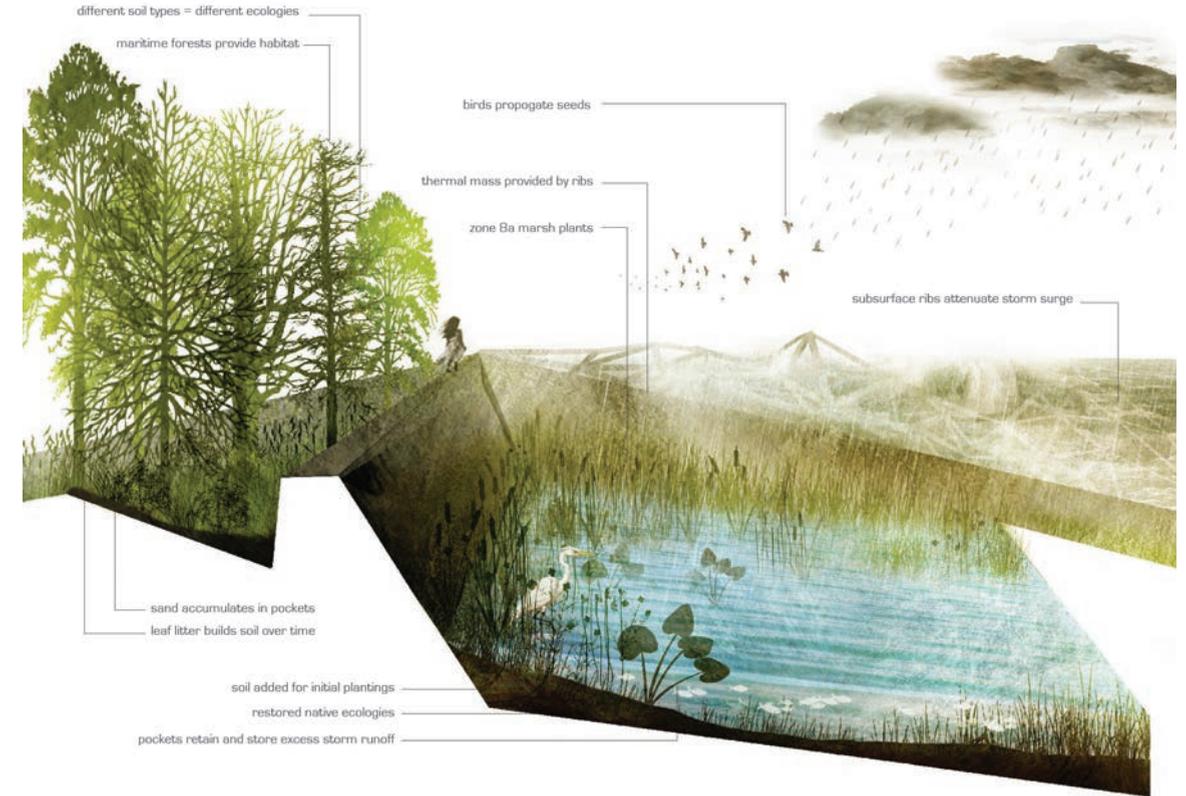


Joanna Karaman, montage (this page);
 Jacqueline Martinez, drawing (opposite page)

STUDIO II VARIABLE ENERGY SYSTEMS: INFRASTRUCTURE FOR OPEN WATERS STATEN ISLAND, NY

Critics Ellen Neises and Nicholas Pevzner
Teaching assistants Agnes Ladjevardi and Eduardo Santamaria

The site for this studio was Staten Island, the area hardest hit by Storm Sandy's hurricane surge. The studio was concerned with the communities of Midland Beach and Oakwood Beach, in particular, as the only areas in the region where government buy-out was preferred over rapid reconstruction. The studio's theme of 'variable energy systems' was extended to consider dynamics of settlement in metropolitan New York, infrastructural processes, and differentiation of use in what is likely to become a growing body of coastal parks and landscape infrastructures in the greater harbor. The recent hurricane offered many prompts for the reinvention of "park" as a force in the production of coastal defense, natural assets, locality, the elevation of everyday life and the invention of new possibilities for maritime urbanism. Through the ensemble of four projects, the studio explored how the typology of coastal park might operate differently at different scales and times. First, working in teams with architecture students on an 8-day competition, students designed high-ground emergency operations bases—integrated building/landscapes that could serve as alternate programs when not in flood. Second, students studied the regional context of Staten Island's east shore and proposed a reconceptualization of Gateway National Park, which adjoins Midland and Oakwood Beaches, as a more potent regional infrastructure in light of rising seas. Third, student pairs designed a discrete component of engineered water interface that was aimed at engaging both low and high energy water, and that demonstrated a distinctive use and capacity for incorporation into larger assemblies. Fourth, students designed a coastal park for a Midland or Oakwood Beach site that incorporated elements of their design work at other scales, and creatively advanced thinking on aqueous landscape infrastructure.



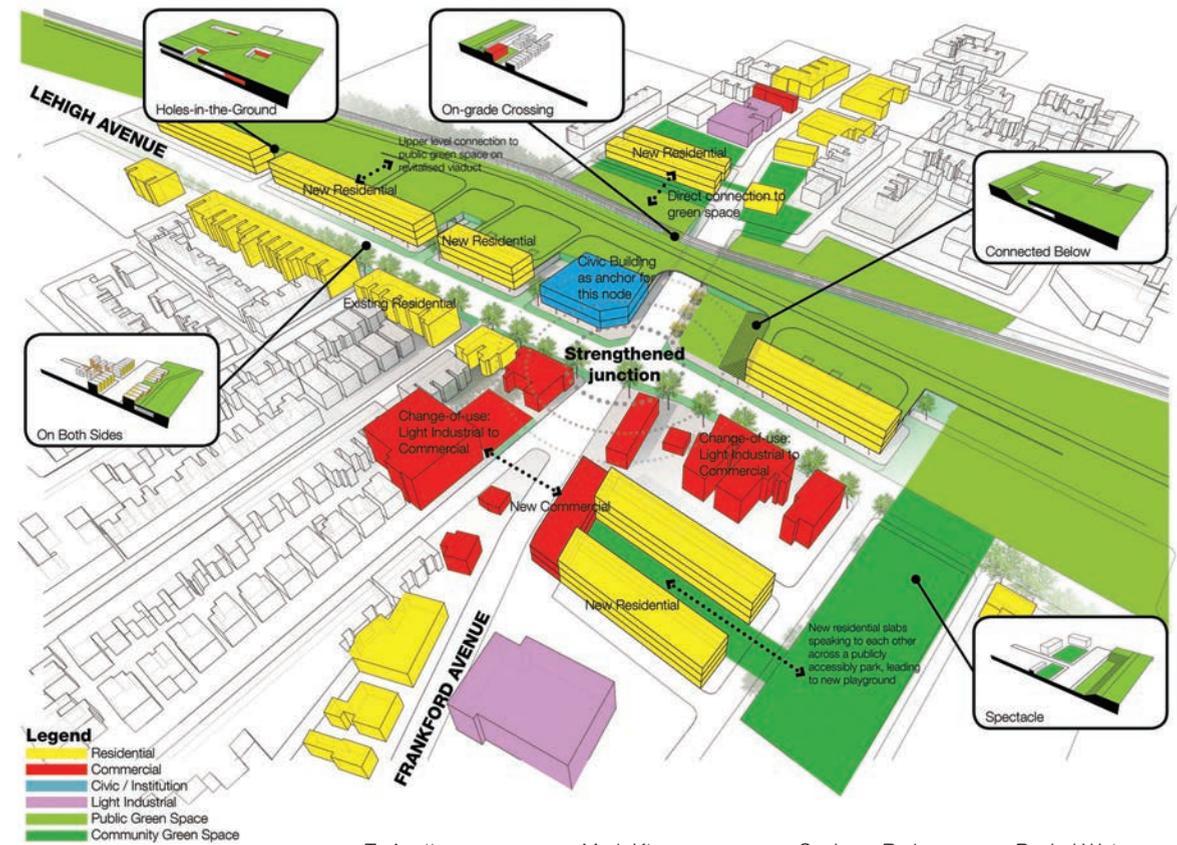
Cricket Day	Jacqueline Martinez
Wess Diptee	Adela Park
Kordae Henry	Anooshey Rahim
Chieh Huang	Katherine Rodgers
Angelina Jones	Michael Shafir
Joanna Karaman	Emily Silber
Brett Kessler	Emily van Geldern
Ying Liu	Matthew Wiener
Yadan Luo	Helen Yu
Thomas MacDonald	Yelena Zolotarevskaya

Jacqueline Martinez, rendering (this page);
Cricket Day, montage (opposite page)

STUDIO III THE PHILADELPHIA STUDIO: CATALYTIC METROPOLITAN LINES

Critics Lucinda Sanders, Nicholas Pevzner, Christopher Marcinkoski and David Maestres
 Assistant critic Jessica Henson
 Teaching assistants Nathan Dickman, Matthew Ells, Benjamin Nicolosi-Endo and Jeff McLeod

The primary goal of this studio was to introduce students to the fundamentals of urban, territorial, and site-specific design while providing them with the tools to address a variety of scales and a diversity of design considerations. Using the city of Philadelphia as a laboratory, this studio sought to imagine a network of metropolitan lines within the city that strategically activate and connect the vibrant and healthy neighborhoods, that recharge and animate other presently deficient, underutilized areas, and that begin to reorient and reorganize these individual pockets towards a more well integrated and connected whole. The role these lines serve is fundamentally metropolitan in influence, and as such necessitates simultaneous consideration of both macro (city/region) and local (site) scales. Students learned how to approach complex urban design problems, requiring skills that cross the disciplines of city planning, urban design, landscape architecture and architecture. Projects from this studio demonstrated an understanding that successful urban public space is the result of the close interplay between the built architectural component, the engineering and design of infrastructure systems, and the design of civic space. Students also worked with an understanding that urban design and place-making are typically collective, multi-disciplinary and long term endeavors. This studio expected students to arrive at a comprehension of the strategies and design moves that would guarantee successful change. Proposals required an understanding of the phasing of the project, including a determination of interim and more permanent uses, the establishment of structural moves to insure viability, and the provision of flexibility in the design strategy in light of uncertain or unpredictable future conditions. This studio engaged group investigations including prototype and site context analysis, problem definition and large scale strategizing ultimately resulting in individual design explorations.



Katie Tan, plan (this page);
 Leonardo Robleto, section
 (opposite page)

- | | | | |
|------------------|-----------------|--------------------|------------------|
| Ty Austin | Mark Kieser | Soohyun Park | Rachel Watson |
| Ashley Braquet | Miseon Kim | Anoop Patel | Yuhan Wu |
| Jonay Casariego | Youngsoo Kim | Leonardo Robleto | Ran Yang |
| Robert Foy | Janet Lee | Daniel Saenz | Tianya Yang |
| Jason Fristensky | Linyu Liu | Eduardo Santamaria | Jingran Yu |
| Diana Gruberg | Stefanie Loomis | Joshua Seyfried | Xiaohuan Yuan |
| Claire Hoch | Wei Mao | Ian Sinclair | Donald Zellefrow |
| Lin Hua | Erin McCabe | Michael Smith | Liuyan Zhang |
| Hyun-Bum Jung | Jillian Nameth | Katie Tan | Wenmo Zhang |
| Michaela Kaiser | Alyssa Olson | Autumn Visconti | Yifang Zhang |
| Anneliza Kaufer | Yirui Pan | Haoyang Wang | Qinglan Zheng |
| | | | Yichen Zhu |



STUDIO IV COLLABORATIVE STUDIO: THE PUEBLO WORLD: SETTINGS, CONTINUITY, AND CHANGE IN THE INDIGENOUS CULTURES OF THE SOUTHWEST

Critics Laurie Olin (Landscape Architecture) and Tony Atkin (Architecture)
 Assistant critics Katherine Martin and Gavin Riggall

This studio addressed the making, transmission, resistance, recording, and extension of place in a singular environment through time, as radical changes continue to envelope and overrun ancient cultural values and settings. This collaborative studio, which included students in both the landscape architecture and architecture departments, involved the design of a new (revived) settlement with regional services and housing for 300 - 400 families near the Santo Domingo Pueblo in New Mexico, one of a series of 12th century Anasazi pueblos along the Rio Grande River and its tributaries. The new development of Domingo, once an old railroad whistle stop, was also traversed by the Camino Real in the early 17th century and Route 66 in the 20th century. The rail line was eventually abandoned and Route 66 was closed through the reservation lands when nearby Interstate 25 was built in the 1960s and 70s, leaving the small town derelict. A few old buildings remain, including some adobe structures, a metal warehouse, and the trading post, which is now being restored. In 2007, the State of New Mexico built the Railrunner commuter train connecting Santa Fe and Albuquerque, with a new stop in Domingo. The stop has offered potential growth for commerce, service, agriculture, and residential development. The studio investigated site design, new housing prototypes, commercial and transit oriented development, while also studying the long history of settlements that could inform contemporary settlement patterns and ecological sustainability in the arid southwest. In the first part of the semester, students worked in teams to study and generate settlement plans, ecological strategies, and land use proposals, which were then tested at the site. After returning to Philadelphia from their spring break trip to the site, the students worked individually or in small interdisciplinary teams to identify and develop a part of their plan as a studio design project, demonstrating and articulating an integrated understanding of the studio issues.



Wenwen Lu, Le Tang and Xiaohuan Yuan, plan (this page); Hyun-Bum Jung and Youngsoo Kim, montage (opposite page)

Landscape students:
 Jason Fristensky
 Hyun-Bum Jung
 Youngsoo Kim
 Jiae Lee
 Wen Li
 Yiran Li
 Linyu Liu

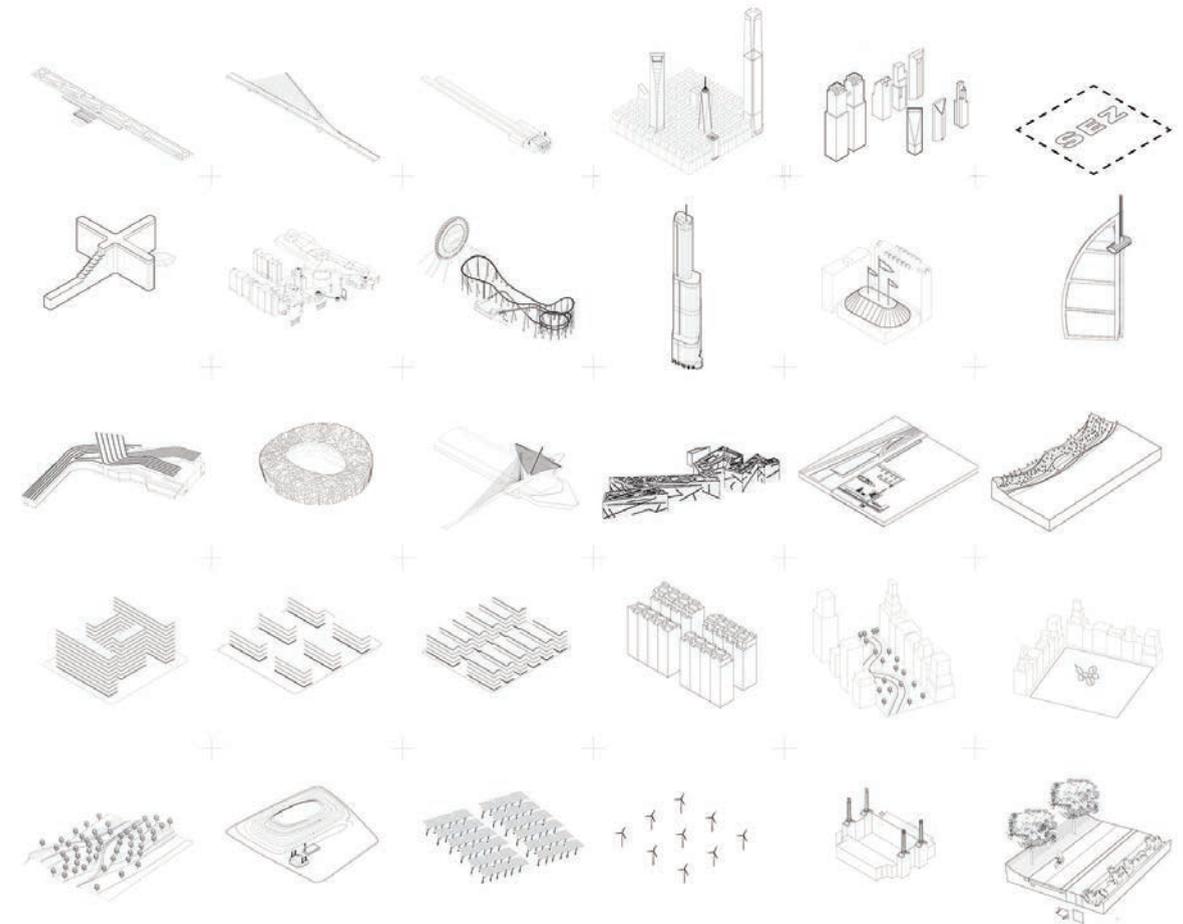
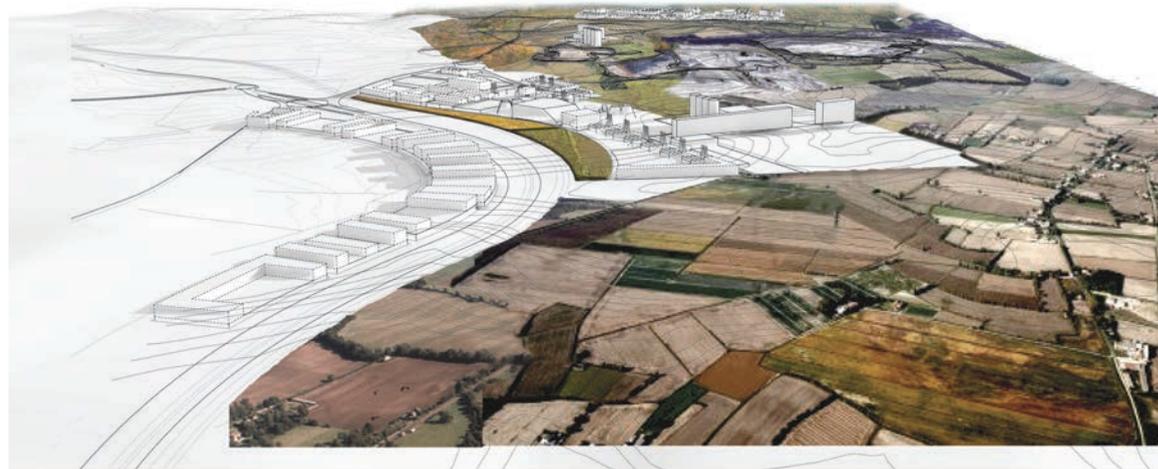
Wenwen Lu
 Benjamin Nicolosi-Endo
 Siyu Tian
 Yi Wang
 Mingyu Yin
 Xiaohuan Yuan
 Yitian Zhao

Architecture students:
 Ty Austin
 Kelley Carroll
 Katherine Dailey
 Maren Foley
 Agnes Ladjevardi
 Chi-Yin Lee
 Jeong Hwa Lee
 Soo Youn Lim
 Le Tang

STUDIO IV (ANTICIPATING) THE CITY THAT NEVER WAS: MADRID METROPOLITAN REGION, SPAIN

Critic Christopher Marcinkoski

This studio used the current urbanistic situation in Spain as a laboratory within which to consider the vast and numerous landscapes of incomplete and unoccupied contemporary urban development that have proliferated globally over the last two decades. These unfinished territories demonstrate an increasing reliance on urbanization as a preferred instrument of economic production in both established and emerging economies. While there is little question that these dormant settlements are a consequence of economic and political policy decisions, the premise of the studio contended that the physical planning and design solutions accompanying this speculative urbanization are equally complicit in the production of these failed landscapes. Therefore, the studio was predicated on the notion that the proliferation of *The City That Never Was* phenomenon suggests a need to radically rethink contemporary urban design. As such, the studio had two primary intentions. The first was to reconsider contemporary formats of urbanization through critical lenses of synthesis and hybridization as they relate to land use, program, ecology, industry, energy, agriculture, habitat and the public realm. The second was to engage the volatile nature of contemporary urbanization by developing new modes of representation that allow for the conceptualization and projection of urban design as an on-going process subject to ever changing influences (economic, political, social, environmental, etc.), rather than solely the elaboration of a singular, preferred outcome. The first phase of the studio involved the research and critical analysis of case studies. Then, following a site visit to Spain, student pairs tested future strategies for urbanization and settlement using entropy, fertility, utility and agility as guiding considerations.



Laura Carey
Anne Clark
David Foster
Lin Hua
Eunjee Kim
Margit Liander

Yao Lu
Jillian Nameth
Jessica Rossi-Mastracci
Ian Sinclair
Rhiannon Sinclair
Michael Smith

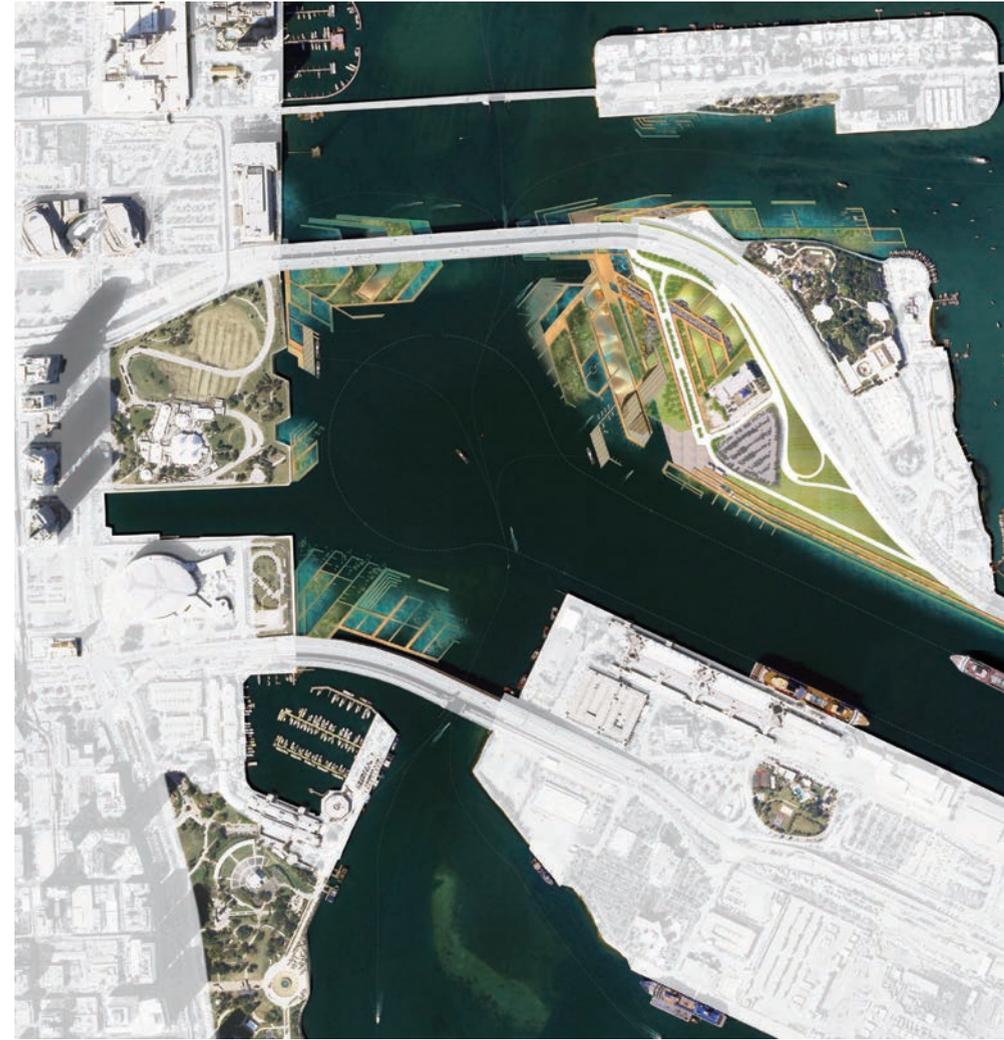
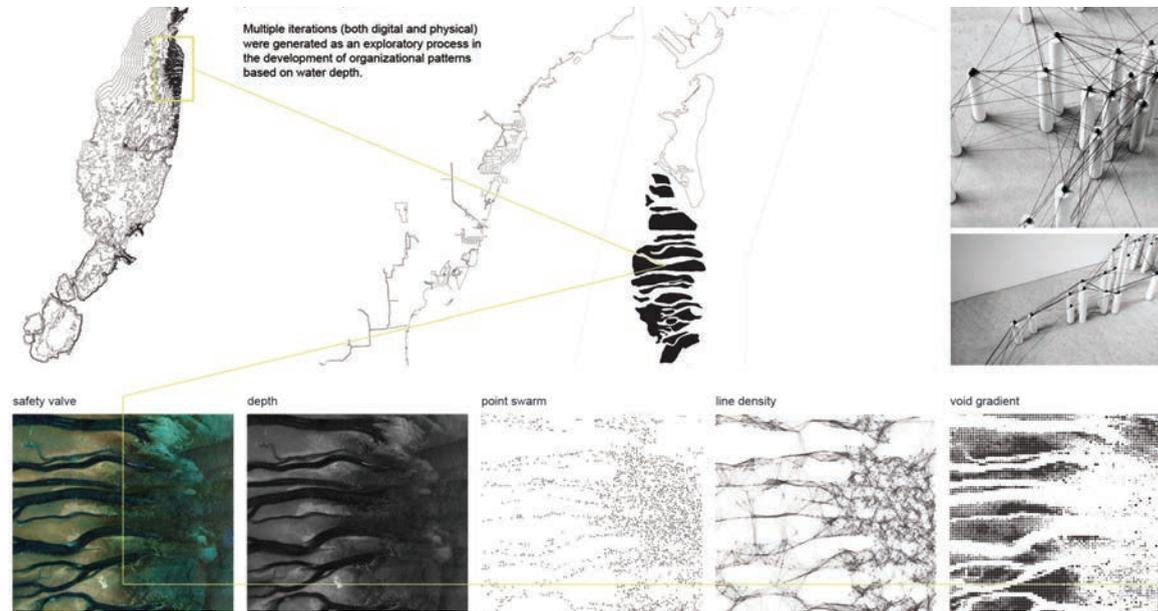
Tianya Yang
Jingran Yu
Alexandra Zahn
Donald Zellefrow
Wenmo Zhang
Yifang Zhang

Alexandra Zahn, projections (this page);
Ian Sinclair, aerial view (opposite page)

STUDIO V MIAMI VICE: SELLING THE SUNSHINE STATE

Critic Karen M'Closkey

Florida is a paradise constructed not only literally through canals and levees but through the propaganda and images that draw hordes of visitors and residents through the promise of a tropical paradise. The city of Miami sits at the threshold of landscapes – between the Everglades and the Atlantic Ocean – on a limestone ridge along Biscayne Bay. It is a region of “attractions,” theme parks, and “nature enclaves” for entertainment and education (Seaquarium, Jungle Island, Monkey Jungle, etc.). This studio proposed projects for Watson Island, a manmade island constructed in 1926 from dredge of Biscayne Bay, situated between downtown Miami and the barrier island of Miami Beach. The 86-acre island, which was intended to be a park, remains largely undeveloped, particularly on its western and southern edge where the best views of downtown Miami and the Port of Miami can be found. Though publicly owned, the city has rented a large portion of the island for private development. There have been many development schemes proposed, however, the economic downturn has prevented these projects from being realized. In developing designs for this site, students worked to challenge the existing monofunctional infrastructures that control the landscape by engaging the liminal conditions endemic to the region, developing infrastructures that were multi-functional, public, and in the spirit of attraction/display/performance.



Xi Li, plan (this page);
Matthew Ells, diagram (opposite page)

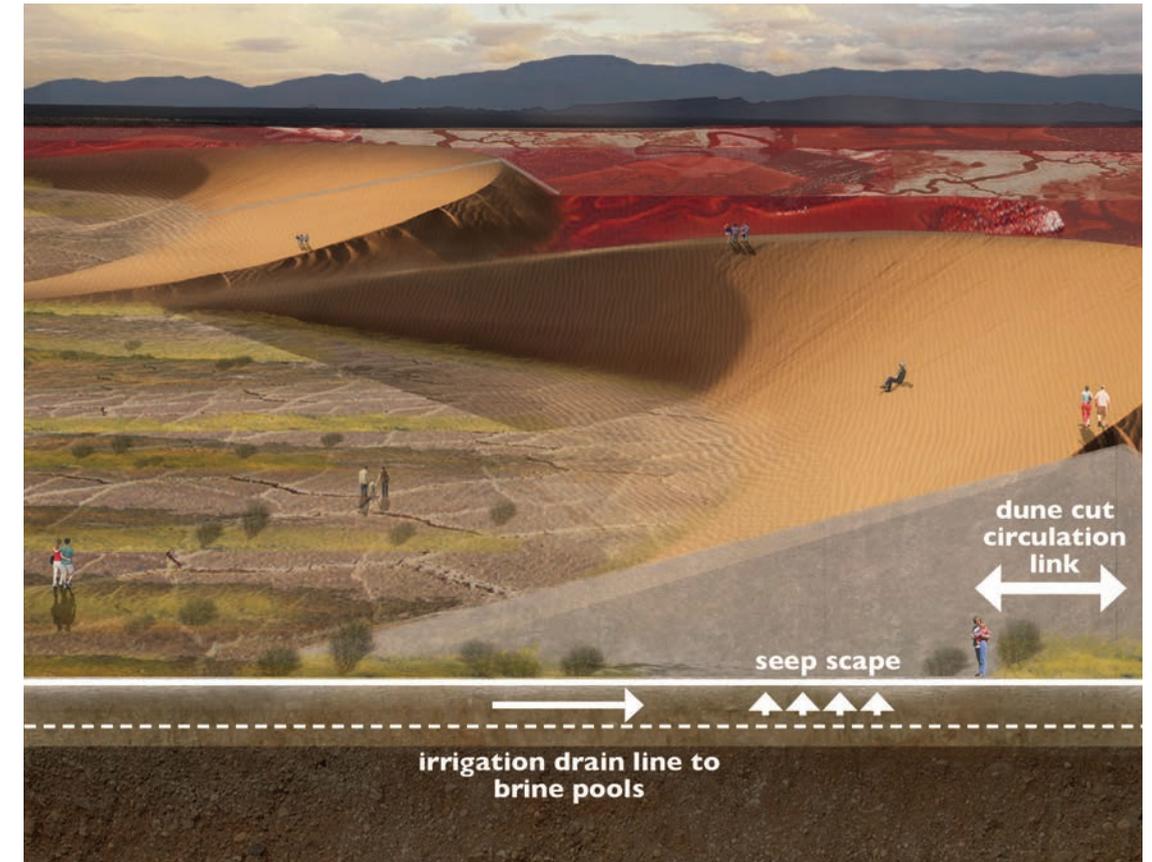
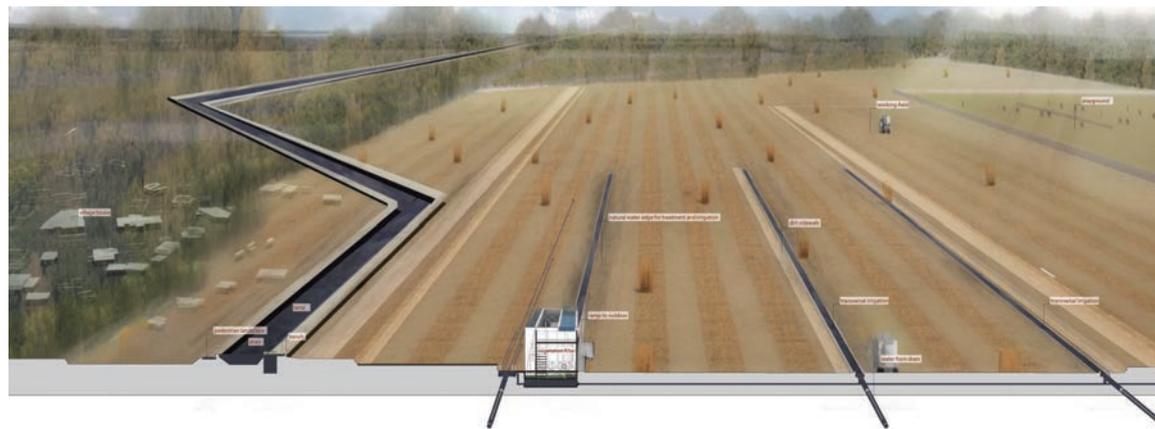
Nathan Dickman
Matthew Ells
Kuan Gao
Sa Min Han
Yong Jun Jo
Jiae Lee
Kyung Keun Lee
Xi Li
Kyle O'Connor
Mingyu Yin
Huan Zheng
Jianchun Zhu

STUDIO V YUMA, MEXICALI, IMPERIAL: DRY VALLEYS OF A \$7 BILLION AGRICULTURAL REGION

Critic Ellen Neises

The organization of the North American drylands is on the verge of becoming unstable. Design has an opportunity to influence relationships between water, agriculture and settlement that could produce large-scale change. This studio identified opportunities to bring agriculture, with all of its logics and rigor, into the purview of design, focusing on the Yuma, Mexicali and Imperial valleys as its site. As former courses of the Colorado River, these contiguous valleys together form a compact \$7 billion/year agricultural region within the Sonora Desert. The river supplies over 20 million people with water and power, and the region's agricultural productivity depends on diversion of its overtapped lower reaches. Nowhere is the opportunity cost of water for urban use and agriculture more apparent, or more mutable.

Agriculture is the single largest user of land and water resources on the planet, and nothing since the last ice age has been more disruptive to ecosystems and biodiversity. Rising demand for farm products will be a major driver of economics, policies and land use formats in the next century, but to date, little has been drawn or written about the profound implications of agriculture on population distribution and the structure of settlement. This studio explored the agency of design in imagining and constructing alternate futures for agriculture, and the regional systems and patterns of land use it organizes and inflects. Design projects encompassed landscape architecture, regional planning, urban design, architecture, engineering and policy, including the design of markets for water rights and of agricultural incentives. The studio's aim was to find ways that physical design could exploit and even drive economic and political opportunities to project new futures for the West.



Meghan Talarowski, montage (this page);
Xiwei Zhang, montage (opposite page)

- | | |
|-----------------|-------------------|
| Purva Chawla | Jeff McLeod |
| Zhe Chen | Graham Prentice |
| Kimberly Davies | Meghan Talarowski |
| David Foster | Kenneth Tang |
| Melissa Levin | Xiwei Zhang |
| Wenwen Lu | |

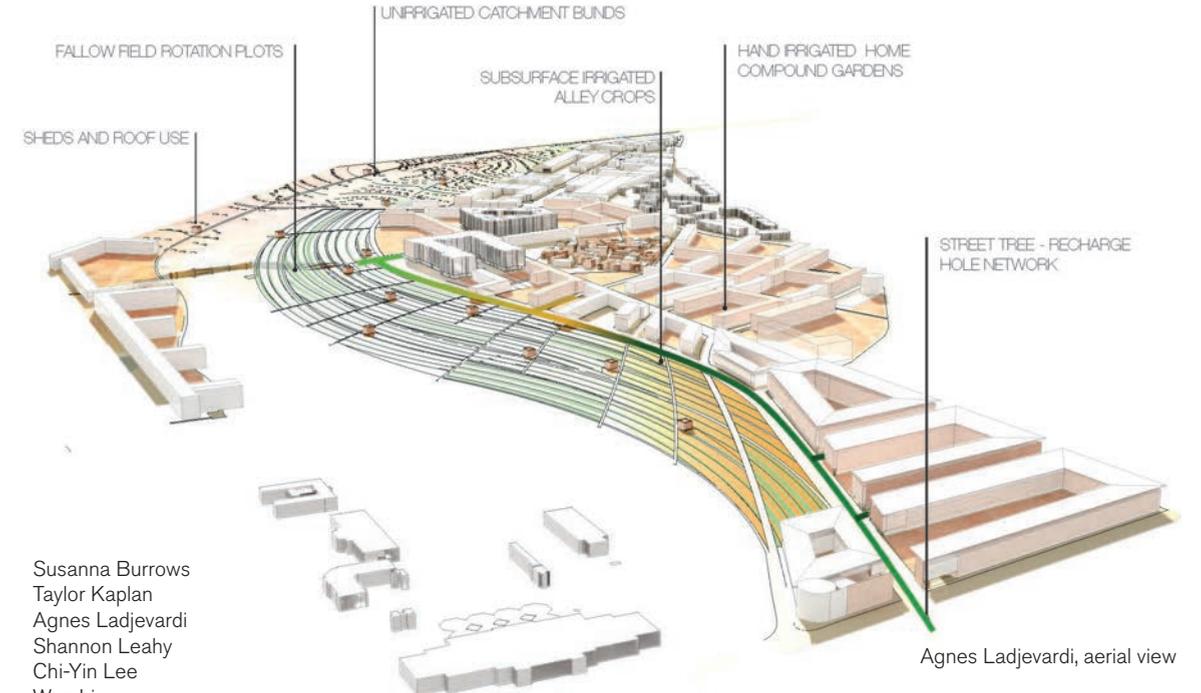
STUDIO V A NEW LANDSCAPE STRATEGY FOR THE RAILWAY STATION:
MARRAKECH, MOROCCO

Critic Valerio Morabito

Morocco is one of the most important historical and touristic countries in Africa and in the world. In the past decade, it has experienced a strong trend towards modernization through social reforms, as well as in urban, architectural and landscape strategies, as evidenced by new large-scale projects such as the development of a high speed railway. In the context of modernization, the city of Marrakech is one of the most important cities in Morocco. Meanwhile, it also maintains an international reputation for its rich history. As an imperial city, it boasts an abundance of noteworthy features and sites including the red clay ramparts which surround it, the Menara Gardens, the Saadian tombs, and the Jemaa el-Fnaa city square. The site for this studio was the space surrounding the railway station in Marrakech, amid new expansion in the western part of the city. The site, an urban void, provided opportunity for strategic development and renewal of the entire city of Marrakech through the design of a new system of urban parks and cultural facilities such as theaters, residential buildings, contemporary markets, etc. The perimeter of the site was designated by the local Agence Urbaine based on the actual needs of the city. Students therefore had the opportunity to engage with local professionals and stakeholders as part of their immersion into the city's cultural and physical context. Students were challenged to develop sophisticated designs that started with poetic analysis of the site, the city of Marrakech and Morocco in general. The studio engaged the ancient Moroccan traditions while producing landscape strategies that could facilitate the construction of new identities and address contemporary needs.



Siyu Tian, montage (this page) and transect (opposite page)



- Susanna Burrows
- Taylor Kaplan
- Agnes Ladjevardi
- Shannon Leahy
- Chi-Yin Lee
- Wen Li
- Yiran Li
- Benjamin Nicolosi-Endo
- Siyu Tian
- Yitian Zhao

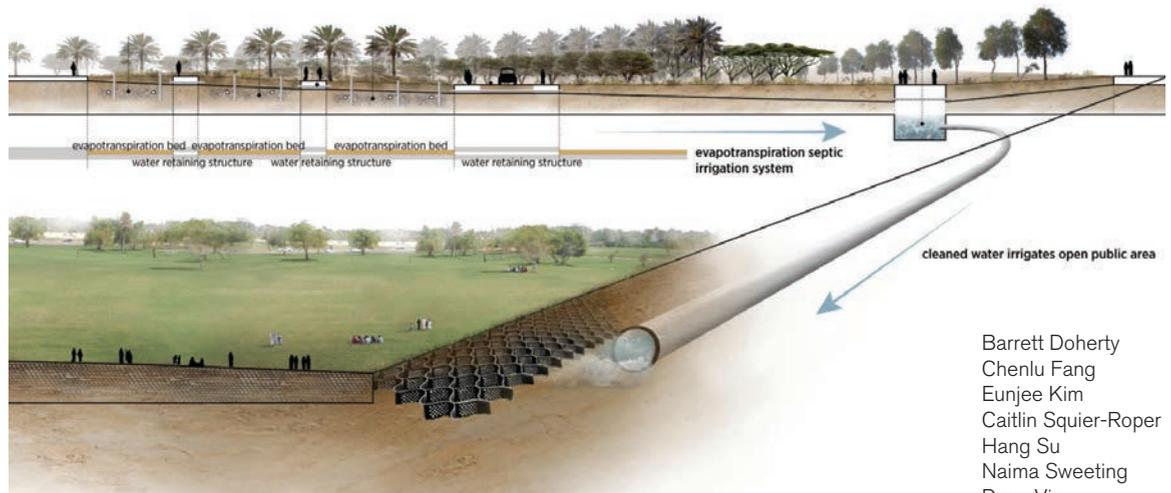
Agnes Ladjevardi, aerial view



STUDIO V AL DOHA GRAND PARK: DOHA, QATAR

Critic Jerry van Eyck

Qatar is the richest country in the world. Because of its immense oil and natural gas reserves, it has the highest GDP per capita, but it also ranks among the countries with the largest carbon footprint per person. Qatar is preparing to become economically independent from fossil fuel revenue by the year 2030, hoping to transition "from a carbon economy to a knowledge economy by unlocking human potential," as noted by the chair of the Qatar Foundation for Education, Science and Community Development. Large scale development operations and urban initiatives are ongoing, especially in the capital city of Doha, which is rapidly becoming an international metropolis. As it develops, the city has recognized the need to position itself competitively in relation to other cities in the Gulf region such as Dubai and Abu Dhabi. The "Master Plan" for Doha includes a projected Al Doha Grand Park, which will be realized 2016-2020 and will consist of sports, cultural and leisure facilities. This studio saw the park as an opportunity to define Doha's future identity. Authenticity and sustainability are the main themes behind the development of Doha and Qatar. Qataris take great pride in the country's rich history and culture (Pre-Islamic and Islamic). In addition to economic and cultural sustainability, the enduring question of what ecological sustainability means in this region and arid climate was a topic of particular interest to the studio in terms of research, and as a tool for design. Students thoroughly researched history, geography and culture, and were challenged to approach landscape design at the site with a holistic and pragmatic attitude, and to consider the "semantics" of a place. The ultimate goal was to develop designs for an authentic destination, while also proving design's potential to drive the economic growth of a new city.



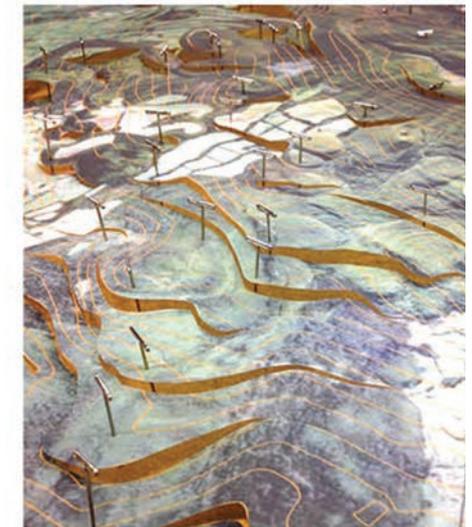
Dana Viquez, montage (above) and plan (opposite page);
Eunjee Kim, section (below, this page)

- Barrett Doherty
- Chenlu Fang
- Eunjee Kim
- Caitlin Squier-Roper
- Hang Su
- Naima Sweeting
- Dana Viquez
- Jiaqi Wang
- Yi Wang

STUDIO VI MEGASTRUCTURAL LANDSCAPES: THE JERSEY SHORE

Critics Nanako Umemoto and Neil Cook

In November 2012, Hurricane Sandy made direct landfall on Atlantic City, New Jersey, creating a powerful storm surge and devastating wake of destruction. Rather than propose to rebuild as before, or avoid coastal areas completely, this studio recognized the need for a new plan for growth. The site of the studio was the New Jersey coast from Island Beach State Park to Cape May. Central to the site is Atlantic City, a waning entertainment destination and city of 40,000. While the boardwalk remains a popular destination for summertime tourists, the city falls short of its potential as a year-round destination. The studio was interested in the idea of the east coast beach town, as it exists at both large and small scales. The beach town is a translation between the harsh littoral zone of the coast and inland settlements of greater permanence – it struggles daily with dynamic urban conditions ranging between activity and dormancy, luxury and poverty, permanence and temporality, and density and porosity. Through the work of the studio, students formulated design strategies at several scales. First, students worked without a scale or site to create an abstract spatial model from the study of precedent landscapes. Second, students worked at a large scale over the entire region, identifying places of potential for urban growth, conservation, or flood attenuation, culling design strategies from their spatial model. Third, students worked at a local scale, making a set of detailed architectural proposals for a range of coastal conditions – from barrier islands, marshes, and inlets, to the development of a prototypical beach town and the wholesale redevelopment of central Atlantic City. The intent of this studio was not to consider the simple rebuilding of existing systems, or a return to an equilibrium which has been unbalanced by a disaster. Rather, this project afforded the opportunity for radical rethinking of the relationships between settlements and the sea, and allowed for a vision, utopian in scope, of the future of urbanism in the region.



Ashley Braquet
Zhe Chen
Kuan Gao
Janet Lee
Kyung Keun Lee
Stefanie Loomis

Wei Mao
Erin McCabe
Hang Su
Katie Tan
Haoyang Wang
Jiaqi Wang

Ashley Braquet, models (this page and opposite page)

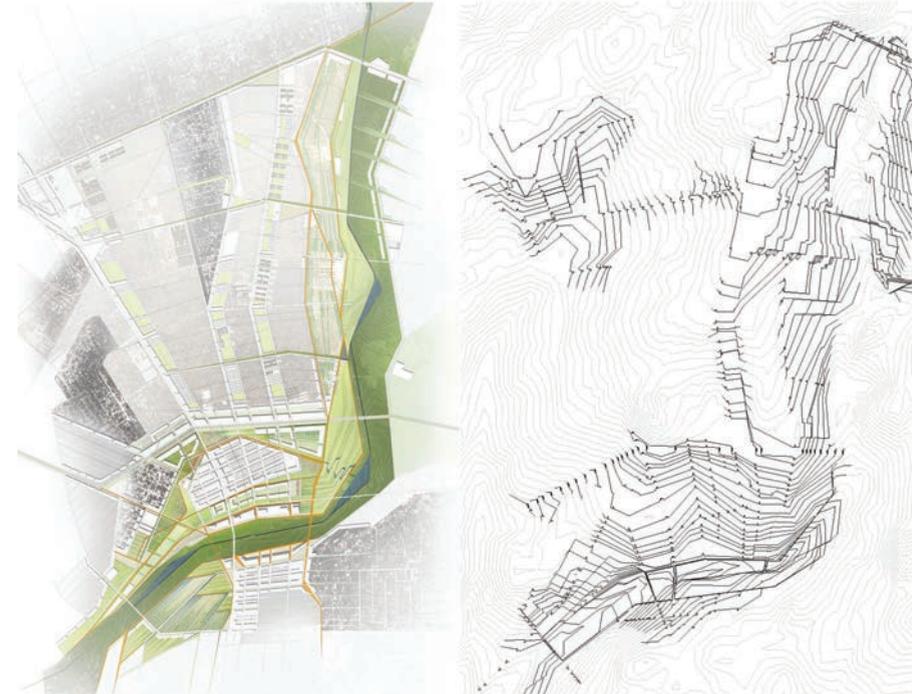
THE HARARE STUDIO: HARARE, ZIMBABWE

Critic David Gouverneur
Assistant critic Thabo Lenneiyi

The site of this studio was Harare, the capital city of Zimbabwe, specifically the peripheral settlements around the city's urban center that have the greatest potential to manage urban expansion. The objective of the studio was to assist the city of Harare in producing a strategy that could be presented to stakeholders as the basis for a Master Plan towards 2040. The strategy covered ideas for the sustainable development of both the formal and informal city, and how they interact. Concerning the informal city, which is already the dominant form of urbanization, efforts were made to boost its potentials – planning and acting ahead and on par with occupation, reducing the efforts that will be required to upgrade these types of urban patterns once they are consolidated. The studio took into consideration territorial growth patterns, location and sequence of occupation, means to induce urban growth in favorable areas and to deter it from areas in which it is not desirable, relationships between existing and expanding urban areas, the urban-landscape armatures that will help to foster the sustainability of the urban systems and the creation of new centralities and balanced neighborhoods. The proposed strategies took into account land occupation, the system of open spaces, connectivity and accessibility, infrastructure and services, water management, alternative production of food, goods and local manufacturing, economic diversification, social interaction and governance, while addressing particular contextual and cultural nuances. In this interdisciplinary studio, students were organized into teams of landscape architects, architects and city planners, allowing participants to develop new professional skills while contributing with their own strengths through a combination of group work and individual exploration.

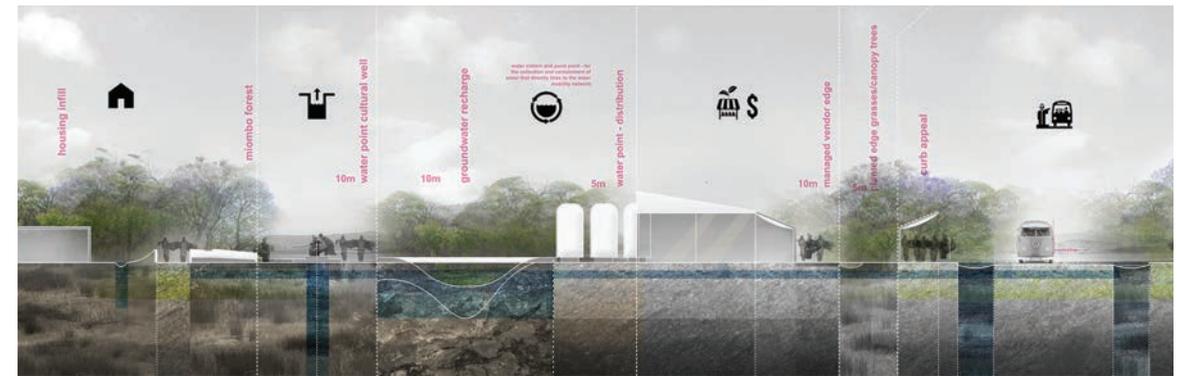


Anneliza Kaufer, montage



Peter Barnard
Taylor Burgess
Susanna Burrows
Jonay Casariego
Victor Czulak
Allison Dawson
Cynthia Dorta-Quinones
Chenlu Fang
Anneliza Kaufer
Mark Kieser
Miseon Kim
Leonard Klipper
Anoop Patel
Nicholas Perrin
Leonardo Robleto
Daniel Saenz
Eduardo Santamaria
Meghan Talarowski
Autumn Visconti
Ran Yang

Cynthia Dorta-Quinones,
Chenlu Fang and
Miseon Kim, plan (left);
Autumn Visconti, section
(below)



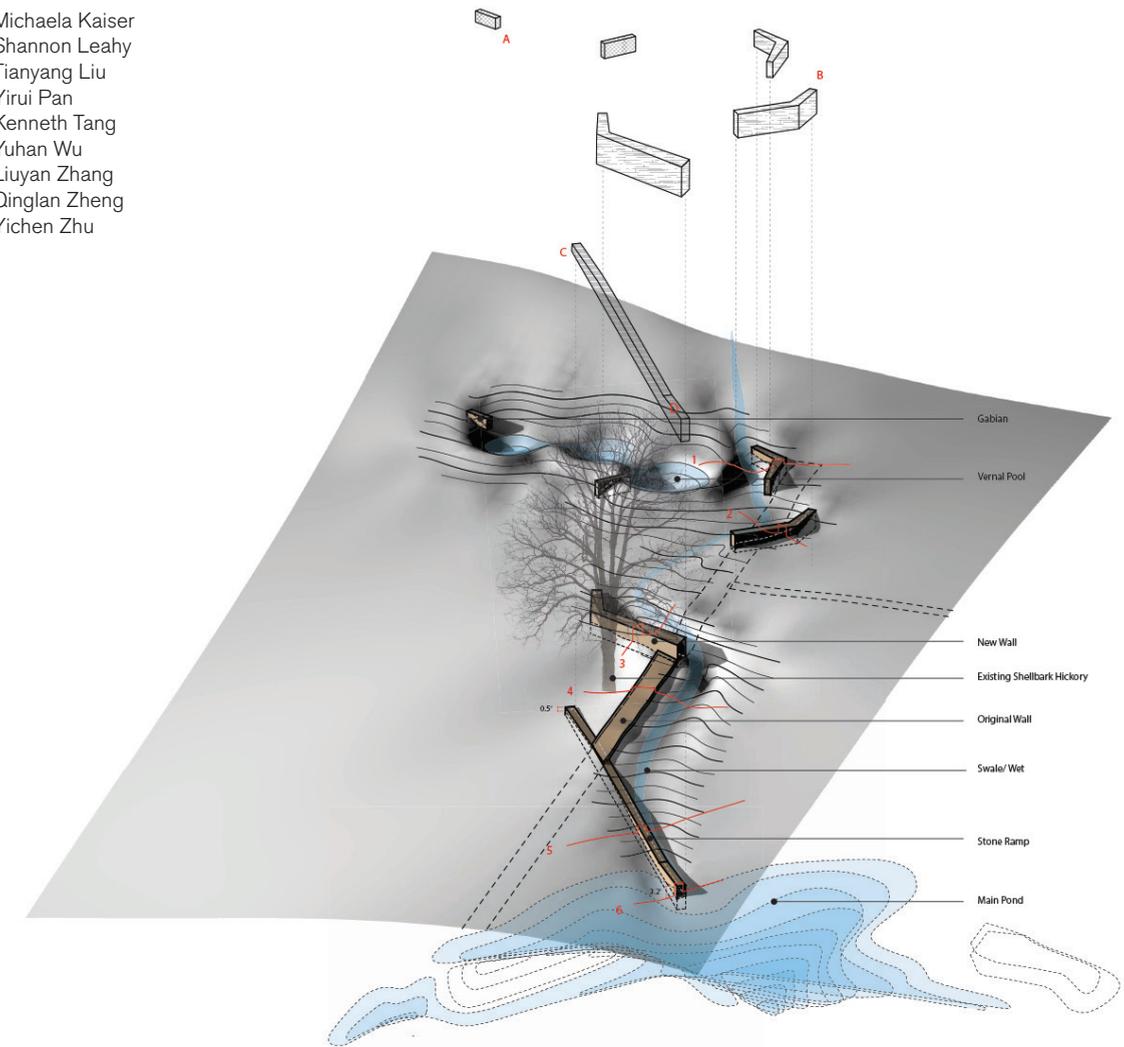
STUDIO VI POND/HOUSE/SPRING/HOUSE/POND2:
MILDRED'S LANE, BEACH LAKE, PA

Critic Mark Thomann

Ecosystems are not isolated from each other, but are interrelated. The first principle of ecology is that every living organism has an ongoing relationship with every other element comprising its environment. This studio took place at Mildred's Lane, a 96-acre site deep in the woods of rural northeastern Pennsylvania, in the upper Delaware River Valley bordering New York State. It is a collaborative forum shared by Mark Dion, J. Morgan Puett, their son Grey Rabbit Puett, and their friends and colleagues. It is a home and a pedagogical experiment whereby the working/living/researching environment has been developed to foster engagement with every aspect of life. For this radical and innovative project, students collaborated with artists, engineers, hydrologists, architects, and others to conceptualize and plan a complete aquatic environment for both humans and non-humans. Through researching pond systems, students delved into a terrain including aquatic biology, sustainable hydrology, aquarium history, architecture and earth art. Research included travel to the site for lectures, field studies, site explorations, and engagement with Mildred's Lane guests and staff. Students then devised a strategy for the project, using algorithms as a design tool to develop parametric models. In April, students returned to the site to test the designs through a building workshop. The results of the studio were documented through a publication and the built work.



Michaela Kaiser
Shannon Leahy
Tianyang Liu
Yirui Pan
Kenneth Tang
Yuhan Wu
Liuyan Zhang
Qinglan Zheng
Yichen Zhu

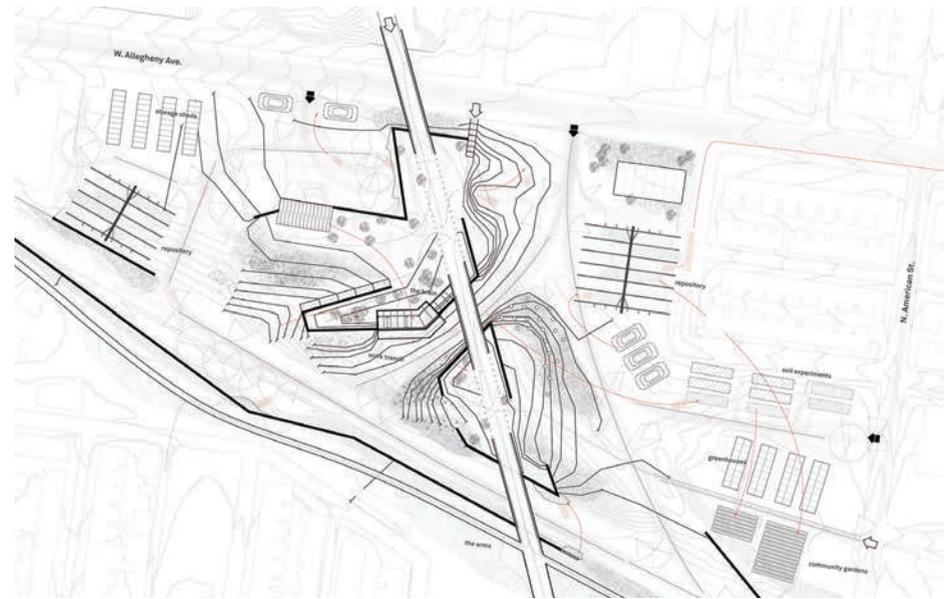


Yuhan Wu, axon (this page) and photo (opposite page)

STUDIO VI PHILLY PLAYScape POTENTIALS

Critic Keith Kaseman
 Assistant critic Todd Montgomery

This studio used a collection of small sites along the industrial corridor of North American Street in Philadelphia as a testing ground and laboratory to explore activation potentials facilitated through “playscape” demonstrations. Playscape was not only the programmatic agenda for projects developed within the studio, the studio setup was in itself an operational playscape environment. Studio projects were required to incorporate actual modes of play (adventure playgrounds, games, sports, recreation activities, events, etc.), but the base position recognized robust spatial play itself is a prime design motive that could generate ideas. The studio began with a series of iterative spatial explorations, working as a collective brainstorm through individual experimentations that culminated in a catalog of spatial seeds for further development. Specifically configured to employ high levels of design experimentation in order to spark a new conversation about space within the city, this studio navigated a multitude of operational modes and cultivated questions which would otherwise not be raised. This was not a research studio, but rather a semi-systematic spatial think-tank concerned with design as a proactive urban tactic, and high fidelity as the means through which spatial action and demonstration may spark new forms of dialogue. The ambition of this studio was to play through a multitude of questions, ideas, strategies and potential configurations in order to positively alter the course of the city’s future, or at least positively alter the collective mindset through which this navigation typically occurs.



Purva Chawla
 Nathan Dickman
 Barrett Doherty
 Matthew Ellis
 Robert Foy
 Diana Gruberg
 Claire Hoch
 Taylor Kaplan
 Jeff McLeod
 Soohyun Park
 Graham Prentice
 Caitlin Squier-Roper
 Huan Zheng
 Jianchun Zhu

Claire Hoch, plan (left) and montage (opposite page)
 Taylor Kaplan, montage (below)



WORKSHOP I ECOLOGY

Instructor Sarah Willig
Assistant instructors Nicholas Pevzner and David Ostrich
Teaching assistant Kenneth Tang

The purpose of this module of Workshop I was to introduce students to the varied physiographic provinces and associated plant communities of the greater Philadelphia region; characterize and analyze plant communities considering the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic; and develop a strong familiarity with the local flora including plant species identification and recognition, an understanding of preferred growing conditions, and potential for use. In this course, students continued their investigation of the varied landscapes of the region which was begun during the last week of the Summer Institute. During this seven-week field class students visited natural areas representative of the physiographic provinces crossing the region with sites ultimately extending from the barrier islands of New Jersey to Hawk Mountain in Pennsylvania, the first prominent ridge of the Appalachian Mountains.

Fieldtrips included: Mt. Holly and Rancocas Nature Center in New Jersey (Inner Coastal Plain); kayaking the Batsto River in the Pine Barrens of New Jersey (Outer Coastal Plain); tracing the Wissahickon Creek from its headwaters to the Schuylkill River, Pennsylvania (Piedmont); Willisbrook Preserve (formerly Sugartown Serpentine Barrens), Pennsylvania (Piedmont Uplands); Ringing Rocks County Park, Pennsylvania (Piedmont Newark-Gettysburg Lowland Section) and Mariton Sanctuary (New England Province); Hawk Mountain Wildlife Sanctuary, Pennsylvania (Appalachian Mountain Section of Ridge and Valley Province); and Island Beach State Park in New Jersey (Outer Coastal Plain).



Emily van Geldern, field trip photo

WORKSHOP I MATERIALITY

Instructor Lindsay Falck
Teaching assistant Kenneth Tang

This course, the materiality of landscape, introduced students to the nature of materials, in their naturally occurring state, the ways in which they can be extracted, processed or transformed into fabrication elements and the ways in which these raw or processed elements can be assembled to make interventions in the landscape. This course built directly on the experiences gained in the field ecology module of the course with Sally Willig where broad-scaled patterns of landscape ecology were explored. The focus shifted to the transformations possible in these landscapes by the use of various materials, modified by human intervention. The course was also intended to contribute to concepts being explored in the 500-level design studios where interventions into the natural landscape were part of student studies. Stone, brick, concrete, wood and ferrous and non-ferrous metals were the specific materials of focus in the course. Because materials weather and patina over time and respond to human use in the landscape, the University of Pennsylvania campus was used as an observatory laboratory for the detailed study and recording of these changes over time. Field trips took students to a lumber yard and sawmill to see timber products processed from wood logs; ferrous and non-ferrous materials were studied in the Meyerson Hall Fabrication Laboratory.

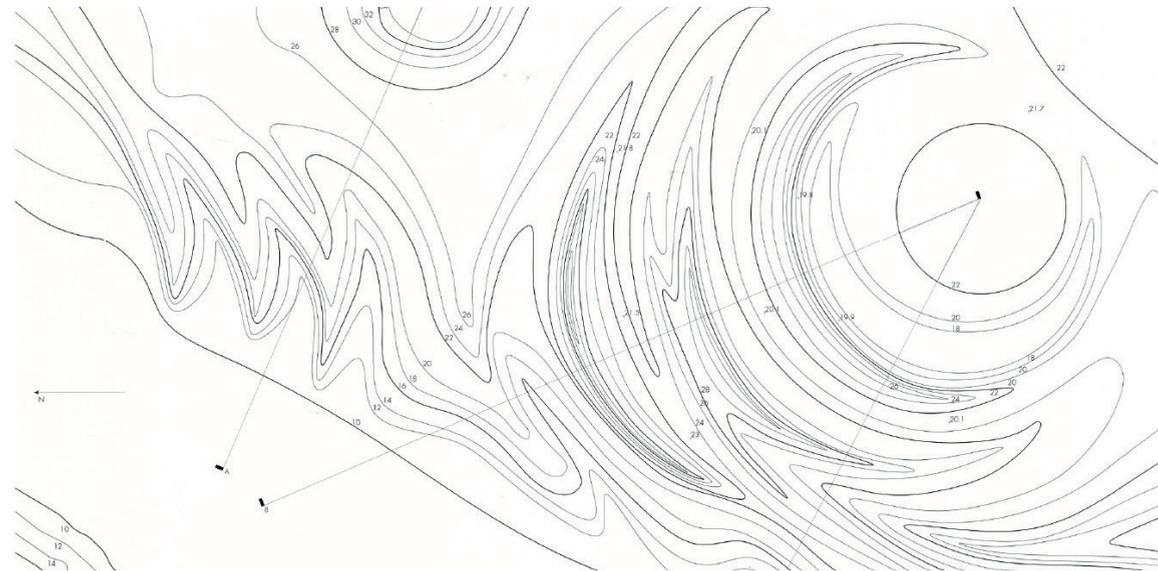


Yadan Luo, photos

WORKSHOP II LANDFORM AND GRADING

Instructor Cora Olgay
Teaching assistants Anneliza Kaufer and Alyssa Olson

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. The act of grading design – the shaping and sculpting of landform – is both art and science. This workshop aimed to provide an appreciation of landform as an evocative component in the design vocabulary as well as a critical tool in solving difficult design problems. Over the course of the workshop, the basic techniques and strategies of grading design were introduced and reinforced, so that grading design would become an integral part of the students' design approach. Students also investigated the integral relationship between landscape components: geology, topography, soils, climate, hydrologic processes, vegetation, disturbance, and finally human inhabitation and intervention. This framework of natural systems provided the setting for the primary focus of the course – the intentional manipulation of topography through grading design. Course topics included: reading the surface of the earth: contours and landforms; grading basics: calculation of slope, interpolation, slope analysis; leveling terrain: creating terraces on slopes; the flow of water; circulation; grade change devices: stairs, ramps, and retaining walls; and the process of grading design.



Michael Shafir, grading plan

WORKSHOP II PLANTING DESIGN

Instructor Cora Olgay
Teaching assistants Anneliza Kaufer and Alyssa Olson

The planting design module of this workshop is designed to provide students with a working overview of the principles and processes of planting design. Plants were considered both as individual elements and as part of larger dynamic systems. The natural distribution of plants, concepts of plant community and successional patterns, and the relationship of planting and topography were used as the initial framework for planting design. Planting design typologies were examined as an outgrowth of these 'natural' patterns. The role of plants as a key element in the structural design of the landscape were explored through a combination of modeling, plan and section drawing, temporal studies, writing, and case studies. Emphasis was placed on process and evolution: the temporality of planting (daily, seasonal and annual changes), establishment and maintenance of plantings, and the process of planting design.

WORKSHOP II SPRING FIELD ECOLOGY: POSITIVE ENVIRONMENTAL CHANGE

Instructor Sarah Willig
Teaching assistants Diana Gruberg and Kenneth Tang

The purpose of this five-day field course in early May was to build on the Summer Institute and the Workshop I field classes in which students considered natural and human factors shaping a variety of landscapes with a focus on techniques of urban revitalization, sustainable land use, reclamation, and restoration. Students began and ended the week in Philadelphia looking at revitalized areas centered around art, urban farming, and innovative stormwater management. The sites included: Mill Creek Watershed, PA (Piedmont to Inner Coastal Plain); Moores Beach, PSEG Maurice River Township Site, Living Shoreline on the Maurice River, NJ (Outer Coastal Plain); Palmerton Zinc Smelter Land Reclamation, PA (Ridge and Valley); Rushton Woods Preserve and Pickering Creek, PA (Piedmont); the Village of Arts and Humanities in North Philadelphia; Race Street Pier and Greensgrow, an urban farm operating on a former Superfund site, in Philadelphia.



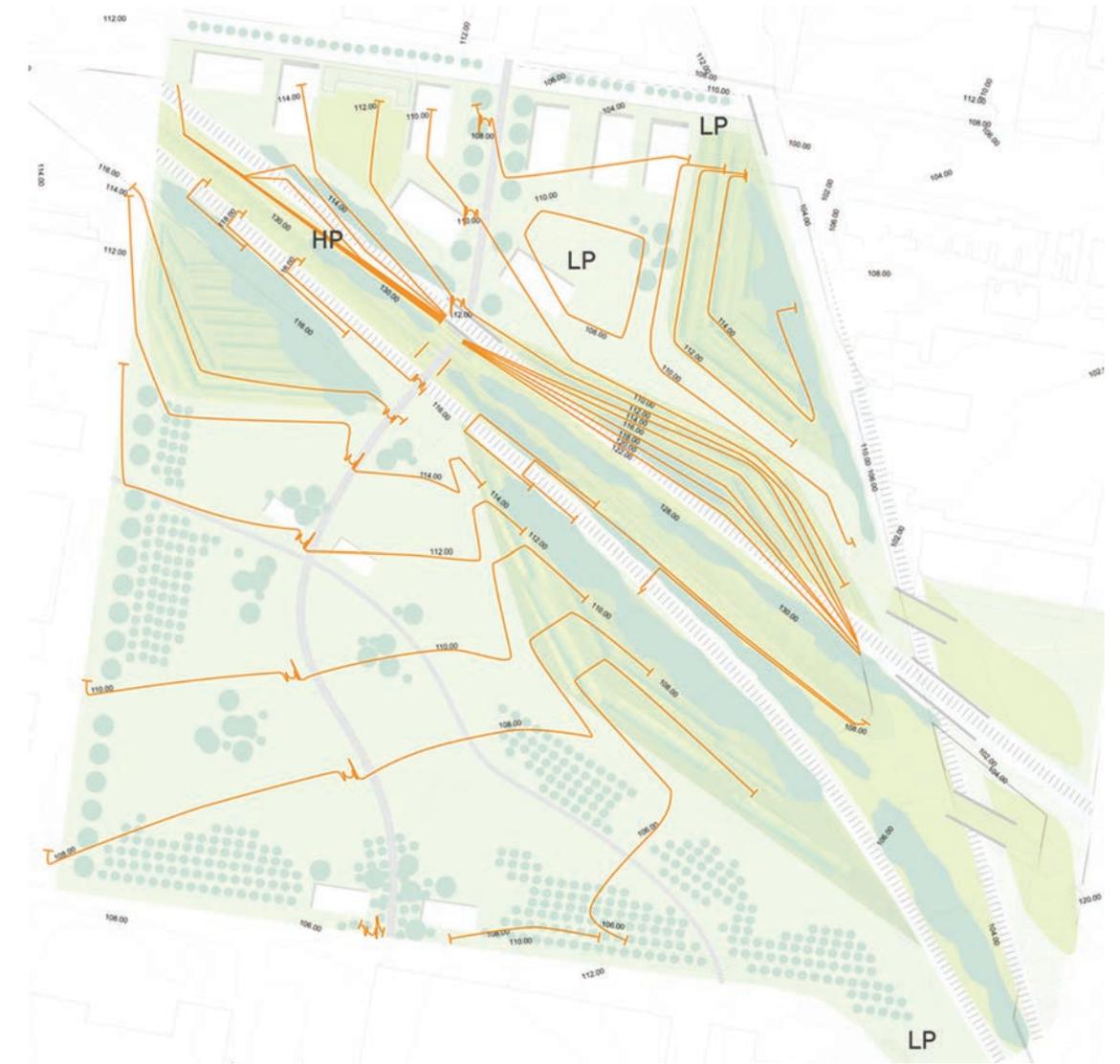
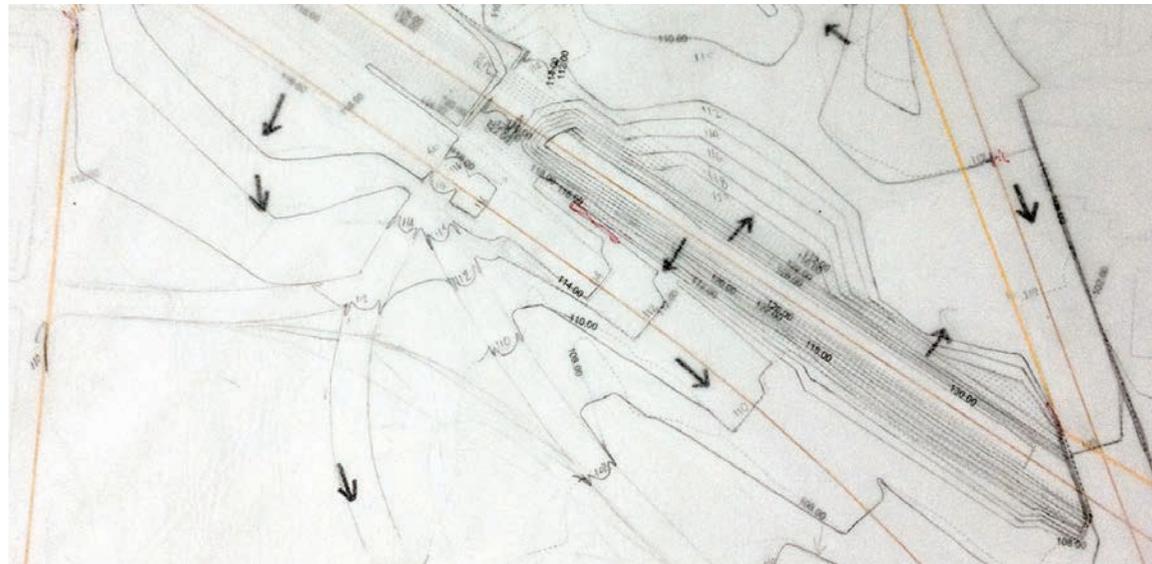
Sarah Willig, fieldtrip photo
Delaware Bay

WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructor Cora Olgay

Teaching assistants Kimberly Davies, Eunjee Kim, Meghan Talarowski and Siyu Tian

The practice of landscape architecture is a complex and integrative undertaking, encompassing natural systems and cultural issues, art and science, the resolution of technical challenges balanced with insight and intuition. Technical proficiency with basic grading principles and site engineering systems – ranging from general site grading to more complex systems such as stormwater management and roadway alignment – is a critical component of landscape architecture. Workshop III had three major foci: grading basics, water and movement. The initial segment of the course fostered proficiency in grading basics and the use of grading as a design tool. The second module focused on the direction and expression of water flow and principles of stormwater management, examining both traditional techniques as well as emerging technologies. The final segment concentrated on movement through the landscape, including concepts of hierarchy, pedestrian and vehicular systems, and roadway/pathway alignment. While the major emphasis of the course was placed on the mechanics of site engineering, it was important to stress that site engineering and design decisions are integral aspects of the practice of landscape architecture – good engineering is good design. Studio work and subsequent practice are potentially enriched through the understanding and integration of site engineering issues.

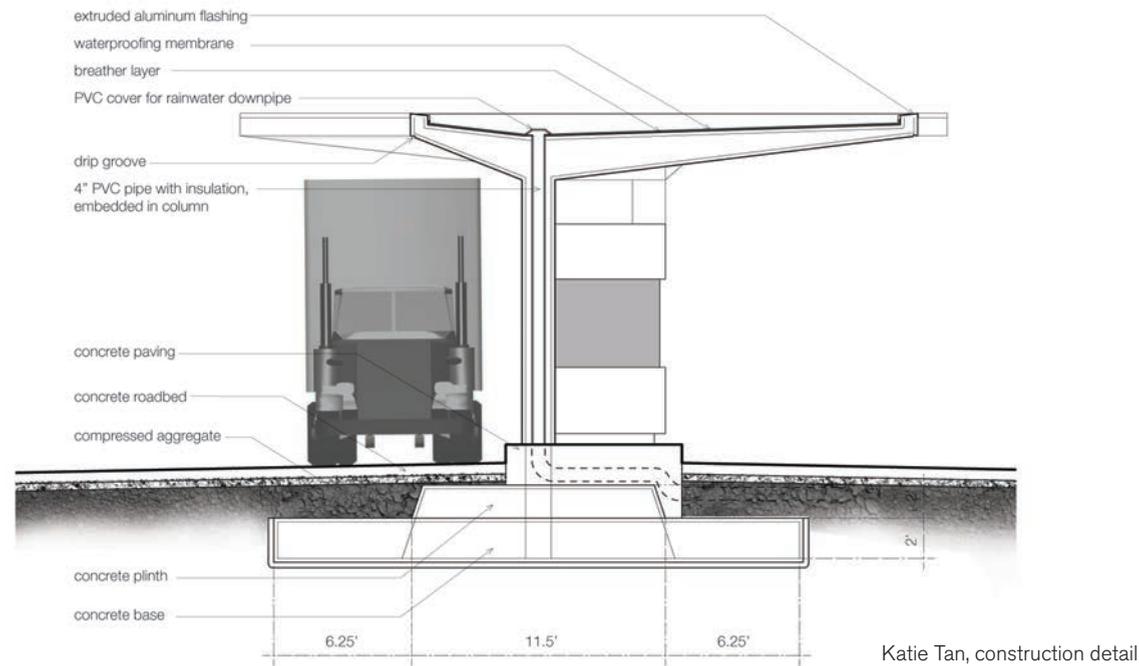


Ashley Braquet, contours (this page and opposite page)

WORKSHOP IV ADVANCED CONSTRUCTION

Instructor Lindsay Falck
Teaching assistant Anne Clark

This module of Workshop IV introduced students to the design and the construction of a range of elements as used by landscape architects in the creation of the man-made environment. The course focused on the various materials available for these designs, their physical characteristics, their modes of production, sequences of assembly, their life-in-use, maintenance needs and ultimate recyclability when appropriate. The assignments of this workshop built upon those of Workshop I: Materiality – which introduced the observation and documentation of existing structures – but with emphasis placed on the students' own designs and their potential means of construction. The course was comprised of five lectures and a visit to New York to see the studios of designers working in specialized areas. To observe construction and materials in detail, there were also visits to local examples of constructed landscapes on the University of Pennsylvania campus, the Drexel University campus and in the city of Philadelphia.



WORKSHOP IV CONSTRUCTION DOCUMENTATION

Instructor Greg Burrell
Teaching assistant Xiwei Zhang

This advanced workshop covered the following construction documentation topics.

Contracts, Project Management and Site Preparation: an overview of the construction process and contractual relationships; construction phase services from bidding through punch list and how design is refined through that process; site preparation for documentation.

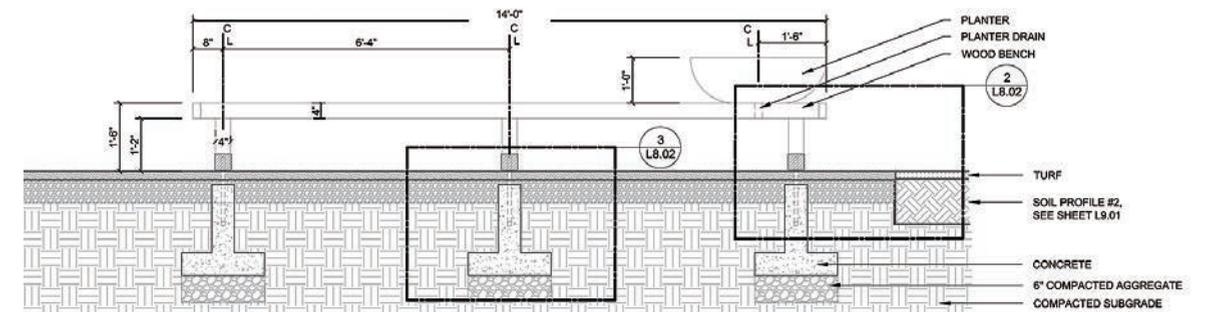
Materials and Layout Documentation: introduction to material plans, their role in construction documents and how they evolve through the documentation process; materials and specifications; layout systems, how to use them, how they evolve through the documentation process and their role in communicating design intent; layout at different scales.

Grading Plans: introduction to grading plans, their role in construction documents and how they evolve through the documentation process; accessibility considerations; typical grading systems, techniques and potential issues.

Planting and Soil Plans: introduction to planting and soil plans, their role in construction documents and how they evolve through the documentation process; communication and clarity within the interrelationship of grading to planting, planting to soils

Details: what makes a good detail, aesthetics, function, constructability, durability and sustainability; where and when details are required.

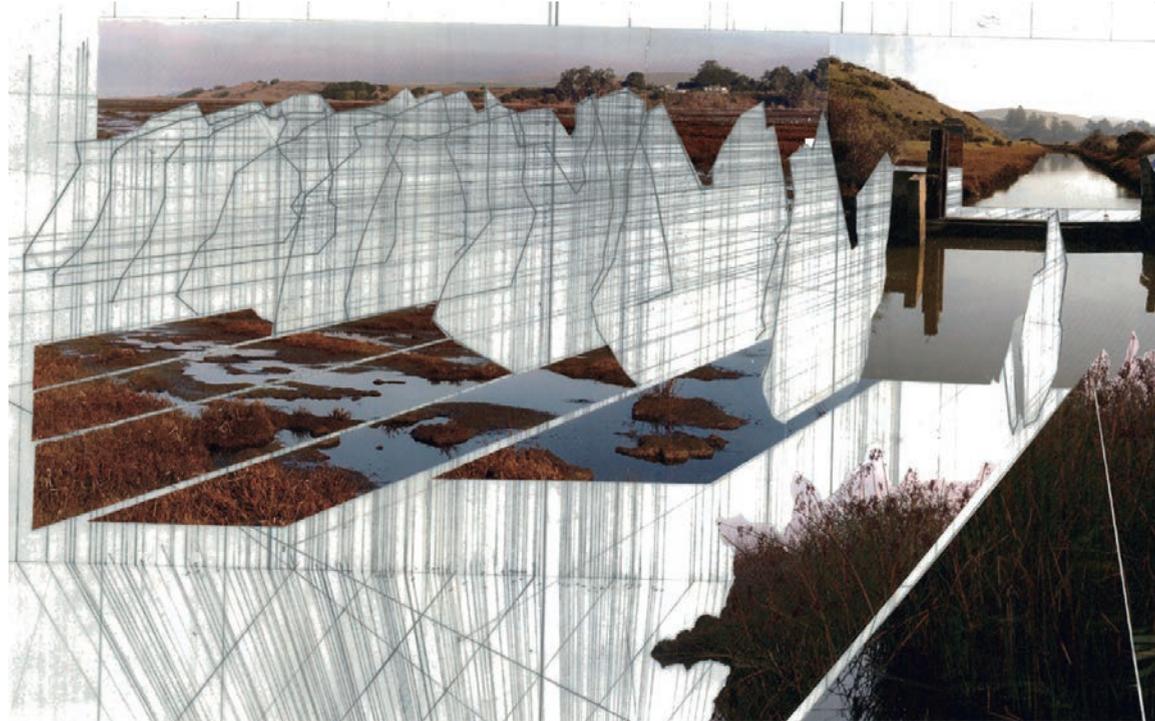
Specifications and Consultants: structure, proscribed vs performance, master specs and contract administration; lighting, fountain design, structural, civil, electrical, etc. with the sequence of drawings and design process.



MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha
Teaching assistants Diana Gruberg and Chunlan Zeng

This course worked to develop free-hand drawing skills, introduced students to the graphic grammar of measured drawing (orthographic, oblique, and perspective projection) and explored the potential of these modes to record, envision and construct space. The ability to represent three-dimensional terrains in two dimensions and the potential of two-dimensional drawings to project and imagine three-dimensional space are crucial to the process of design and building. The act of projection itself (besides defining static entities) can be part of the articulation of space and uncovering of dynamic territories. Course content ran parallel to Studio I to build a level of skill and "seeing" that could feed into design work.



MEDIA II DIGITAL VISUALIZATION AND AUTOCAD

Instructor Todd Montgomery
Teaching assistant Jillian Nameth

Continuing the sequence of media courses, this course developed the student's aptitude for working with digital media in creative and effective ways. While the course devoted time to learning the necessary techniques and skills to work with a variety of visualization software, the focus throughout was threefold: the creative and generative potential of digital media, its capacity to clearly organize and distill structure, themes, and concepts from complex sets of layered information, and the development of a critical eye. The course began by introducing measured drawings and two-dimensional digital representation techniques, primarily through AutoCAD and Adobe Illustrator. Students then progressed to working with digitally fabricated laser cut models which were derived from the two-dimensional work. Significant time was spent introducing three-dimensional modeling with Rhino 4.0 as well as advanced imaging techniques in Adobe Photoshop CS6. The final weeks of the course concentrated on working fluently and in an integrated way amongst all four programs, as well as packaging a final portfolio of work with Adobe InDesign.



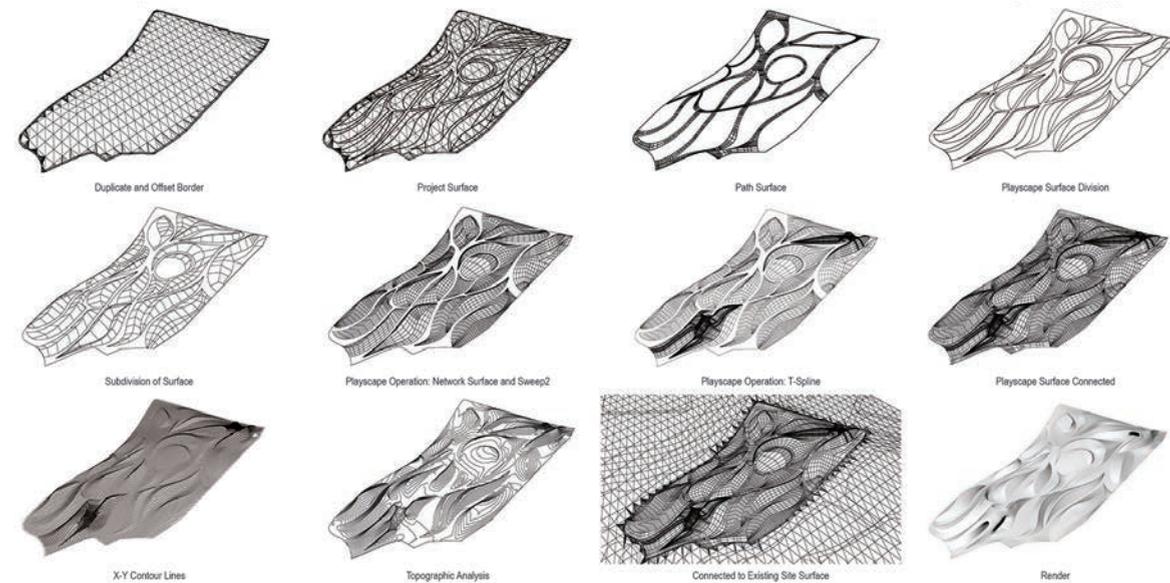
Emily van Geldern, montage (this page)
Yadan Luo, collage detail (opposite page)

MEDIA III DIGITAL MODELING

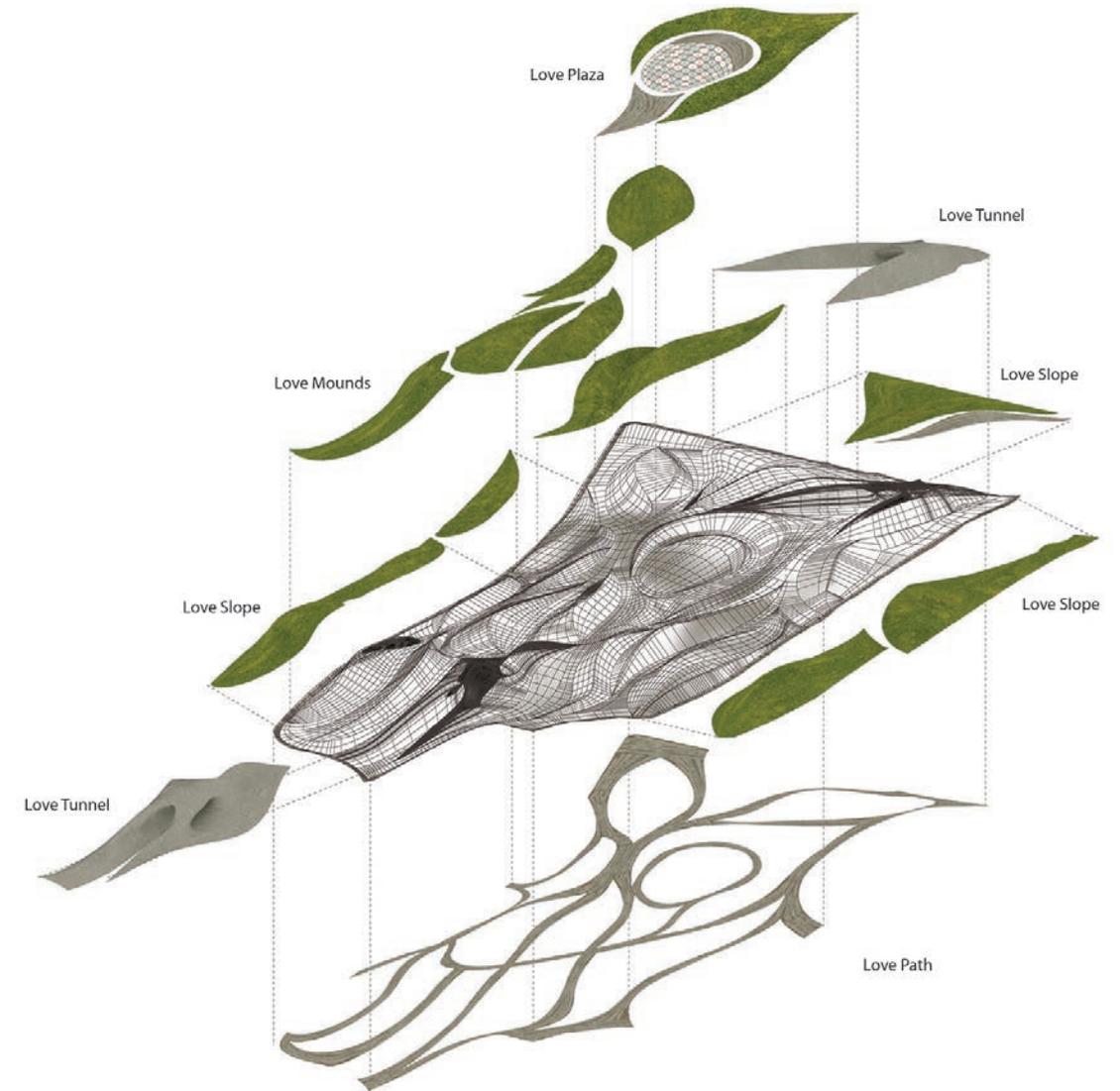
Instructor Keith VanDerSys

Teaching assistants Agnes Ladjevardi, Mingyu Yin and Alexandra Zahn

This course, the third and final in the media sequence, continued the curricular emphasis on visual communication and design. The course provided an intensive hands-on inquiry into the exploration, enhancement, and extrapolation of digital media and the subsequent modes of conceptual, organizational, and formal expression. Through a series of working labs, students learn various software applications and numerically driven techniques as a means of introducing basic concepts of rigorous construction and extraction through form processing. Instead of understanding computer modeling simply as an end, this course considered digital media as a compulsory armature in design processes. This course addressed appropriate strategies for managing and converting data and methods for streamlining workflow through various computer applications. Rhino was the primary modeling platform, but V-ray and T-Splines were also employed. Adobe CS6 was also used for documenting and expressing modeling processes through static and time-based visualizations.



Youngsoo Kim, process matrix (this page) and exploded axon (opposite page)

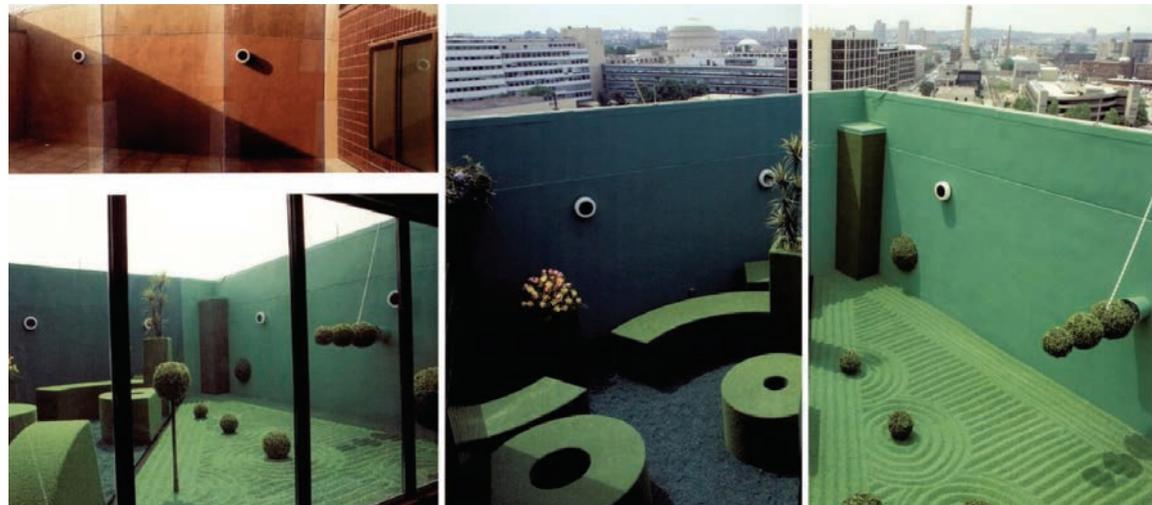


THEORY I DISCOURSES AND PRACTICES OF GARDEN MAKING AND LANDSCAPE ARCHITECTURE

Instructor Raffaella Fabiani Giannetto
Teaching assistants Costis Alexakis and Leonardo Robleto

This course unfolded several contemporary issues that shape the profession, such as giving form to environmental values, balancing science and art, ecology and design, reconsidering the need for the beautiful vis-à-vis the many sites challenged by pollution and abuse. Among the topics of discussion, this course also took into account recent phenomena such as the late twentieth-century increase in world population, sprawl, and environmental pollution, and how these have changed the reality described by the very word “nature” and have contributed to expand the domain of landscape architecture. The discussion of contemporary topics centered on the analysis of case studies and alternated with lectures that addressed the roots of contemporary ideas in earlier theoretical formulations. Within this structure the past was presented as a way to illuminate, receive, and critique the present.

Topics:
Course Overview and Introduction to History and Theory; Landscape as Representation and the Representation of Landscape; Ordering Principles; Landscape as Process; The Simulation of Nature; The Sublime; Landscape as a Model for Urbanism; The First Urbanisms: Late 19th- and early 20th-Century Practices



Ran Yang, photos

THEORY II DISCOURSES AND PRACTICES OF GARDEN MAKING AND LANDSCAPE ARCHITECTURE

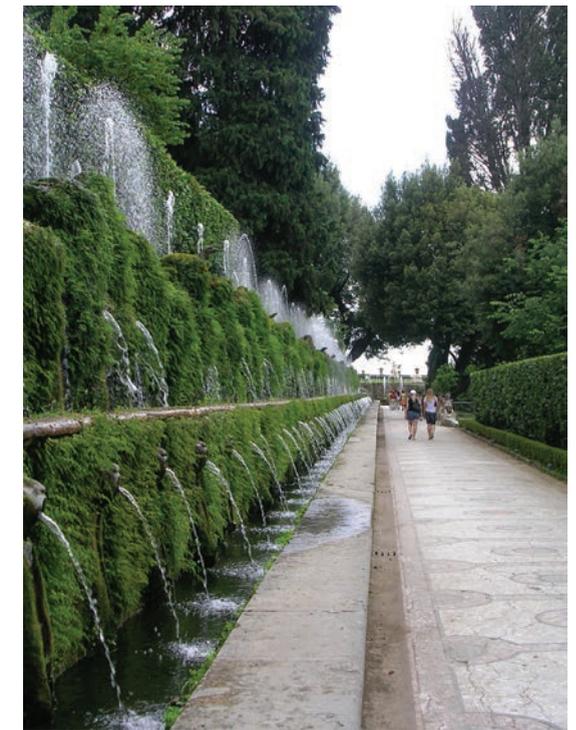
Instructor Raffaella Fabiani Giannetto
Teaching assistants Costis Alexakis and Leonardo Robleto

The topics covered in this course were a continuation of the topics and ideas addressed in Theory I. The theory sequence aimed to provide students with a strong conceptual foundation by familiarizing students with the social and cultural processes that inform the landscape architectural discourse and preparing them to discuss the impact of the latter upon design trends, by tracing the roots of contemporary ideas in earlier theoretical formulations, and by honing critical thinking and argumentation skills. The course involved talks by the instructor and occasional guests, weekly discussion seminars and case study presentations.

Topics:
Landscape as Experience
From Nature to Culture
Gardens as Art
The Cemetery Landscape
Ecological Design
Balance without Symmetry



Taylor Burgess, photos



ELECTIVE COURSES

Topics in Representation (fall)

LANDSCAPE DRAWING: REPRESENTATION OF LANDSCAPE

Instructor Valerio Morabito

Assistant instructor Nicholas Pevzner

The objective of this course was to provide students with the representation tools needed to capture the essence of a site. In order to develop this capacity, students studied sites in different parts of the world – Morocco, Cuba, Argentina, Chile, Italy – through photographs and Google Earth. Students engaged in exercises to improve their ability to understand and capture the quality of landscape without direct physical experience.

Topics in Representation (spring)

LANDSCAPE DRAWING

Instructor Laurie Olin

Assistant instructor Nicholas Pevzner

As more and more use is made of computers to represent designs many individuals attempt to create perspective views without understanding what constitutes a successful image or view, largely due to a lack of familiarity with the conventions and history of 2-dimensioned representation of 3-dimensional phenomena. This course examined the development of landscape drawing and presentation by examining a range of drawings by great and innovative artists of the past, and had students perform a series of drawing exercises themselves. These included the study of line, tone, light and shade, perspective and a review of the conventions in successful views.

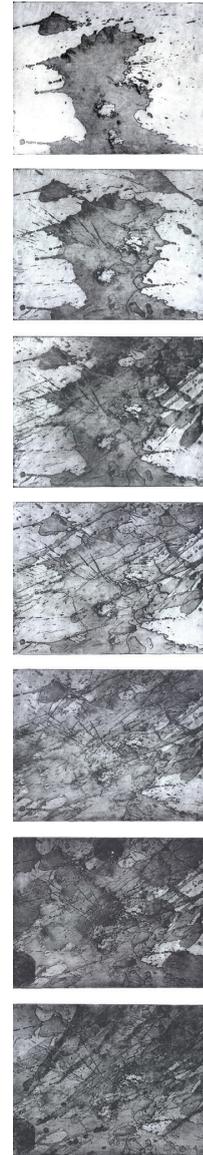
Topics in Representation (spring)

TRACES AND INSCRIPTIONS

Instructors Anuradha Mathur and Matt Neff

This class explored techniques in printmaking, intaglio in particular, as well as silk-screening, letterpress, and alternative printing techniques to engage time and materiality in landscapes. Rather than pictorial depiction, the interest was in observing processes of transformation in the field and engaging processes of printmaking in the studio in an analogous relationship. Emphasis was on the iterative and serial, rather than production of singular pieces of work. The observation and negotiation of chance events as much as the calibration and transformation of found measures constructed a productive dialogue on making landscape.

Jessica Rossi-Mastracci, traces and inscriptions



Topics in Professional Practice (spring)

PROFESSIONAL PRACTICE

Instructor Lucinda Sanders

This course sought to provide students with greater understanding of the dynamics and intricacies of professional practice for landscape architects. In addition to providing an overview of the many facets of the practice, there was exploration of the range of work emerging from a variety of business models and cultures. Further, the course examined the commonly held notions that there is one career path to follow and that professional practice is determined by one strict formula. Through lectures and seminar discussions, presentation of case studies, site visits, and projects, students learned that the process of gaining commissions, negotiating contracts, nurturing client relations, preparing contract documents and contract closeout, can only be effective through increased knowledge, awareness, skill and finesse. Time, outside of class, was devoted to in-depth career counseling in small group format.

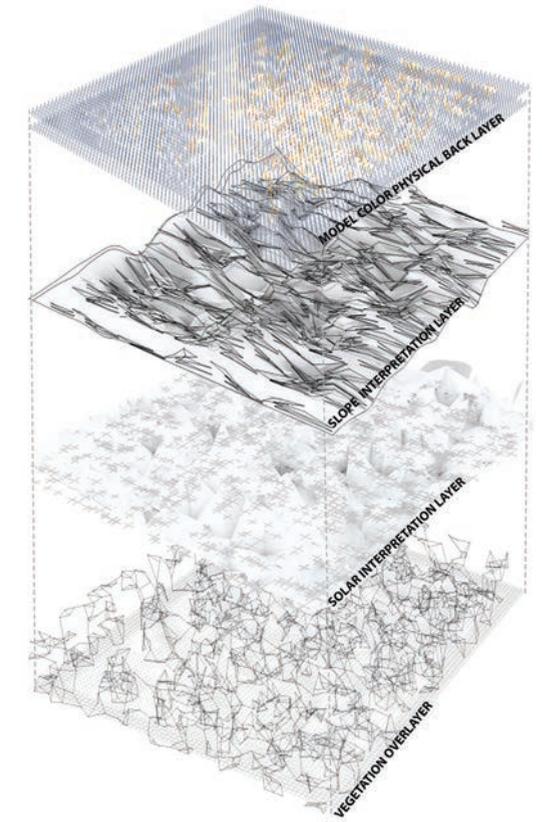
Topics in Digital Media (fall)

INTEROPERABLE TERRAINS

Instructor Keith Kaseman

Participants in this course developed experimental design workflows that relied upon interoperable potentials between parametric, manual, digital and physical operations. Navigating through a host of advanced techniques and approaches, students first developed then utilized a precise set of powerful tools and procedures in order to establish, maintain and control digital models with a high degree of precision and behavioral flexibility. Digital explorations were manipulated to generate highly inventive physical “feedback” constructs, which in turn operated upon and were analyzed to further infect digital and parametric progressions. Explorations performed by teams of two culminated in a final “parascape” project. Final deliverables included physical constructs (digitally and manually produced “feedback” models), composite renderings (vector-based drawings integrated with rendered images using Photoshop and Illustrator) and descriptive diagrams of the iterations and operations performed using Grasshopper, Rhino and Illustrator.

Chenlu Fang and Jiaqi Wang, interoperable terrains



Topics in Digital Media (fall)
 NON-STATIC REPRESENTATION: VIDEO, ANIMATION,
 AND INTERACTIVE MEDIA

Instructor Todd Montgomery
 Landscapes are dynamic systems, but still imagery remains the dominant mode of representing ideas. Growth, sound, procession, phasing, programming, seasonal shifts, and ecological succession are all issues that arise when designing in the landscape. It was the underlying philosophy of this course that these complex ideas could often be more clearly represented using appropriately dynamic media. Through the introduction of motion and interactive design software, coupled with a critical look at cinema, theater, and web design through the lens of landscape, this course aimed to arm students with compelling and novel ways of telling stories and representing ideas.



Jianchun Zhu, non-static representation

Topics in Digital Media (spring)
 DIGITAL FABRICATION: EDAPHIC ECOLOGIES

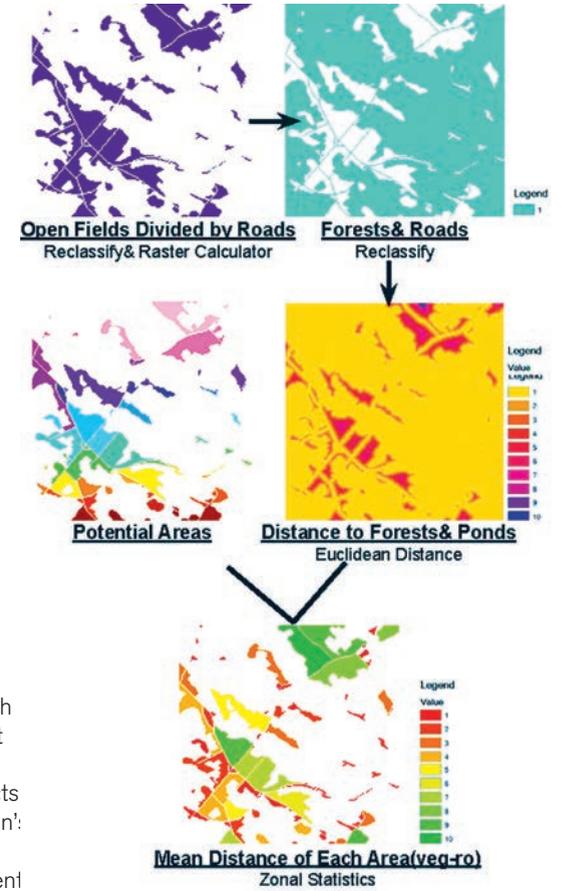
Instructor Keith VanDerSys
 Assistant instructor Joshua Freese
 This seminar explored the value and potential of computer-aided design and manufacturing's (CAD/CAM) role in contemporary landscape architecture practices. Students used software and computer numerically controlled machinery (CNC) to investigate basic concepts of digital manufacturing and construction. Participants set out to combine two separate but emerging trends in landscape, bio-synthetics and digital media, to explore customized 'green infrastructure' features in vacant sites in Philadelphia. The focus was in probing and discussing the material and conceptual connections between the seminar terms of 'edaphic' (effects dictated by substrate controls) and 'ecology' (the dynamic interdependency between an organism and its environment).

Topics in Digital Media (fall)
 CARTOGRAPHIC MODELING

Instructor Dana Tomlin
 The objective of this course was to equip students with a selected set of advanced tools and techniques for the practical use of geographic information systems (GIS) in a variety of application settings. In particular, it explored capabilities associated with several extensions to ArcGIS (including the Spatial Analyst, the 3D Analyst, the Network Analyst, the GeoStatistical Analyst, the Business Analyst, the Tracking Analyst, and the ArcPy Module) that would not normally be covered in an introductory course. This course emphasized learning by doing and was conducted in a seminar format with weekly sessions devoted to lectures, demonstrations, and discussions.

Topics in Digital Media (spring)
 MODELING GEOGRAPHICAL SPACE

Instructor Dana Tomlin
 The major objective of this course was to explore the nature and use of raster-oriented geographic information systems (GIS) for the analysis and synthesis of spatial patterns and processes. It was oriented toward the qualities of geographical space itself (e.g. proximity, density, or interspersion) rather than the discrete objects that may occupy such space (e.g. water bodies, land parcels, or structures). The course focused on the use of GIS for "cartographic modeling," a general but well-defined methodology that can be used to address a wide variety of analytical mapping applications in a clear and consistent manner. This is done by decomposing data, data-processing capabilities, and data-processing control techniques into elemental components that can then be recomposed with relative ease and with great flexibility. The result is what amounts to a "map algebra" in which cartographic layers for individual characteristics such as soil type, land value, or population are treated as variables that can be transformed or combined into new variables by way of specified operations.



Jianchun Zhu, modeling geographic space

Topics in Digital Media (spring)
 ADVANCED TOPICS IN GIS

Instructor Dana Tomlin
 This course offered students an opportunity to work closely with faculty, staff, local practitioners, and each other on independent projects that involved the development and/or application of geographic information system (GIS) technology. These projects often took advantage of resources made available through Penn's Cartographic Modeling Lab. The course was organized as a seminar: a series of weekly meetings and intervening assignment that ultimately lead to the implementation and presentation of student-initiated projects. Topics for these projects ranged from the basic development of geospatial tools and techniques to practical applications in a variety of fields.

Topics in Construction, Horticulture and Planting Design (fall)

URBAN HORTICULTURE AND PLANTING DESIGN

Instructor David Ostrich

This course began with a brief overview of woody plant physiology focusing on the relationship of the individual plant structures to their environment. Basic concepts in soil science were discussed in relationship to their effect on plant growth. The course also covered horticulture techniques, such as pruning, grafting and others common to the urban environment. Sources and types of woody plant material suitable for the urban environment were explored through plant identification and an examination of horticultural characteristics. The course culminated with discussions of typical urban planting conditions and corresponding details. These conditions included at grade plantings, raised decks and vertical surfaces. Emphasis was placed upon details that promote sustainable plant growth in human environments.

Topics in Construction, Horticulture and Planting Design (fall and spring)

ISSUES IN ARBORETUM MANAGEMENT I AND II

Coordinator Jan McFarlan

The Morris Arboretum of the University of Pennsylvania provided a case study in public garden management. Aspects of horticulture, landscape design, education, conservation, history, preservation, and management were considered. Work often included seminars followed by outdoor practical sessions. Field trips, some all day, provided comparisons with the operations of other managed public landscapes and natural areas. As part of the requirements for Issues in Arboretum Management II, the students were also required to research, design, complete and present a project as part of their work. This course (offered annually in the fall and spring) is an internship that meets at the Morris Arboretum in the Chestnut Hill section of Philadelphia.



Kenneth Tang,
non-static representation

Topics in Ecological Design (fall)

SUSTAINABLE DEVELOPMENT: THE QUEEN ELIZABETH OLYMPIC PARK LONDON

Instructor John Hopkins

This seminar investigated the planning, design, delivery and future development of the London 2012 Queen Elizabeth Olympic Park. With a master plan by AECOM led by landscape architect Jason Prior, landscape and public realm by LDA Design/Hargreaves Associates and James Corner Field Operations, signature buildings by Zaha Hadid, Hopkins Architects, Make, Wilkinson Eyre, Populous and others, the Olympic Park is one of Europe's largest and most significant regeneration projects. Based on WWF/BioRegional's One Planet Living principles underpinned by ecological footprinting, it is one of the most sustainable developments, completed on time, within budget and with an exemplary health and safety record. Focusing on urban and landscape design, this course covered all aspects of the project from inception, governance and finance through to project management, detailed design, procurement, construction and legacy. Applying ideas addressed in the seminar, each student created a presentation and executive summary of a proposal for a large, sustainable infrastructure project.

Topics in Ecological Design (fall)

RESTORATION ECOLOGY

Instructor David Robertson

Ecological restoration is the process of assisting the recovery of an ecosystem that has been degraded, damaged or destroyed. Because restoration cannot effect the instantaneous re-creation of an ecosystem, it typically involves manipulating naturally occurring successional processes. The course began with a survey of natural successional theory and then moved to examine specific strategies for directing ecological succession to restore the landscape to well-defined, yet flexible, equilibria. The course concentrated on terrestrial and wetland landscapes in the Mid-Atlantic region of North America, but also included a review of the challenges of restoring urban ecosystems. The second part of the course required participants to prepare a restoration plan for a degraded landscape.

Topics in Ecological Design (spring)

RECLAMATION OF LARGE-SCALE SITES

Instructor William Young

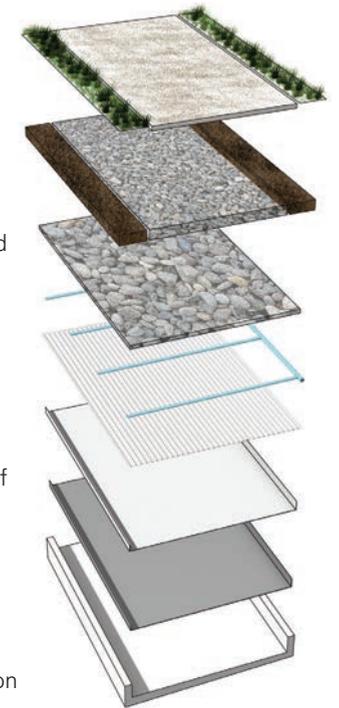
This course presented case studies and practical techniques for the restoration of large tracts of disturbed lands. The course began by introducing a background in scientific disciplines including chemistry and geology, with particular emphasis on the fundamentals of ecology. This hands-on course used examples of actual projects to practice the techniques for reclamation and development. There was a strong focus on site assessment and natural resource planning, leading to informed and holistic site development and design.

Topics in Ecological Design (spring)

GREEN ROOF SYSTEMS

Instructor Susan Weiler

This course addressed the fundamental knowledge required to envision, make the case for, design and build living green roofs and landscapes over structure. While the course provided the foundation for understanding the appropriate application of different green roof systems, the focus was on the integration of architecture and landscape to help replenish our diminishing resources. Students were introduced to basic considerations of the planning and design process; site, architectural and structural considerations; materials and their applications; detailing of systems, and the construction process. Presentations were given by landscape architects, architects, structural engineers, and contractors who have collaborated to build significant projects. Site visits were also made to locally completed or in construction projects; and opportunities to practically apply the knowledge through a series of sketch problems requiring various aspects of planning, design, detailing and construction administration.



Anneliza Kaufer,
green roof systems

Topics in History and Theory (fall)

PLACE & PLACEFULNESS

Instructor John Dixon Hunt

This seminar sought to explore and understand how we respond to places. There have been a handful of good studies of "place," but little of it has seemed to impinge upon landscape architecture, historic preservation or architecture. The aim of the course was to make those connections through discussions of how a place is seen and understood, how different kinds of places require different approaches (verbal and visual), and through explorations, in practice on site visits in Philadelphia, how these approaches work on specific sites.

Topics in History and Theory (fall)

THE AMERICAN SUBURB: REAL AND IDEAL

Instructor Aaron Wunsch

No part of the American landscape has been as passionately promoted or consistently reviled as the suburb. By 1900, the meaning of the term "suburb" had gained apparent stability but its positive, upper-middle-class connotations crystallized, paradoxically, in the heyday of what one historian has termed "bourgeois nightmares." Taking period definitions seriously, this seminar examined the phenomenon and the discourse of the American suburb in depth. Weekly conversations revolved around such themes as: The Search for Nature and Community; Architecture and Ideal of the Home; The Role of Government and Law; The Role of Transit; The Roles of Race, Class, and Gender; "Designed" vs. "Organic" suburbs; and Prospects in the 21st Century. Although this was primarily an architecture seminar, topics of landscape design, geography, sociology, technology, and the politics of cities were also addressed.

Topics in Theory and Design (fall)

DESIGNED ECOLOGIES

Instructor Ellen Neises

This course explored the conceptual, artistic and scientific dimensions of ecology as a source of invention in design. Mixing philosophy and technique, the course looked at ecology, and particularly the dynamics of community transformation, from many standpoints. Critical analysis of texts and case study projects built a repertoire of ideas and operations that students could pursue in their design work. Case studies examined the specific tactics and change agents of projects to identify points of leverage on ecosystem function and trajectory that were amenable to design. Critical analysis of design projects embraced philosophy and science to weigh outcomes, scales of influence and implications.



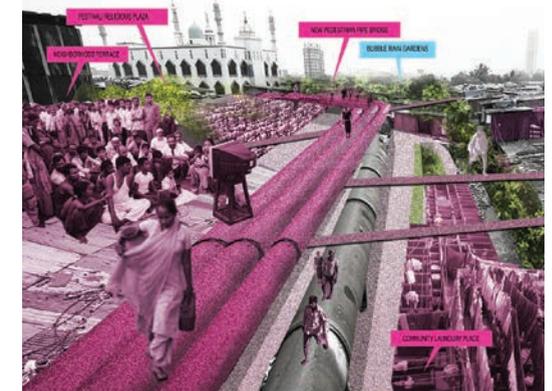
Nathan Dickman, designed ecologies

Topics in Theory and Design (spring)

CASE STUDIES IN CONTEMPORARY URBANISM, LANDSCAPE AND DESIGN

Instructor David Gouverneur and Jonathan Barnett
Assistant Instructor Aron Cohen
Teaching assistant Mark Kieser

This course introduced students to a wide array of contemporary case studies in planning, urban design, landscape architecture and architecture. The course explored theories and practices of sustainable development, the use of transportation and infrastructure as tools to shape urban form, the rehabilitation of historic districts and commercial corridors, and the improvement of squatter settlements. The course also discussed the production of new urban form including city expansions and new towns, housing and mixed-use developments and areas of new centrality. Compelling recreational landscapes, parks, botanical gardens and the transformation of post-industrial waterfronts were also addressed. Through case studies and class discussions participants gained a better understanding of how different criteria, methods and design tools allow for the creation and improvement of the public realm: the interplay between open space and the built environment. Students heard presentations by David Graham Shane and Kenneth Greenberg, who shared cutting-edge knowledge derived from their professional practices and research.



Chenlu Fang, urban case studies

Topics in Theory and Design (spring)

ENVIRONMENT REGIMES

Instructor Dilip da Cunha

The vocabulary of design has a complex heritage of ideas and skills. An important part of this heritage is the idea of environment. It weaves through in limiting and liberating ways. This course explored this contentious idea in the context of six regimes that have sought to control its definition and its representation in design discourse and everyday conversations – colonialism, urbanism, regionalism, developmentalism, environmentalism, and nomadism. Each regime was presented within a particular geographic context and through particular enterprises by which it acted/acts to construct environment. Each regime was discussed over a two-week period with discussions directed toward understanding the idea of environment behind contemporary design and planning practices. Readings were drawn from environmental history and philosophy, critical theory, literary criticism, design and planning literature.

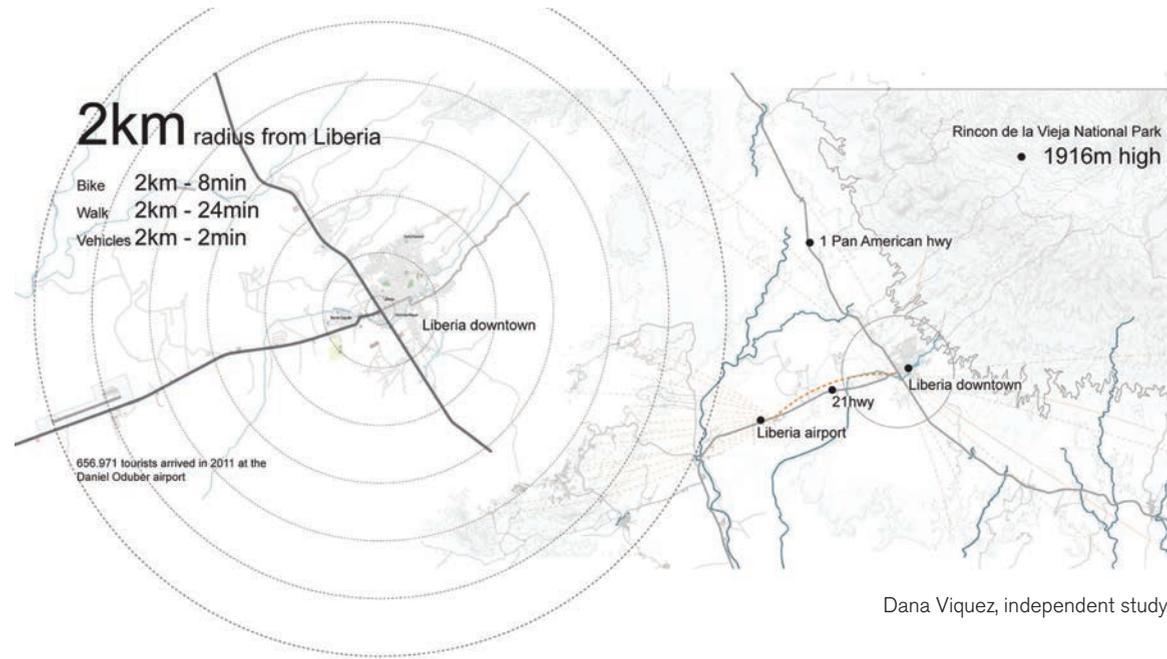
INDEPENDENT STUDY

TOURISTIC/TERRITORY JUNCTURE (summer)

Student Dana Viquez

Faculty supervisor David Gouverneur

This independent study revealed the potential of enhancing and diversifying the impact of Ecotourism in terms of environmental protection and economic development in a tropical developing country. Research was conducted under the premise that Landscape Architecture offers the means to simultaneously address the touristic demands while taking into account complex environmental, rural and urban considerations. Landscape strategies offer the possibility of fostering connections among different scales of operation, engaging government agencies, small-scale private operations, the community, as well as cultural and research-based institutions. In order to test these ideas, Liberia, the main city in Gaunacaste, Costa Rica, was identified as a case study. Liberia is a site that has been affected by development under tourism and that has a number of aspects, including workforce, natural resources and supplies, that can be utilized in developing a more cohesive infrastructure. The ultimate goal was to extrapolate findings from this study to other areas in the country and other regions with similar conditions.



Dana Viquez, independent study

INDEPENDENT STUDY

DIGITAL DESIGN/RESEARCH: RHINOTERRAIN AND SCRIPTING IN G.I.S. (fall)

Student Alexandra Zahn

Faculty Karen M'Closkey and Keith VanDerSys

The researcher's interest in this independent study was to use existing GIS data, combined with research on social and economic concerns, to map infrastructural conditions within the city of Philadelphia at the neighborhood scale. After gathering data, RhinoTerrain and Grasshopper were used to manipulate these findings and to re-map the city, in order to reveal areas where these conditions fail versus thrive. The goal was to use these data to form a hypothesis for continued research about why the conditions are or are not successful, and how reconfiguration of the city might better support the needs of the community. The Rittenhouse Square neighborhood was used as an example, with research focusing specifically on water runoff/infiltration, and park space versus commercial and residential success.

NOTES ON AN APOLITICAL LANDSCAPE (spring)

Student Ian Sinclair

Faculty supervisor Christopher Marcinkoski and Ellen Neises

As an active agent in the political economy, the suburban landscape plays a critical role in the structure of social consciousness. Selected developments from Houston, TX to Columbia, MD reveal regimes of power enabled by lawn, grid, and infrastructure formation, in addition to homeownership and development practices. This independent study analyzed critically their spatial manifestation relative to conceptions of freedom, security, democracy, and privatism, and tried to identify potential methods of intervention that could deflect the forces urbanization and could project new conceptions of the urban subject.

SOCIAL CONTRACT TOOLKIT (spring)

Student Anoshey Rahim

Faculty supervisor Keith Kaseman

This aim of this independent study was to respond to the strained and unproductive relationship of previous client/designer scenarios in community development projects by creating a new model for collaborative design. The resulting Social Contract Toolkit was developed as a method to be employed by collaborative organizations in building accountability, ownership and trust among its members. The written portion of the contract outlined the Principles of participating in a Social contract, the current Conditions of collaborative organizations, the Goals the Social Contract aspires to achieve, and the reasons to Propagate the contract among members and the community at large. The graphic was a relational diagram that connects the principles of the Social Contract to its methods of implementation and the potential uses of the completed contract.

SUMMER INSTITUTE AUGUST 6 – 31, 2012

Week 1 DRAWING

Instructors Nicholas Pevzner and Sanjukta Sen

This five-day course for three-year MLA students explored drawing as a way of understanding and mediating that which we see and experience in the landscape. Through various drawing techniques and media students addressed drawing not only as a means of representation, but as a tool for seeing, measuring and revealing space, movement, objects and conditions. The overarching aim of this week was to become familiar with the effects of an array of drawing tools and techniques, and to begin to develop a visual vocabulary that could be expanded throughout the week and into the fall semester.

Week 2 COMPUTING

Instructor Keith VanDerSys

Assistant instructor Joseph Marwil

This five-day session introduced the three-year MLA students to the facilities of digital media as the primary mode of design visual communication. The course provided a short, yet intensive, hands-on inquiry into the production and expression of digital media that is essential for all designers. Through a series of working labs, students learned various software applications and associated techniques to execute precise two-dimensional representations of three-dimensional concepts. Students also learned the PennDesign systems, network basics and computer lab procedures.

Week 3 STUDIO METHODS

Instructors Nicholas Pevzner and Sanjukta Sen

The purpose of this one week segment was to introduce three-year MLA students to tools for conceptualizing and representing a design project. A series of site based interventions on the Penn campus were geared towards developing a method of working in the studio through drawings and models; and towards generating a thorough understanding of scale, a critical parameter in design visualization and production.

Week 3 COMPUTING

Instructor Keith VanDerSys

Assistant instructor Joseph Marwil

This three-day session introduced the two-year MLA students to the facilities of digital media as the primary mode of design visual communication. The course provided a short, yet intensive, hands-on inquiry into the production and expression of digital media that is essential for all designers. Through a series of working labs, students learned various software applications and associated techniques to execute precise two-dimensional representations of three-dimensional concepts. Students also learned the PennDesign systems, network basics and computer lab procedures.

Week 3 LANDFORM AND GRADING

Instructor Cora Olgay

Teaching assistant Kimberly Davies

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. The act of grading design – the shaping and sculpting of landform – is both art and science. This three-day session for two-year MLA students aimed to provide an appreciation of landform as both an evocative component in the design vocabulary and as a critical tool in resolving difficult design problems. Basic techniques and strategies of grading design were introduced and reinforced, so that grading design becomes an integral part of the students' design approach. This session is intended to provide a concise overview of the principles and process of landform and grading design, and is designed to prepare the entering two-year students for Workshop III.

Week 4 NATURAL SYSTEMS

Instructors Sarah Willig and David Ostrich

Teaching assistants Diana Gruberg, Eduardo Santamaria, Alyssa Olson, Stefanie Loomis

The purpose of this five-day session for both two-year and three-year MLA students was to: introduce students to the varied physiographic provinces and associated plant communities of the greater Philadelphia region; characterize and analyze plant communities and consider the connections between climate, geology, topography, hydrology, soils, vegetation, wildlife, and disturbance, both natural and anthropogenic; and develop a strong familiarity with the local flora (native and non-native) including plant species identification and recognition, an understanding of preferred growing conditions, and potential for use. The different physiographic provinces, areas of similar geology and topography, crossing the Philadelphia region give rise to a rich diversity of plant communities.

Fieldtrips included:

Wissahickon Creek Valley, Pennsylvania
(Piedmont Uplands)

John Heinz National Wildlife Refuge
(Inner Coastal Plain)

Bartram's Garden
(Fall Line – Boundary of Coastal Plain
and Piedmont)

Valley Forge National Historical Park
(Piedmont)

Eastern Bank of the Schuylkill River in
Philadelphia: Roxborough, Shawmont
Waterworks ruin, Manayunk Canal,
Venice Island, Fairmount Waterworks
and the Schuylkill River Trail park

University of Pennsylvania Campus

The High Line in New York City

Brooklyn Botanic Garden



Sarah Willig, fieldtrip photo

LECTURES

Hadley & Peter Arnold

Founders, Co-directors, Arid Lands Institute
"Drylands Design: Constructing Indigeneity"
September 24, 2012
Co-sponsored with the Dean's Office

Rahul Mehrotra

Harvard University, GSD
October 10, 2012
Co-sponsored by the Dean's Office and Penn IUR

Niall Hobhouse

Writer, Curator
"Holding the Pass: The Client, the Architect, and
Landscape Design"
October 15, 2012

Richard Weller

Professor and chair, Landscape Architecture
PennDesign
"An Art of Instrumentality"
January 24, 2013

Andy Altman

Former Deputy Mayor for Planning and
Economic
Development,
City of Philadelphia
January 28, 2013
Co-sponsored by the Dean's Office and Penn IUR

Charles Waldheim

Chair, Department of Landscape Architecture
Harvard University, GSD
"Landscape as Digital Media"
February 18, 2013

Enric Batlle

Batlle I Roig Architects, Barcelona
"El Jardín de la Metrópoli"
February 20, 2013

EVENTS

A World of Gardens

Book launch and panel discussion
Author: John Dixon Hunt
Moderator: David Leatherbarrow
Panelists: Paula Deitz, Raffaella Fabiani Giannetto,
Ellen Neises, Valerio Morabito
September 10, 2012

Mixplace

Teddy Cruz, Amy Hillier and Anuradha Mathur in
Conversation
November 5, 2012
Co-sponsors: Dean's Office, People's Emergency Center,
Slought Foundation, Center for Urban Ecologies at the
University of California, San Diego

The Making of the Queen Elizabeth Olympic Park

Book launch and tribute to John Hopkins (1953-2013)
Authors: John Hopkins and Peter Neal
Speakers: Marilyn Jordan Taylor, James Corner, Alexan-
der Garvin, Peter Neal, Laura Adams and Rosie Hopkins
March 20, 2013

Big Questions: Landscape Research x 4

Moderator: Richard Weller
PhD Student presenters from UWA:
Simon Kilbane, Sara Padgett Kjaersgaard,
Josephine Neldner, Gerard Siero
April 9, 2013

Traces & Inscriptions

Exhibition organized by Anuradha Mathur, Matt Neff
and the students in LARP 720 Traces & Inscriptions:
A Workshop in Printmaking & Making Landscape
April 15-19, 2013

ASLA Awards Jury

May 6, 2013

EVENTS

Penn Career Services Events

Internship Panel & Networking,
November 7, 2012
Careers in Architecture & Landscape Architecture
Panel Discussion,
February 13, 2013
Career Connection Day, Career Fair,
March 22, 2013

PennDesign Student ASLA Chapter Events

Opening meeting,
September 21, 2012
"Beyond the Box Lunch with Valerio Morabito,"
October 17, 2012
Badminton tournament & bake sale,
November 16, 2012
Book launch, *Designing change: Nonequilibrium
ecological landscape design* by Travis Beck,
March 12, 2013

SYMPOSIA

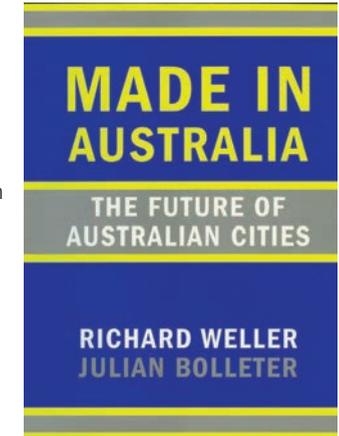
Making Space

Organized and curated by Christopher Marcinkoski,
Brian Phillips and Abigail Smith.
Participants included: Bill Adair, Sierra Bainbridge, David
Belt, Jared Della Valle, Maurice Cox, Dan D'Orca, David
Fano, Christine Gaspar, Ray Gastil, Ryan Gravel, Toni
Griffin, Anne Guiney, Jamer Hunt, Rory Hyde, Jonathan
Jackson, Mitchell Joachim, Aaron Levy, Diana Lind,
Tim Love, Christopher Marcinkoski, John McMorrough,
Matthew Passmore, Cliff Pearson, John Peterson, Brian
Phillips, Damon Rich, Inga Saffron, and Abigail Smith
September 27-28, 2012
Sponsored by the Dean's Office and Board of
Overseers, PennDesign

NEW BOOKS

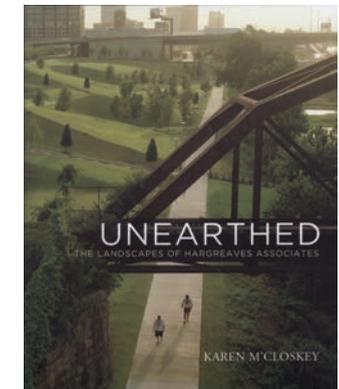
Made in Australia:

*The Future of
Australian Cities*
Richard Weller and
Julian Bolleter
University of Western
Australia Press
Perth, January 2013



Unearthed:

*The Landscapes
of Hargreaves
Associates*
Karen M'Closkey
University of
Pennsylvania Press
Philadelphia,
June 2013



ANNOUNCEMENTS

Students

Dual MLA/MArch student **Kordae Henry** was part of a team of PennDesign Architecture students and local craftsmen in Mfangano Island, Kenya that used the catenary vaulting construction technique to build Africa's first entirely wind and solar powered radio station during the summer of 2013. Kordae used his Van Alen Travel Fellowship to study construction techniques and understand the cultural and physical landscape that surrounds the infrastructure of Mfangano Island.

Graham Prentice, MLA 2013 was selected as Penn's 2013 Olmsted Scholar and was a 2013 National Olmsted Scholar Finalist awarded by the Landscape Architecture Foundation.

Michael Smith, Anoohey Rahim, Mark Kieser, Joshua Seyfried and **Youngsoo Kim** received an Honorable Mention for their entry "Minneapolis Crossing" in the 2013 ULI Gerald D. Hines Urban Design Competition. Their faculty advisor was Nicholas Pevzner.

The 2013 ALSA Student awards were announced in October 2013. **Leonardo Robleto, Yong Jun Jo** and **Kyung Keun Lee**, and **Caitlin Squier-Roper** and **Chunlan Zeng** received Honor Awards in the General Design category; **Yitian Zhao** and **Siyu Tian** received an Award of Excellence in the Residential Design category.

Faculty

James Corner's firm Field Operations received the Architectural Review Future Project Award Old + New, 2013; the APA National Planning Achievement Award for Urban Design, 2012; and the SARANY Visionary Landscape Award, 2012. The firm's designs for High Line, Section 2 and Waterfront Seattle received 2013 ASLA Honor Awards in the General Design and Analysis and Planning categories, respectively.

Dilip da Cunha was appointed Adjunct Professor in the Department of Landscape Architecture for a term of five years beginning July 1, 2012.

Lindsay Falck received the 2013 G. Holmes Perkins Teaching Award for Distinguished Teaching by a Member of the Associated Faculty in the School of Design.

David Gouverneur received the 2013 G. Holmes Perkins Teaching Award for Distinguished Teaching by a Member of the Standing Faculty in the School of Design.

Christopher Marcinkoski organized a symposium at the Architectural League of New York entitled "The City That Never Was: Urbanization after the Bubble" held in New York City on February 22, 2013. Speakers included Iñaki Abalos, Dominique Alba, Enric Batlle, William Braham, Rania Ghosn, Llätzer Moix, Chris Reed, Byron Stigge, Willie Van den Broek, James Von Klemperer, Richard Weller and Daniel Zarza. Chris was also the winner of the First Prize in the Denver City Park Re-Imagine Play Competition, by the City of Denver Department of Parks and Recreation and the Department of Public Works (October 2012).

Faculty Continued

Anuradha Mathur was promoted to Professor of Landscape Architecture on July 1, 2012. Mathur is currently working on a book on the In the Terrain of Water project, and with **Dilip da Cunha** is the recipient of a grant from the Rockefeller Foundation for work on their project New Directions in Coastal Resilient Design Strategies.

Karen M'Closkey was the winner of The 2012-2013 Garden Club of America Rome Prize in Landscape Architecture awarded by the American Academy in Rome. Her new book: *Unearthed: The Landscapes of Hargreaves Associates*, was published by the University of Pennsylvania Press, June 2013. Karen M'Closkey and Keith VanDerSys are currently working on a book entitled *Signs of Life: Visualizing Landscapes in an Ecological – Informational Age*. They are the 2013 winners of a Pew Fellowship in the Arts from the PEW Center for Arts & Heritage. Their practice, PEG Office of Landscape + Architecture, was named among "The Select Ten," which identifies the next generation of thought leaders in the field of design, in the October 2013 issue of *Metropolis Magazine*.

Ellen Neises and **Lucinda Sanders** are part of the cross-disciplinary PennDesign/OLIN Rebuilding Water Culture team that won the Rebuild by Design: Hurricane Sandy Regional Planning and Design Competition in August 2013. The goal of the project, which will be run through PennPraxis, is to promote resilience post-Sandy through innovative planning and design. Other PennDesign participants include Dean Marilyn Taylor and Harris Steinberg.

Cora Olgay was reappointed to another five year term as Adjunct Associate Professor of Landscape Architecture beginning July 1, 2013.

Laurie Olin received the 2012 National Medal of Arts from President Barak Obama in July 2013, the nation's highest civic honor for excellence in the arts. Laurie also received the 2013 Thomas Jefferson Medal for Architecture by the University of Virginia and the Thomas Jefferson Foundation at Monticello. Olin was reappointed to a five year term as Professor of Practice in Landscape Architecture beginning July 1, 2012.

Lucinda Sanders was reappointed to another five year term as Adjunct Professor in the Department of Landscape Architecture beginning July 1, 2013.

Dana Tomlin has received two grants from Google Inc.; one to develop an online course on Map Algebra and the other to develop a course on Geospatial Programming.

Jerry van Eyck's firm Imelk is part of the team that was chosen to design a public park on the Las Vegas Strip between the New York-New York and Monte Carlo resorts and a new arena which will house dining pavilions, performance spaces and areas for relaxation. Completion in early 2014 is expected.

Richard Weller joined the department as professor and chair on January 1, 2013. He was also named The Martin and Margy Meyerson Chair of Urbanism. Weller was awarded a National Teaching Award from the Australian Government and received third prize in the international competition celebrating the Centenary of Canberra. Along with his co-author Dr. Julian Bolleter, in 2013 Richard released his new book *Made in Australia: The Future of Australian Cities*.

James Corner, Dilip da Cunha, Anuradha Mathur, Valerio Morabito and **Richard Weller** were participants in the Composite Landscape: Photomontage and Landscape Architecture exhibition at the Isabella Stewart Gardner Museum in Boston, June 27 – September 2, 2013.

STUDENT AWARDS

The Ian L. McHarg Prize

Established in 2001. Awarded to a graduating student who has demonstrated excellence in design and best exemplifies ecological ideals in contemporary and culturally pertinent ways. This prize is awarded in memory of Ian L. McHarg, 1920-2001, distinguished professor of landscape architecture, pioneer of ecological design and planning, and one of the most influential landscape architects of the twentieth century. Awarded to **Matthew Ells**

The Laurie D. Olin Prize in Landscape Architecture

Awarded to a graduating student who has achieved a high academic record and demonstrated design excellence in the making of urban places. Laurie D. Olin is one of the world's foremost leaders in contemporary landscape architecture and founder of the internationally acclaimed OLIN studio in Philadelphia, designing some of the world's most significant urban public spaces. Established in 2010 by the OLIN studio in honor of practice professor Olin who has served on Penn's faculty of landscape architecture since 1974. Awarded to **Agnes Ladjevardi**

The Faculty Medal in Landscape Architecture

Awarded to a graduating student with an excellent academic record and outstanding contribution to the school in leadership. Awarded to **Jessica Rossi-Mastracci**

The John Dixon Hunt Prize in Theory and Criticism

Awarded to a graduating student who has shown particular distinction in the theoretical and critical understanding of landscape architecture. The prize was established in 2004 and renamed in 2010 to honor the distinguished career of professor emeritus John Dixon Hunt. Awarded to **Jeff McLeod**

Eleanore T. Widenmeyer Prize in Landscape and Urbanism

Established in 2004 through a bequest by Eleanore T. Widenmeyer in memory of her parents, Arthur E. Widenmeyer, Sr. and Lena R. Widenmeyer, is awarded to a graduating student who has achieved a high level of design synthesis between landscape and urbanism. Awarded to **Dana Viquez**

Narendra Juneja Medal

Awarded in memory of associate professor Narendra Juneja, who served the department with distinction from 1965-1981, to a graduating student who has demonstrated deep exceptional commitment to ecological and social ideals in landscape architecture. Awarded to **Caitlin Squier-Roper**

Narendra Juneja Scholarship

Awarded in memory of associate professor Narendra Juneja, who served the department with distinction from 1965-1981, to a continuing student in landscape architecture for academic excellence and demonstrated need. Awarded to **Claire Hoch**

George Madden Boughton Prize

Established in 1986 by Jestena C. Boughton in memory of her father, George Madden Boughton. Awarded to a graduating student in landscape architecture for design excellence with environmental and social consciousness and evidence of potential for future effective action in the field of landscape architecture. Awarded to **Graham Prentice**

The Robert M. Hanna Prize in Design

Awarded to a graduating student who has demonstrated great care for the craft, making and construction of landscape architecture. Established in 2010 by the OLIN studio in memory of Robert M. Hanna (1935-2003), who served on Penn's faculty of landscape architecture from 1969 to 1998. Awarded to **Eunjee Kim**

Mr. and Mrs. William L. Van Alen Traveling Fellowship

Awarded to one landscape architecture student and one architecture student, in the second year of their programs, for summer travel to Europe. Awarded to **Michael Smith and Kordae Henry**

ASLA Awards

Certificates of Honor and Merit awarded to graduating landscape architecture students who have demonstrated outstanding potential for contributions to the profession.

Certificates of Honor awarded to **Matthew Ells, Eunjee Kim, Agnes Ladjevardi**

Certificates of Merit awarded to **Caitlin Squier-Roper, Kenneth Tang, Dana Viquez**

Wallace Roberts and Todd Fellowship

Established in 1991. Awarded to an outstanding landscape architecture student who has finished the second year of the three-year program. Awarded to **Leonardo Robleto Costante**

Olin Partnership Work Fellowship

Established in 1999. A prize and a twelve-week internship awarded to an outstanding Master of Landscape Architecture student entering the final year of his or her study. Awarded to **Leonardo Robleto Costante**

Chair's Acknowledgement Award for Service

Inaugurated in 2013. Awarded to a single student or small group of students who have made an exceptional extracurricular contribution to the program. Awarded to **Meghan Talarowski and Alexandra Zahn**

Chair's Acknowledgement Award for Design Progress

Inaugurated in 2013. Awarded to a first year student in the three-year Master of Landscape Architecture program who has demonstrably advanced the furthest in their design capability across the course of their first year of study. Awarded to **Matthew Wiener**

GRADUATES

Master of Landscape Architecture

December 2012
Jessica Ball
Yonjun Jo
Xi Li
Dana Viquez

May 2013
Susanna Burrows
Anne Clark
Purva Chawla
Zhe Chen
Kimberly Davies
Nathan Dickman
Barrett Doherty
Matthew Ells
Chenlu Fang
David Foster
Kuan Gao

Sa Min Han
Taylor Kaplan
Eunjee Kim
Agnes Ladjevardi
Shannon Leahy
Jeong Hwa Lee
Jiae Lee

Wen Li
Yiran Li
Wen Wen Lu
Jeff McLeod
Benjamin Nicolosi-Endo
Kyle O'Connor
Graham Prentice
Jessica Rossi-Mastracci
Caitlin Squier-Roper
Hang Su
Meghan Talarowski

Kenneth Tang
Siyu Tian
Jiaqi Wang
Yi Wang
Mingyu Yin
Alexandra Zahn
Xiwei Zhang
Yitian Zhao
Huan Zheng
Jianchun Zhu

Certificate in Landscape Studies
Fei Chen
Albert Hans Chan Cua
Allison Dawson
Kristina Frazier
Xinlin Huang
Eugenia S. Yoon



FACULTY

James Corner, *Chair through Dec 2012*
Anuradha Mathur, *Associate Chair through Jun 2013*
Richard Weller, *Chair beginning Jan 2013*
Dilip da Cunha
Raffaella Fabiani Giannetto
David Gouverneur
Christopher Marcinkoski
Karen M'Closkey
Valerio Morabito
Cora Olgyay
Laurie Olin
Lucinda Sanders
Dana Tomlin
Jerry van Eyck
Aaron Wunsch

John Dixon Hunt,
Professor Emeritus

LECTURERS

Greg Burrell
Neil Cook
Lindsay Falck
Joshua Freese
Jessica Henson
John Hopkins
Keith Kaseman
Thabo Lenneiyee
David Maestres
Katherine Martin
Jan McFarlan

Todd Montgomery
Ellen Neises
David Ostrich
Nicholas Pevzner
David Robertson
Mark Thomann
Nanako Umemoto
Keith VanDerSys
Susan Weiler
Sarah Willig
William Young



James Corner and Richard Weller
(this page); 2013 graduates (opposite page);
photos: Barrett Doherty



Professor of Practice Laurie Olin with President Barack Obama after receiving the National Medal of Arts in July 2013; photo credit: Ralph Alswang