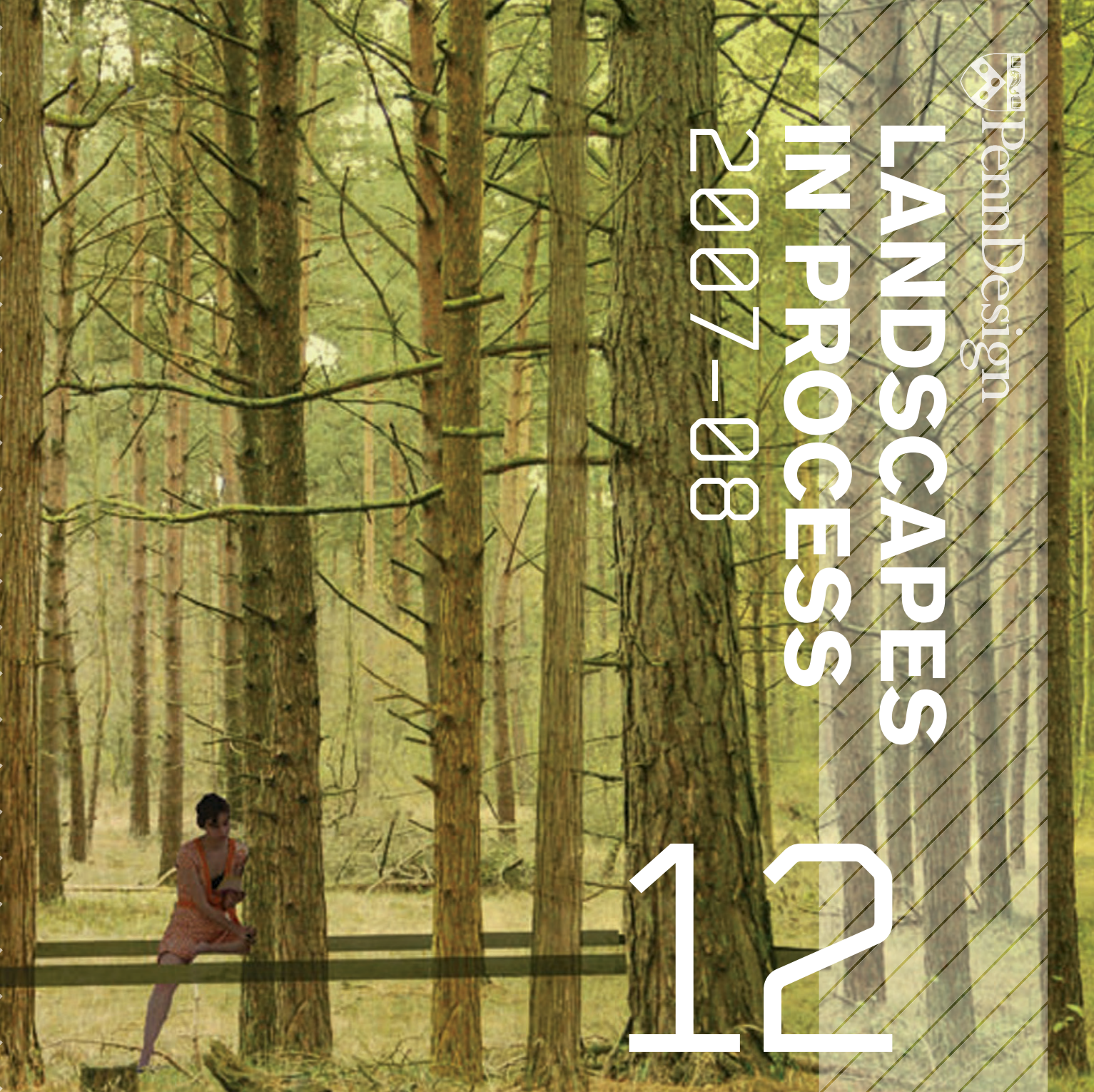




PennDesign

LANDSCAPES IN PROCESS 2007-08



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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. And, 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 originality and leadership.

The work collated in these pages offers a glimpse into the Master of Landscape Architecture program at PENN. This is the twelfth 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 the Wissahickon Creek Valley in Philadelphia; a park in Tacony, PA; urban transformation in Baltimore, Maryland; microscapes throughout Philadelphia; the Portela Airport site in Lisbon, Portugal; a multi-functional administrative city in South Korea; fortresses overlooking the Stretto di Messina in Italy; the Reinsehlen ex-military camp near Hannover, Germany; the Massachusetts Military Reservation in Cape Cod; a fitness park in West Philadelphia; urban transformations in Medellin, Colombia; and the revitalization of a Moroccan synagogue. 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.

James Corner
Chair and professor

STUDIO I TRAVERSING LANDSCAPE: THE WISSAHICKON

Critics Anuradha Mathur and Dilip da Cunha

Teaching assistants Megan Born and Todd Montgomery

This studio worked with a stretch of the Wissahickon Valley at the edge of Philadelphia. Students engaged in site-based investigations which served as the basis upon which new ways of seeing, experiencing, and transforming landscape could be envisioned. Formed thousands of years ago through metamorphic processes, the Wissahickon Valley is a relatively narrow, steep-sided valley created by the Wissahickon Creek and its tributaries cutting through the hard geology of schist and gneiss. There are many rock outcroppings, spring lines, and stone features that characterize this landscape and a mature cover of mixed deciduous and evergreen forest. Surrounded by the mostly residential neighborhoods of Chestnut Hill and Roxborough, the valley is the home of many trails and paths, and serves as an enormous recreational resource for the city. It is a territory in transition where the familiar distinction between natural form and human artifact, ecological processes, and cultural activity are blurred. The many pathways, trails, and waterways that traverse this landscape while facilitating recreation today also trace layers of human occupation, industry, and movement. This studio focused on traversing this landscape afresh and the students were asked to design a new path through this transformed nature, one that gathered, extended, revealed and catalyzed new relationships and processes. Throughout the semester, students employed four modes of traversing: surveying, transecting, photographing and plotting. Students developed their work in the studio and in the field through a range of drawings, photographic works and models.



Aroussiak Gabrielian, study model



Jane Anderson
Jessica Ball
Marisa Bernstein
Jessica Brown
Megan Burke
Jamey Crawford
Aroussiak Gabrielian
Bi Young Heo
Vivian Hu
Janelle Johnson
Elizabeth Keary
Nicolas Koff
Gloria Lau
Michelle Lin
Lauren Mandel
Radhika Mohan
Emerson Taylor
Lily Trinh
Emily Vogler
Yitian Wang
Amy Wickner
Sean Williams

Bi Young Heo, photo studies;
Nicolas Koff, sections

STUDIO II GROUND WORK: A PARK FOR TACONY, PA

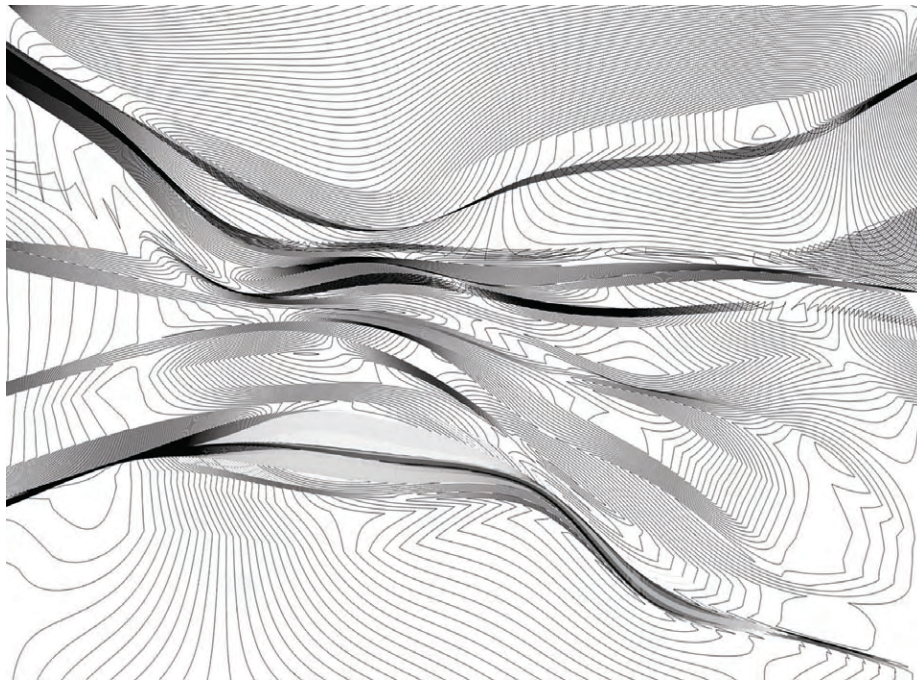
Critics Karen M'Closkey and Jason Sowell

Teaching assistants Jean-Pierre Casillas and Todd Montgomery

Groundwork – the preparation or steps taken to form the basis of something else – is a productive metaphor in many ways: organizationally, conceptually, and materially. One of the primary objectives of this studio was to further expand and refine students' abilities to express design intentions through the conventions of landscape architecture – drawing, modeling, recording, and projecting. The studio itself was structured such that the first exercises provided a method of working that students were able to draw upon for the entirety of the semester. Throughout the term students were asked to utilize a wide range of techniques, work at multiple scales in the development of projects, and discern the appropriateness of one mode of representation over another in the service of a particular design intent. A second motivation for the studio's title – as framework or foundation – can largely be seen as the contemporary project in landscape architecture. Landscapes – and the public for whom they are designed – are no longer conceived of as static formations, experienced by unchanging “observers.” Instead, designers of landscapes must navigate through diverse conditions, a plethora of information, possibly conflicting agendas and still be able to envision inspired possible futures for a site. Flexibility of use and adaptability to changing conditions must be considered in the design of public landscapes; however this must occur through an informed understanding of the existing site conditions and potentials. Proposals must be creative, motivated, even polemical, yet still plausible. Lastly, groundwork is literally learning to work the ground as a material – as a surface to guide movement, as a figure to shape experience, or as a valley to direct and capture water. Topographic manipulation – moving, cutting, filling, retaining – is one of the fundamental acts in the design of landscapes. During the semester, students worked on creating proposals for a 180 acre parcel of land between I-95 and the Delaware River, located in Tacony, just north of Philadelphia.



Yitian Wang, montage



Jane Anderson
Jessica Ball
Marisa Bernstein
Jessica Brown
Megan Burke
Aroussiak Gabrielian
Bi Young Heo
Vivian Hu
Janelle Johnson
Elizabeth Keary
Nicolas Koff
Gloria Lau
Michelle Lin
Lauren Mandel
Radhika Mohan
Emerson Taylor
Lily Trinh
Emily Vogler
Yitian Wang
Amy Wickner
Sean Williams



Lily Trinh, contour drawing; Aroussiak Gabrielian, aerial perspective

STUDIO III BALTIMORE: URBAN TRANSFORMATION AND THE MAKING OF COMMUNITIES

Critics Lucinda Sanders and David Gouverneur
Assistant critics Rebecca Kainer and Trevor Lee
Teaching assistants Katherine Harvey, Kristi Loui and Sally Reynolds

The goal of this studio was to introduce students to the fundamentals of territorial, urban and site specific design, to develop the sensibility and acquisition of tools needed to deal with a variety of scales and a diversity of design considerations. Throughout this studio, students were asked to analyze varied information of different sources. Students made a field trip to Baltimore to gain on-site appreciation of the city's attributes, its most relevant problems, and the potential to introduce transformations. After obtaining a general understanding of Baltimore and after having completed an analysis, the class selected three sites dominated by: significant environmental issues, significant and understood social structures, or evidence of strong economic drivers. Each student was challenged to develop a plan capable of producing a viable district or community with a character and life of its own, connecting the city and surrounding region while having a significant impact on the urban scenario. Exploration of the notion of process and time were of particular relevance.



Riggs Skepnek, plan



James Bennett
Chia-Chi Chen
Bun Gyu Choi
Cailin Ettenger
Rebecca Fuchs
Sally Gates
Marguerite Graham
Peter Hanby
Nathan Heavers
Julia Hunt
Naoko Kato
Sung Hun Kim
Amelia Magida
Tiffany Marston
Katherine Martin
Michael Miller
Ji Young Nam
Charlotte Nelson
Kyung-Eui Park
Nicholas Pevzner
Pattarapan Rukkulchon
Sanjukta Sen
Riggs Skepnek
Matthew Soule
Yunjia Wang
Eliza Valk

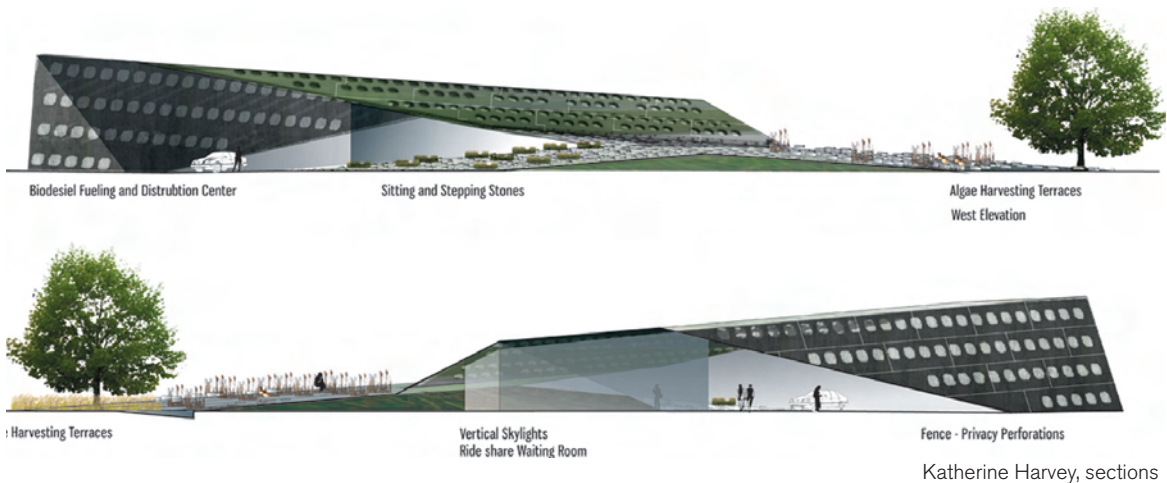


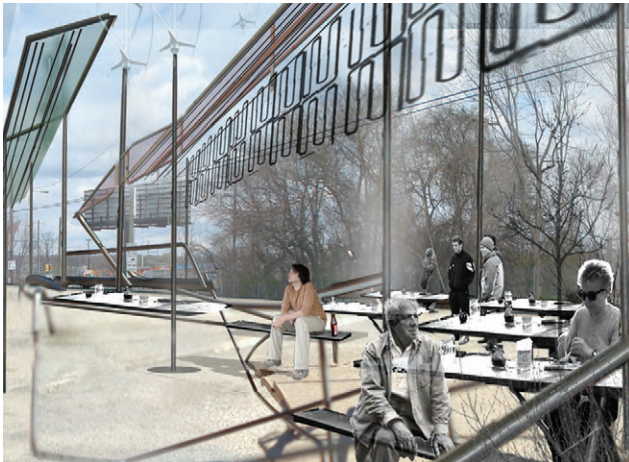
Sanjukta Sen,
aerial perspective;
Nicholas Pevzner,
aerial perspective

STUDIO IV OPERATION ACTIVOID: PHILADELPHIA AND THE NETHERLANDS

Critic Keith Kaseman

Operation Activoid was an experimental studio with a multi-pronged, multi-layered approach to guide the individual and collective endeavors of students towards extremely high resolution. This studio attempted to demonstrate the productivity of systematically developed thick microscapes throughout Philadelphia. Students explored numerous small, vacant lots dispersed across the city, and induced action towards a multitude of precisely executed, positive environmental, spatial, cultural, and social moves. Through a rigorously collaborative atmosphere students worked intensively to yield a catalog of innovative projects that both generated through and culminated in a collective studio initiative. The studio's intent was to develop and clarify potential strategies so clearly that the imagination of those who could ignite civic action might become influenced and engaged to some positive degree. In early March, students traveled to Netherlands to participate in and observe an urban fabric built on a deeply held cultural premise that architecture in all of its productive guises, literally works. Simply put, policies in Netherlands have cultivated an intricate spatial reality within which projections on public space are consistently motivated by both the qualitative and quantitative. The students also toured several notable professional offices during their stay. Upon return from Netherlands, students injected their prototype microscapes with newly gained insight through programmatic specificity and clarity, deploying these systems on three sites in Philadelphia.





Sally Reynolds, montages

Alexa Bosse
 Marguerite Graham
 Peter Hanby
 Katherine Harvey
 Huai-Jen Hsu
 Robert Johnson
 Austin McInerney
 Douglas Meehan
 Sarah Peck
 Sally Reynolds
 Adam Schatz
 Nantawan Sirisup
 Elizabeth Stetson
 Megan Studer

STUDIO IV THICK MINIMAL: STRATEGIC PERFORMANCES FOR LISBON'S PORTELA SITE

Critic Silvia Benedito with Axel Hausler

This studio concentrated on Lisbon's Portela site. The Portela International Airport is located within the urban region of Lisbon. Located on the single plateau of Lisbon's dynamic topography and surrounded by residential neighborhoods, warehouses, and buffer areas, the airport has reached its capacity as a global travel and business destination. Due to the constraints for airport expansion the national government recently designated an alternative site for its relocation, Alcochete, on the other side of the Tagus River. It can be assumed that within the next ten years, relocation of the existing airport in Portela will generate an immense void in the city of Lisbon. In this framework, students were asked to address the question of regenerating the site within Lisbon's urban area towards an integrated model of urbanism accounting for its assets, impacts, and demands on natural resources. Students were also asked how to create a strategic performance responding creatively, economically, and technologically to the site's past traces, constraints, and potential future. The studio was also particularly interested in using video as a new tool to investigate and map space, time and atmospheres. The performative character of hydrology, topography, climate, and geology were observed, investigated, and represented by the students using video. A site visit was made in February so that the students could investigate neighborhoods of the city, map distinct programs, investigate infrastructures and potential programs based on Lisbon's assets and contemporary programmatic needs.



Huei-Ming Juang, plan



Lisa Beyer
Jean-Pierre Casillas
Chen-Yin Chiu
Shu-Hsien Chou
Julia Hunt
Lily Jencks
Huei-Ming Juang
Amelia Magida
Tiffany Marston
Katherine Martin
Todd Montgomery
Charlotte Nelson
Kathleen O'Meara
Kyung-Eui Park
Shannon Scovell

Todd Montgomery, aerial perspective; Huei-Ming Juang, montage

STUDIO V CENTRAL OPEN SPACE FOR THE MULTI-FUNCTIONAL ADMINISTRATIVE CITY (MAC) KOREA

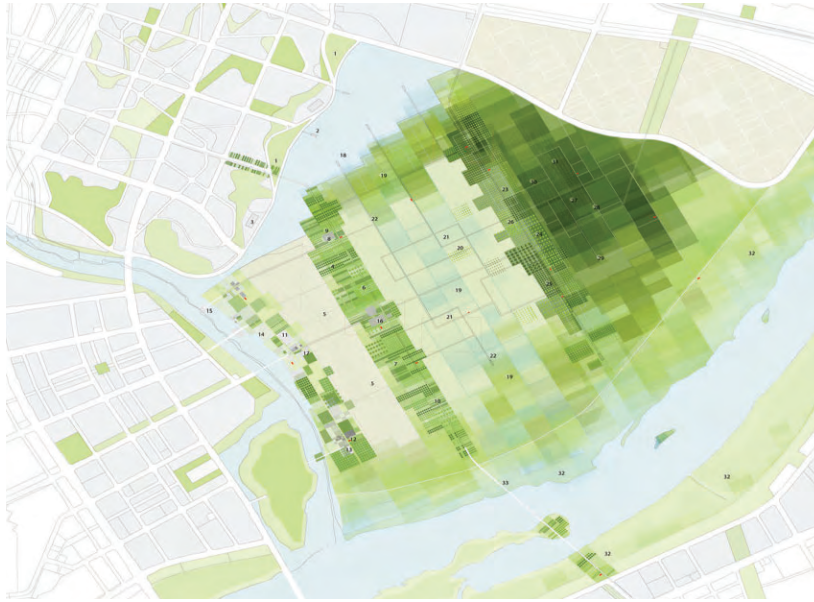
Critics James Corner and Richard Kennedy

The Multi-Functional Administrative City is a major new urban development in South Korea, intended to construct a new city for more than five million residents with extensive new governmental facilities. At the heart of the new city is a large open space, an extensive flatland surrounded by impressive mountains and bounded by a wide river. Presently, the land is a grid of agricultural fields, mostly rice paddies and industrial farm greenhouses, and is both irrigated and drained through a grid system of ditches.

This studio focused upon the development of a new plan for the transformation of these flatlands into a new urban park for the city. Although the high scale of the site posed many difficulties in terms of design, programming and implementation, there were many opportunities for students to reconsider what a large urban park might be in this context, what programs it might support and what experiential characteristics it might have. Two areas of design preoccupied the work of this studio. The first was the issue of the flat – themes of horizontality, extension, surface, field, plan, layout, organization, and leveling. The second was that of scaling, or the idea that design must figure space at various scales simultaneously, both in large and detail formats.



Megan Born, montage



Shannon Scovell, plans and montages

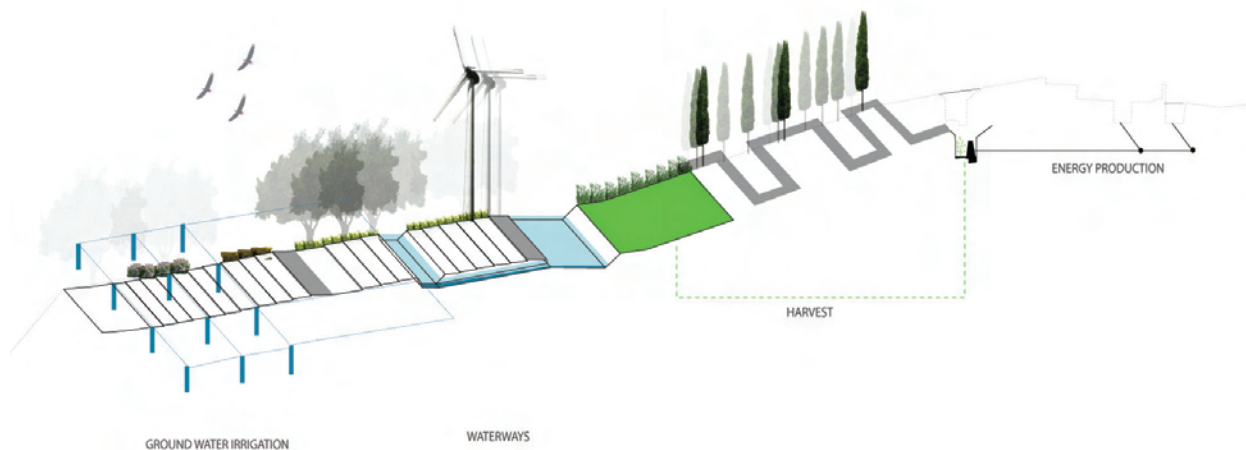
Megan Born
 Shu-Hsien Chou
 Hwei-Ming Juang
 Dorothy Kim
 Misako Murata
 Sally Reynolds
 Andrew Schlatter
 Shannon Scovell

STUDIO V THREE FORTRESSES OVERLOOKING THE STRETTO DI MESSINA

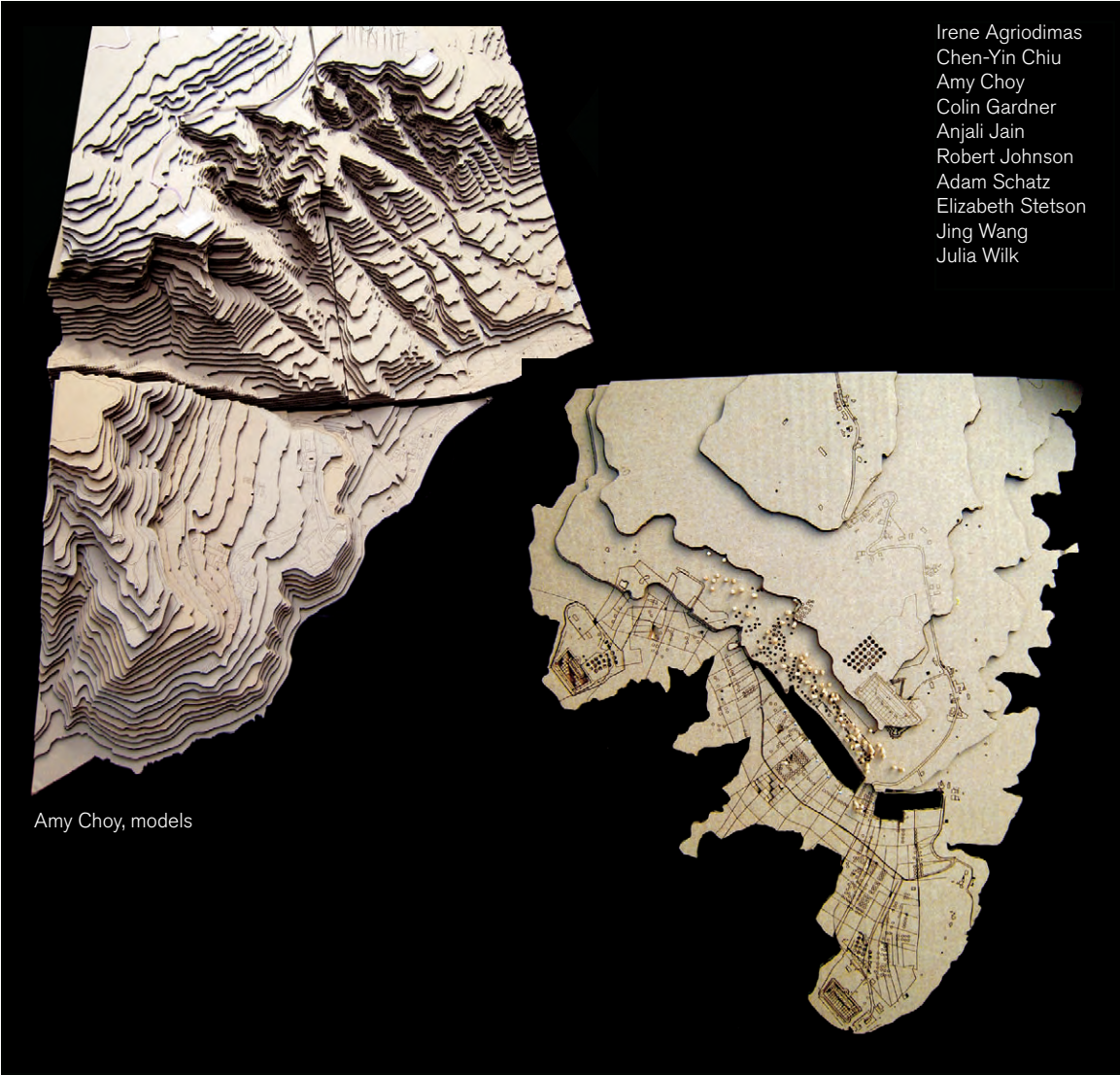
Critic Valerio Morabito

After the unification of Italy in 1871, the Italian government decided to build 24 fortresses along the “Stretto di Messina”, in the south of Italy, between Sicily and Calabria. They were built at an elevation of about 100 meters above the sea between 1885 and 1892, because the government thought enemies (probably the Turkish Empire) could invade Italy from the south of Mediterranean Sea, through the “Stretto di Messina” to reach the north of Italy. From these fortresses, the Italian army could control each ship which passed in this narrow space of sea.

The site of this half-semester studio was situated in Calabria and the three fortresses in Campo Calabro, a small town close to Reggio Calabria that, with Messina, is the most important city overlooking the “Stretto di Messina.” The fortresses are on the ground plain, connected to one another by a series of different paths – the most important one being called the “Fortezza Matiniti.” It is located between the other two smaller fortresses, with a huge open space in front of it overlooking the sea and Sicily. It is inhabited by new buildings and structures and characterized by its agricultural landscape. This studio aimed to solve the relationship among the three fortresses, the landscape context, the complexity of the history and morphology of the space, and the creation of new facilities and functions.



Amy Choy, diagram



Irene Agriodimas
Chen-Yin Chiu
Amy Choy
Colin Gardner
Anjali Jain
Robert Johnson
Adam Schatz
Elizabeth Stetson
Jing Wang
Julia Wilk

Amy Choy, models

STUDIO V REINSEHLEN EX-MILITARY CAMP: HANNOVER, GERMANY

Critic Paolo Bürgi

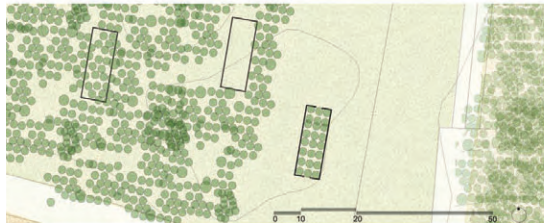
In Reinsehlen, a small village north of the City of Hannover Germany, there lies an abandoned military airport which once served as a strategic determinant in World War II. Prior to its building, the land was a slightly hilly countryside and home to farming families – but in 1938 the land was leveled to create a wide, flat airfield for the German army. With the occupation of the Allies in 1945, it was transformed into a training camp for English Panzer troops. Their exercises and training maneuvers with hundreds of tanks in the ecologically fragile landscape ultimately modified the topography of the land and consequently, its spontaneous vegetation. In 1950 the English troops vacated the military camp which is now a popular recreational attraction. Today the land appears as a wide grassland, with only a few signs to suggest its past.

Using a contemporary language of expression, this half-semester studio researched how the spirit or identity of Reinsehlen's past could be re-established by designing artistic project interventions. Students studied the history of the development of Reinsehlen, its relationship to the territory, its potential qualities, and gathered specific information about the site and particular needs of the area. Site interpretations through mapping, photographic surveys, and sketching were conducted by the students. Development of proposals ranged from the elaboration of concepts through their translation into detailed land art proposals through drawings and models in the pursuit of efficient simplicity.





Elizabeth Stetson, montage



Images of the area where the intervention is located. The last one is at the junction of two roads and the railway line that is at the edge of the site.



Anjali Jain, plan, photos, diagram and montage

- Irene Agriodimas
- Chen-Yin Chiu
- Amy Choy
- Colin Gardner
- Anjali Jain
- Robert Johnson
- Adam Schatz
- Elizabeth Stetson
- Jing Wang
- Julia Wilk

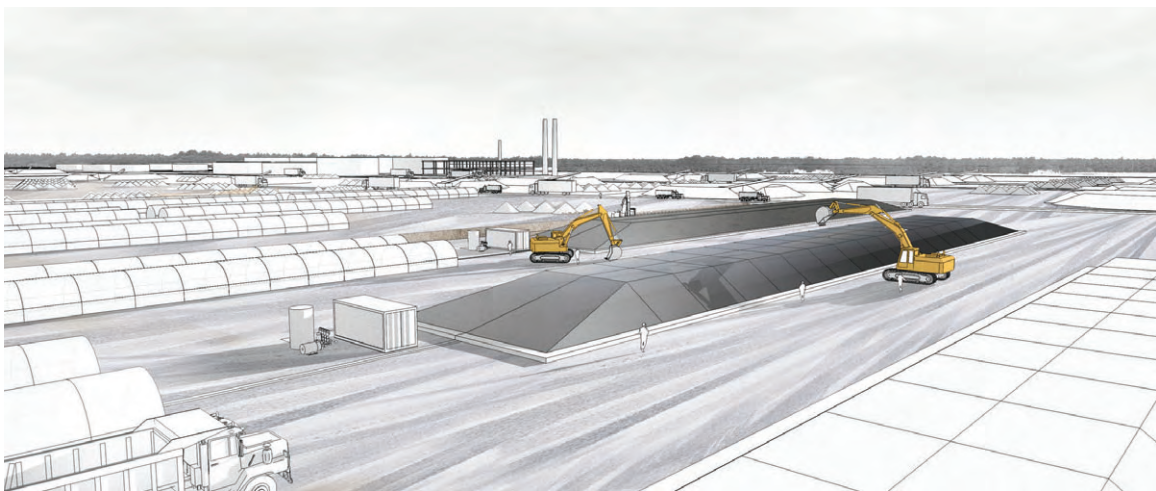


STUDIO V MAT ECOLOGIES: MASSACHUSETTS MILITARY RESERVATION, CAPE COD

Critic Chris Reed

This studio site was on Cape Cod, Massachusetts, approximately one hour southeast of Boston. The Massachusetts Military Reservation was recently slated for closure by the US Government, as part of its military re-alignment and consolidation initiative. The reservation consists of an active airfield for Air Force and Coast Guard operations, military barracks and related facilities, active remedial operations, large oak-pine woodlands, a national cemetery, a prison, and the detritus from almost a century of military war games and peacetime operations. Geologically, the reservation sits on the vast outwash plain of glacial moraines that form the western and northern boundaries of the Upper Cape. It also sits atop a critical drinking water aquifer that underlies all of Cape Cod, an aquifer increasingly threatened by the reservation's leaking contaminants and by regional metropolitan development.

Students' work in this studio focused on the creation of mat landscape strategies – hybridized techno-landscapes – that deliberately frame regenerative ecological, social, and economic processes. Students began with a broad range of two- and three-dimensional mat-pattern and mat-model studies, in order to develop a set of formal and verbal vocabularies and techniques for mat-making. They then looked at a broad range of appropriations and adaptations of the mat, specifically in regard to landscape systems and ecologies, metropolitanization, and remediation technologies, in order to explore what might emerge within the context of a contaminated, demilitarized metropolitan landscape condition.



Nantawan Sirisup, montage

STUDIO VI NEIGHBORHOOD + FITNESS + PARK, WEST PHILADELPHIA

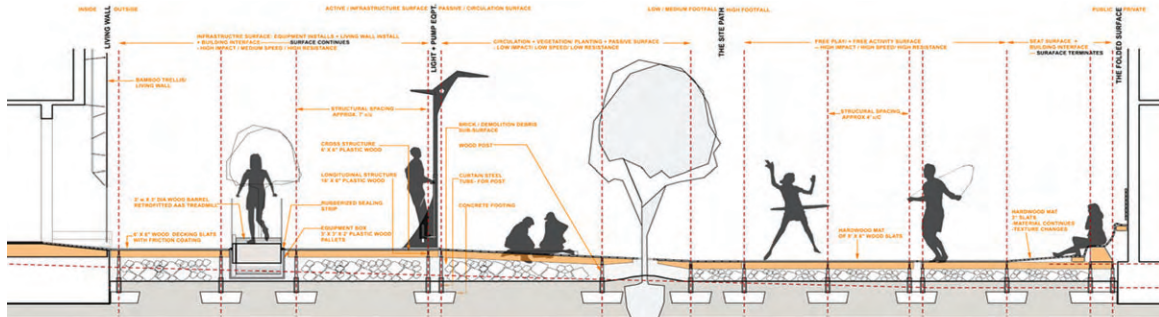
Critic Anita Berrizbeitia

This studio explored the potential of bringing together strategies for open space revitalization and public outdoor fitness facilities to make an impact on degraded conditions in West Philadelphia, and on the health of its residents. Over 60% of the population of the United States is overweight, and so too are 13% of children between the ages of 16 and 19 years of age. Philadelphia in general and West Philadelphia specifically, have a higher incidence of obesity amongst adults and children. The relationship between health and the quality of urban environments is increasingly recognized. This studio explored strategies to address what has become a health problem of national proportions.

The title of this studio proposed a hybrid approach to the design of neighborhood fitness parks: traditionally playgrounds are specialized spaces for young children that do not address the fitness needs of adolescents or adults. In addition, they rarely work as community open space in the broader, social sense. Using new materials, technologies, and techniques such as surface types, equipment, and cross-programming, students sought to invent new types of public space in urban settings that will generate spaces promoting health, social interaction, and regeneration of the city.



Nathan Heavers, model



Irene Agriodimas
 Chia-Chi Chen
 Bun Gyu Choi
 Cailin Ettenger
 Colin Gardner
 Nathan Heavers
 Anjali Jain
 Dorothy Kim
 Sung Hun Kim
 Nicholas Pevzner
 Pattarapan Rukkulchon
 Sanjukta Sen
 Jayon You

Sanjukta Sen, section and montages

STUDIO VI MEDELLIN: BOGATA, COLOMBIA

Critic David Gouverneur

Medellin is the second most important city in Colombia as far as population and economic drive. With a population of close to 3.5 million inhabitants, it is nestled in a narrow and striking Andean Valley at an elevation of 3,000 feet. It gained unfortunate world attention around the 1980s when it became an epicenter of the production and trading of cocaine. This in time, gave leverage to drug cartels and made Medellin one of the most violent cities in the world. During the last four years, Medellin has experienced one of the greatest environmental and civic transformations. It has become a unique reference of how urban changes can occur despite the most adverse of conditions.

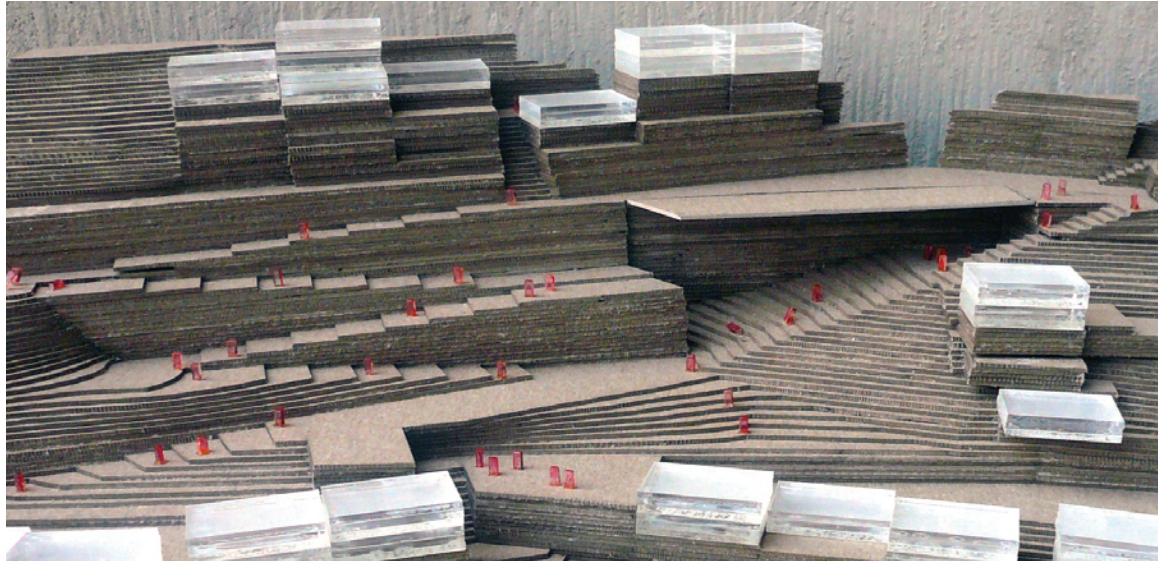
In this studio students explored new concepts, tools, geometries, and aesthetics for the making of urban landscapes; they were exposed to a unique example of multi-scale and multi-task planning and design, involving formal and informal settlements; they explored the symbioses between the treatment of open space and the nature of the built components that bind it; and the value of contextual and cultural nuances as inputs for the design process. Students gained a comprehensive understanding of the contextual and cultural conditions of the region of Medellin during a site visit in February. There, they were able to analyze successful interventions carried out in recent years, evaluate recent design moves, their social impact, and means of implementation.



Aron Cohen, Michael Jacobs and Kevin Saavedra, plan



Kimberly Cooper, Rebecca Fuchs and Keya Kunte, section



James Bennett
Caitlin Bowler
Aron Cohen
Kimberly Cooper
Rebecca Fuchs
Sally Gates
Michael Jacobs
Eunhye Jeon
Naoko Kato
Keya Kunte
Lauren Mattern
Kevin Saavedra
Riggs Skepnek
Matthew Soule

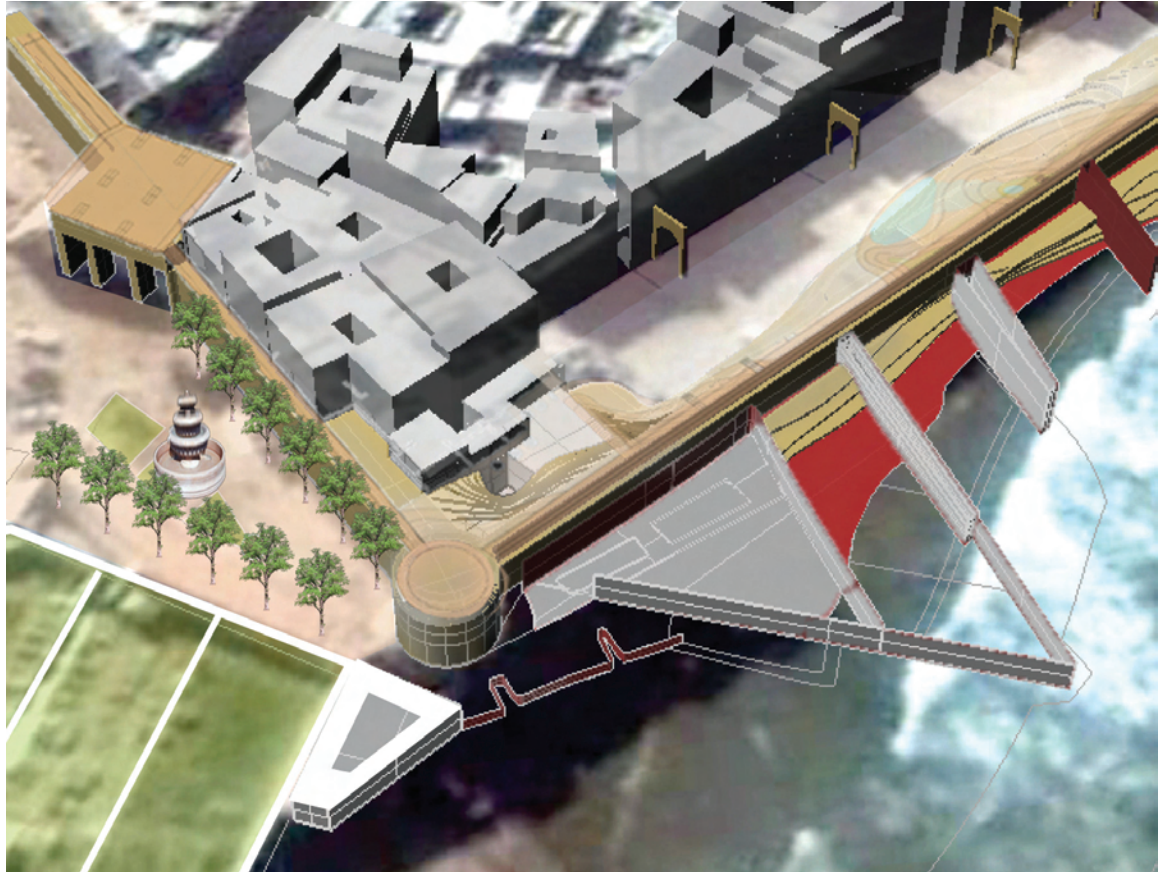
Kimberly Cooper, Rebecca Fuchs and Keya Kunte, model and plan

STUDIO VI MIDDLE GROUND: REVITALIZING A MOROCCAN SYNAGOGUE

Critic C. Dana Tomlin

Morocco holds a distinct position in today's world of global religio-politics. An overwhelmingly Muslim country, it also remains remarkably tolerant of its small Jewish population. In recent years, that population has dwindled to several thousand. Before the establishment of Israel in 1948 however, it was almost a quarter million, though Jews have been living there for centuries. Among the more conspicuous vestiges of Morocco's Jewish heritage are annual pilgrimages to ancient synagogues and cemeteries located throughout the country. Significantly, these sites are not only tolerated but actually maintained with pride by the local Muslim communities of which they are part in both physical and cultural terms. The studio was specifically invited by the Communauté Israelite of Marrakech to work with the Landmarks Foundation of New York City in developing plans for the renovation, maintenance, and promotion of one of these historic sites. It is the site of an ancient synagogue called Slat l'Qaha in the strikingly beautiful seaside town of Essaouira. Students sought to refine their skills in regional site analysis, land allocation, physical site planning, and plan evaluation with particular emphasis on project organization and management, presentation technique, and the use of information processing technology.





Group projects, photo collage and perspective

Arrus Farmer
Nicholas Frontino
Nathan Katz
Andrea Pantor
Amirah Shahid
Laura Tepper
Jing Wang
Yunjia Wang
Julia Wilk

WORKSHOP I ECOLOGY

Instructor Sarah Willig

Assistant instructors Rachel Johnston and Jennifer Orr

Teaching assistant Nathan Heavers

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 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, Pennsylvania, the first prominent ridge of the Appalachian Mountains.

Fieldtrips included: the John Heinz National Wildlife Refuge and Bartram's Garden (Inner Coastal/Fall Line and Piedmont); canoeing 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); the Willisbrook Preserve (formerly Sugartown Serpentine Barrens), Pennsylvania (Piedmont Uplands); the Delaware River Floodplain, Nockamixon Cliffs, and Ringing Rocks County Park, Pennsylvania (Piedmont Newark-Gettysburg Lowland Section); Hawk Mountain Wildlife Sanctuary, Pennsylvania (Appalachian Mountain Section of Ridge and Valley Province); and Island Beach State Park and Cattus Island County Park, New Jersey (Outer Coastal Plain).

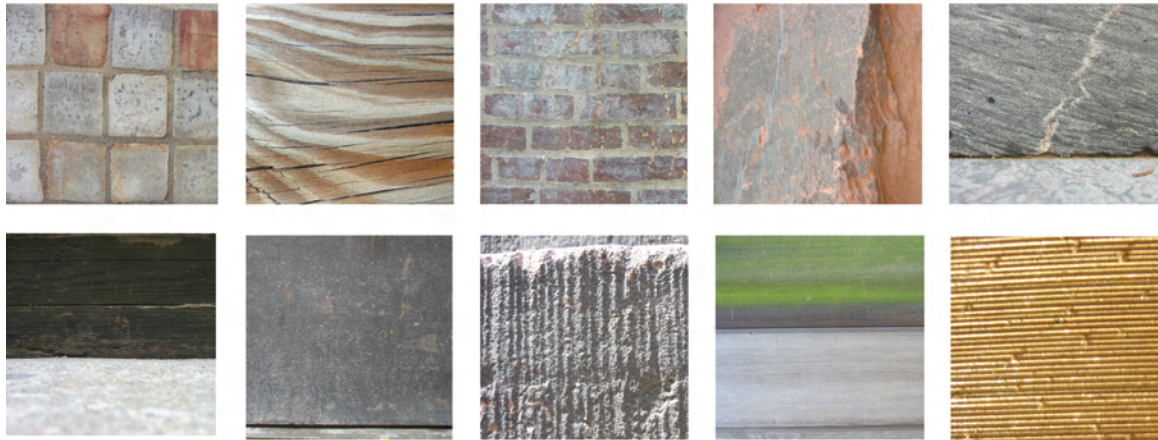


Students at Hawk Mountain Wildlife Sanctuary

WORKSHOP I MATERIALS

Instructor Lindsay Falck
Teaching assistant Nathan Heavers

This course introduced students to the nature of materials, in their naturally occurring state, the ways in which they can be 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. Field trips took students to a stone quarry, where material is extracted from the earth and rough processed into usable elements; to a lumber yard and sawmill to see timber products processed from wood logs; and to a concrete works where stone, sand cement and water are batched, mixed and cast into moulds to make building elements. Ferrous and non-ferrous materials were studied in the Meyerson Hall fabrication laboratory. Because materials weather and patina over time and respond to human use in the landscape, students used the University of Pennsylvania campus as an observatory laboratory for the detailed study and recordings of these changes to materials, over time.

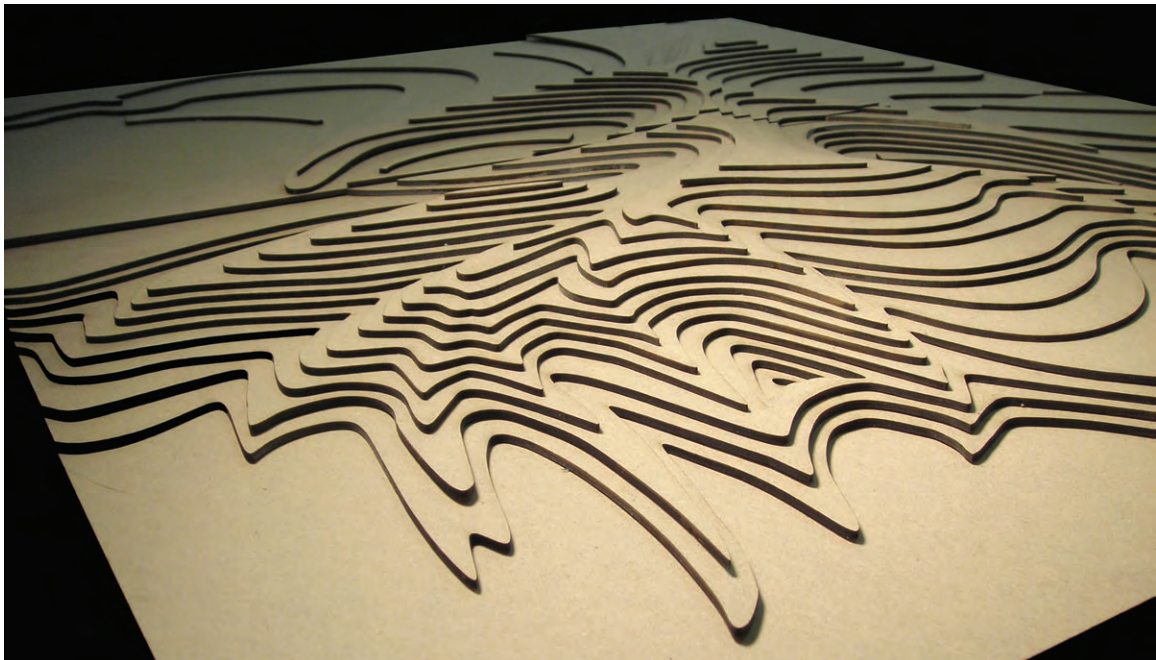


WORKSHOP II LANDFORM

Instructor Cora Olgay

Teaching assistants Kimberly Cooper, Sarah Peck and Andrew Schlatter

The reading and shaping of landform is an elemental tool in the practice of landscape architecture. Workshop II investigated how landforms are created and transformed, both by ongoing natural processes and by human intervention. Students examined the dynamic natural processes that continuously build and erode landforms. At the same time, students reviewed 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. Basic techniques and strategies of grading design were introduced and reinforced, so that grading design might become an integral part of the students' design approach.



Vivian Hu, Jannelle Johnson, Gloria Lau, Lily Trinh, model

WORKSHOP II PLANTING DESIGN

Instructor Cora Olgay

Teaching assistants Kimberly Cooper, Sarah Peck and Andrew Schlatter

The planting module provided 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. The role of plants as a key element in the structural design of the landscape were explored through plan and section drawing, 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 Nathan Heavers and Sally Gates

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); Franklin Parker Preserve, NJ (Outer Coastal Plain); Palmerton Zinc Smelter Land Reclamation and Restoration, NJ (Ridge and Valley); Charlestown Farm, Phoenixville Foundry, and Black Rock Sanctuary, PA (Piedmont); the Village of Arts and Humanities in North Philadelphia; and Greensgrow, an urban farm operating on a former Superfund site in Philadelphia.



Lily Trinh, section montages

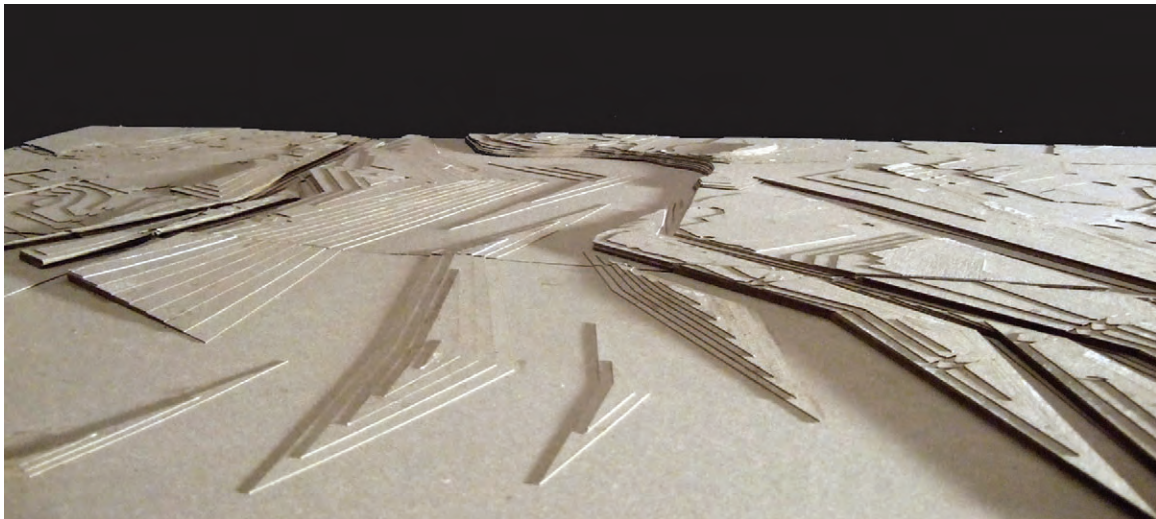
WORKSHOP III SITE ENGINEERING AND WATER MANAGEMENT

Instructor Cora Olgay

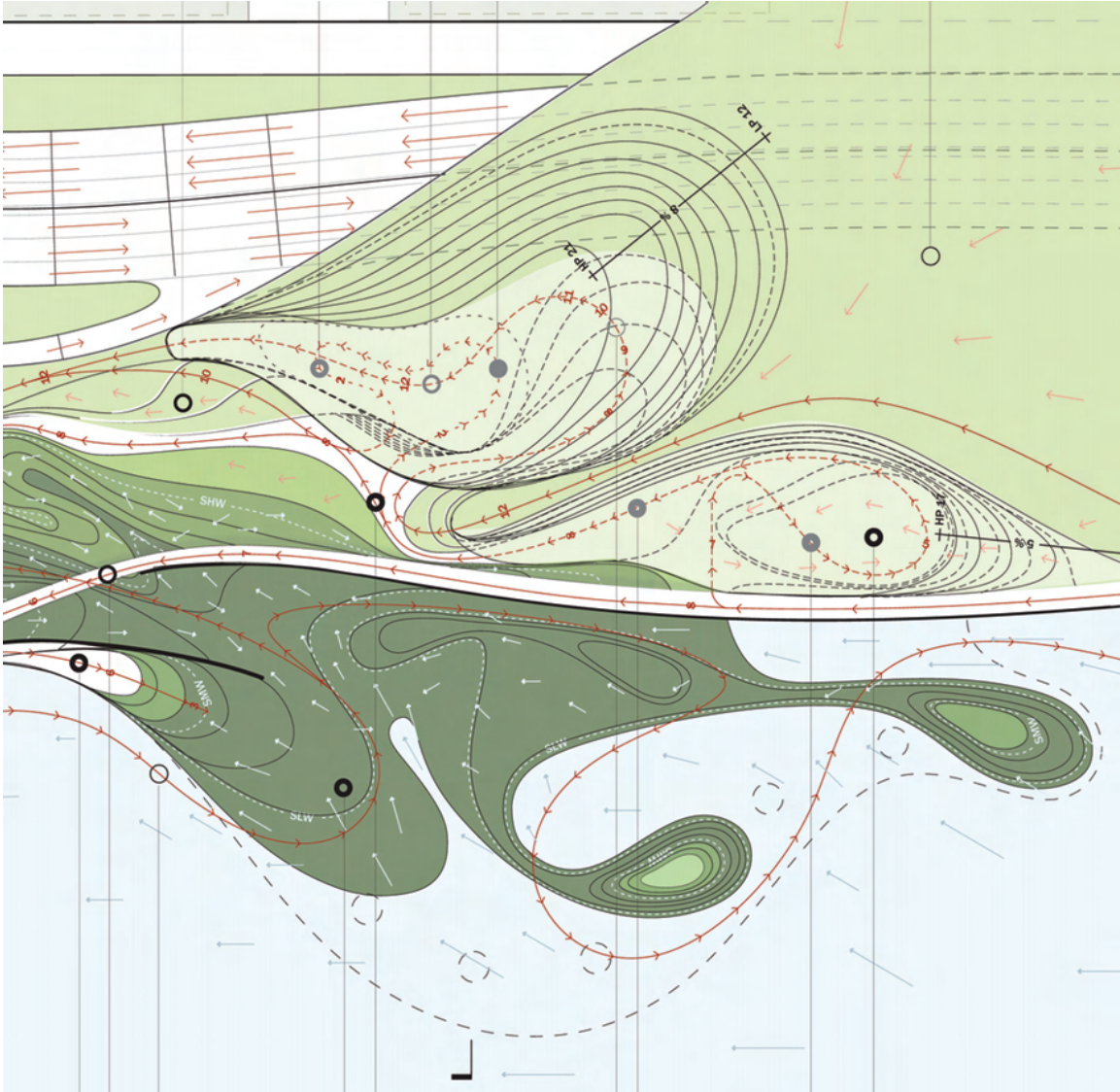
Teaching assistants Sarah Peck, Amirah Shahid and Nantawan Sirisup

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.



Michael Miller, model

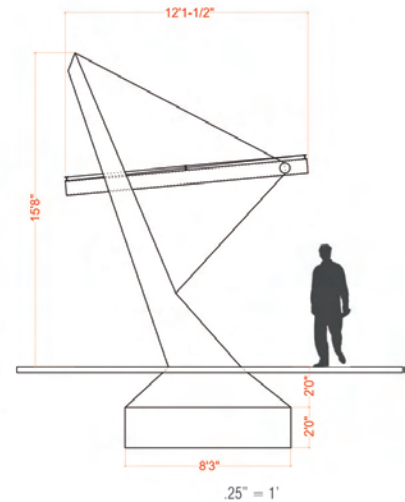
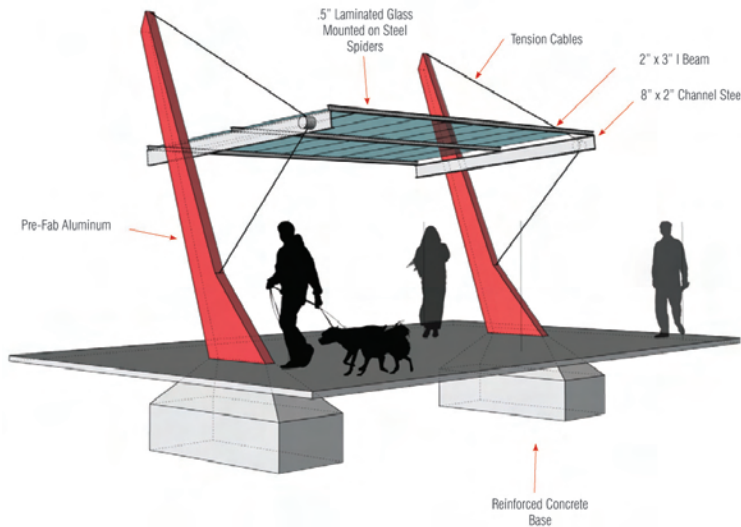


Kimberly Cooper, grading plan

WORKSHOP IV ADVANCED CONSTRUCTION

Instructor Lindsay Falck
Teaching assistant Robert Johnson

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 built on the work done by students in the earlier materials module of Workshop I on construction technology where existing structures and elements were observed and recorded, but now focused attention on the students' own designs and how these were to be constructed. The course was comprised of six lectures and one visit to New York to see the studios of designers who are working in specialized areas related to tensile fabric structures, structural glass surface systems, multiple skin air supported structures and skins, fog and mist installation systems, etc. There were visits to local landscape sites to observe materials in uses and cycles of renewal.



Peter Hanby, construction details

WORKSHOP IV URBAN LANDSCAPES AND MANUFACTURED SITES

Instructor Anita Berrizbeitia
Teaching assistant Robert Johnson

This advanced workshop presented innovative techniques associated with current professional practice in landscape architectural construction, engineering, and planting design with special emphasis on urban landscapes. A number of special topics and case studies such as site remediation, landfill sites, structural soils and urban plantings were introduced by specialists. Speakers and topics included: Jason Sowell, University of Texas, visiting critic at PennDesign, on platform landscapes: roof technologies and transfer tech; Tim Craul, soil scientist, Penn State University, on soils in the design process; Christian Zimmerman, landscape architect, Prospect Park Alliance on preservation and restoration of historic urban landscapes; and Suthan Sutherson, remedial engineer, Arcadis Geraghty Miller, Philadelphia, on terrestrial and aquatic remediation, and design potential of emerging remediation technology.



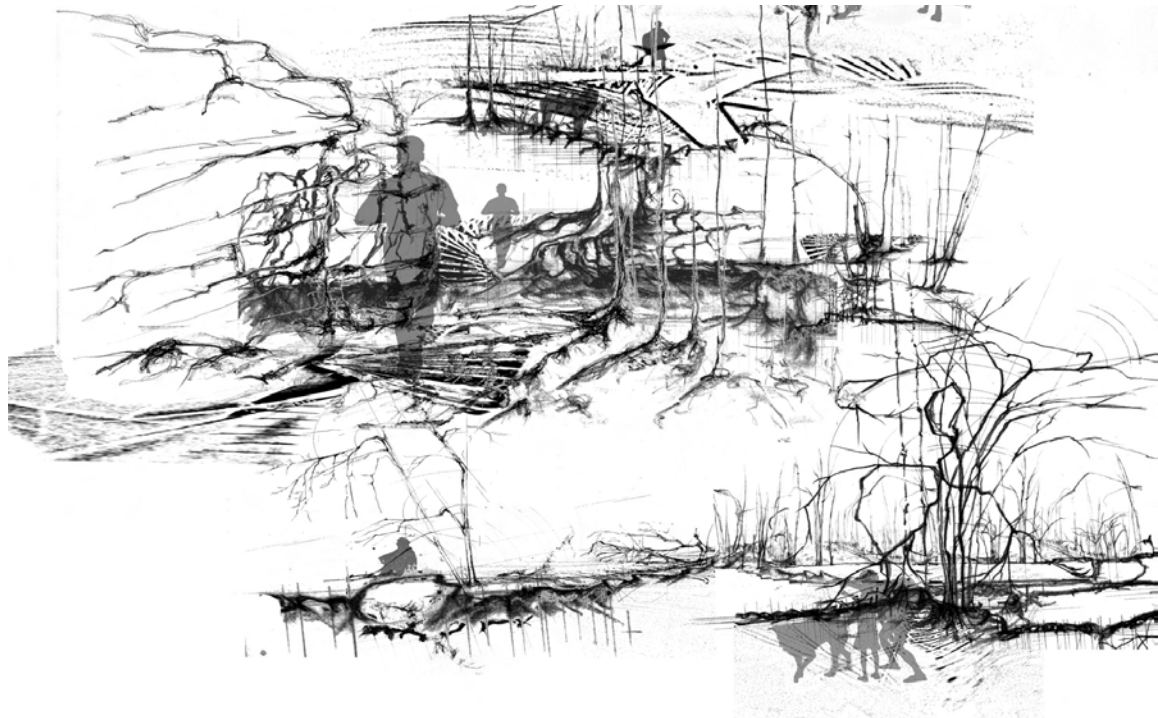
Sally Reynolds, case studies

MEDIA I DRAWING AND VISUALIZATION

Instructors Anuradha Mathur and Dilip da Cunha

Teaching assistants Rebecca Popowsky and Riggs Skepnek

This course focused on the continued development of visual and manual acuity in drawing. Inquiries into the expanded use of drawing helped provide a basis for envisioning the speculative and at the same time aim for an economy of expression. Students were introduced to the formal syntax of drawing (line, contour, structure, texture, chiaroscuro), graphic grammar (orthographic, oblique, perspective projection and freehand drawing) alongside exercises in material expression (collage). Course content was closely coordinated with that of Studio I, and concentrated work in the form of discrete exercises early in the semester and progressed to integrated work toward the end. A folio of completed work and its digital version were required at the end of the semester.



Lily Trinh, collage

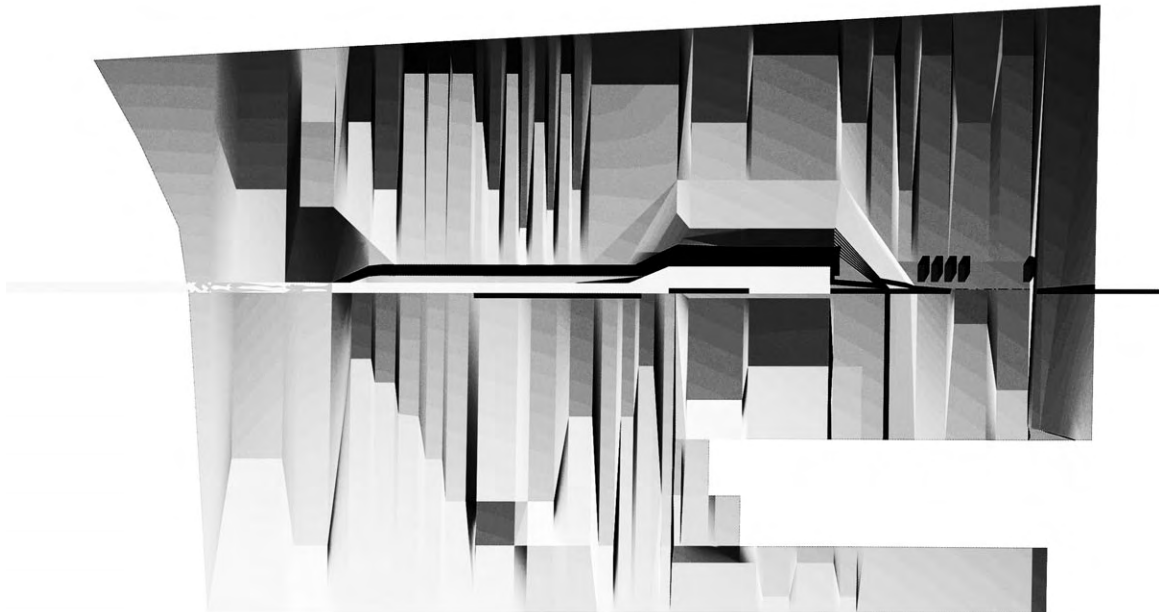
MEDIA II DIGITAL VISUALIZATION AND AUTOCAD

Instructor Sarah Weidner

Teaching assistants Andrea Hansen and Douglas Meehan

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 class devoted time to learning the necessary techniques and skills to work with a variety of visualization software, the primary focus throughout was on the development of a critical eye – that is, the capacity to discern between a visual economy of means (saying much with little) and visual noise (or imprecise excess). Just as in a drawing class, one must learn not only the techniques of rendering but also the skill of visual judgment and discernment.

The course began by introducing 2-D digital presentation techniques, primarily as afforded by AutoCAD and the more fluid Adobe Illustrator. The students then progressed to working with some advanced imaging techniques in Adobe Photoshop. The final section of the course concentrated on working fluently, and in an integrated way amongst each of these three programs, developing the imaginative potentials within each. Students were also introduced to Rhino 3D modeling software.



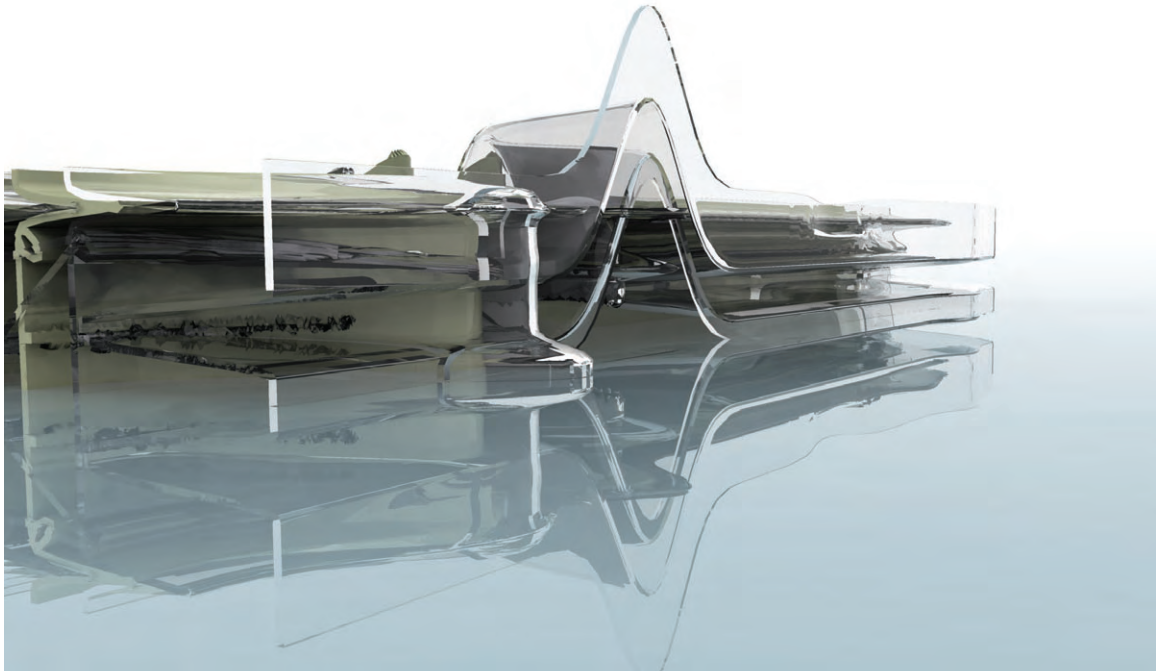
Janelle Johnson, model

MEDIA III DIGITAL MODELING

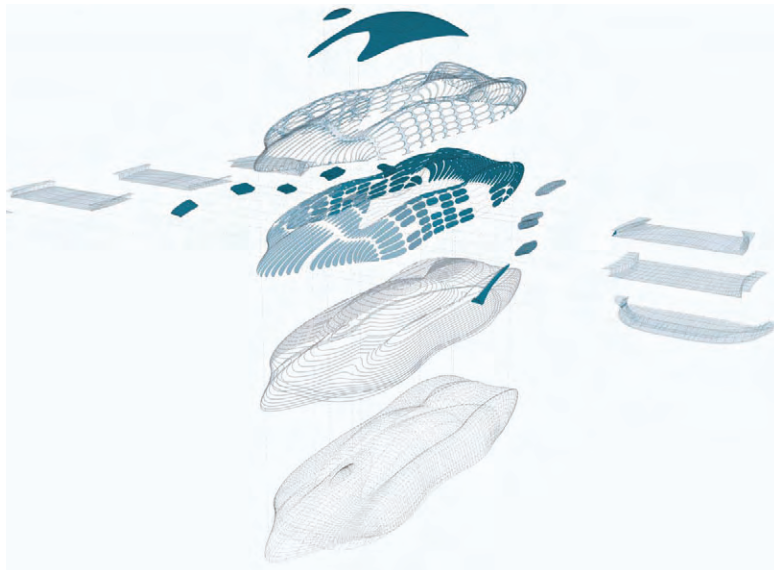
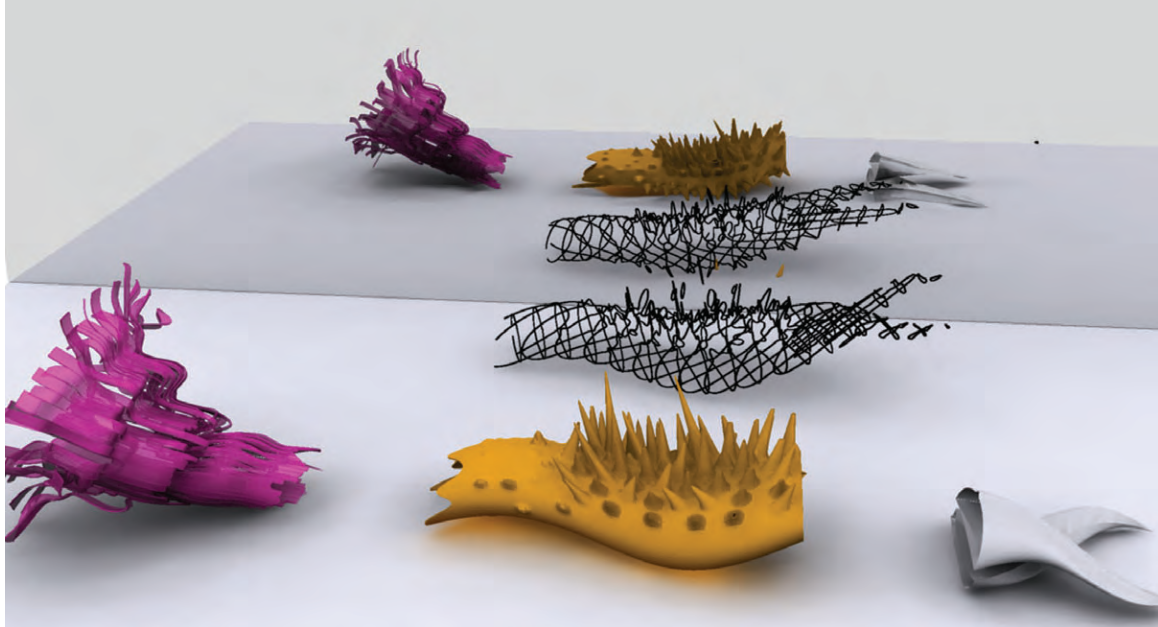
Instructor Keith Kaseman

Teaching assistants Noah Levy and Austin McInerney

This course, the third in the media sequence, was geared to fine-tune the fundamental skills and cultivate the necessary tools required to productively work in a 3-dimensional modeling environment, and extract data for communication purposes. Demonstrations of essential tools and techniques were made at the outset of each session and the corresponding weekly exercises were presented in class. Exemplary and relevant precedents were presented and discussed in the lab, along with the content of assigned readings. While Rhino was the primary modeling application for this class, 3ds Max, AutoCAD, Adobe Illustrator, Acrobat Professional, Photoshop and Premiere constituted the wider arsenal of tools that was explored and utilized throughout the semester.



Riggs Skepnek, model perspective



Andrew Schlatter,
model, exploded view;
Pattarapan Rukkulchon,
model, exploded view

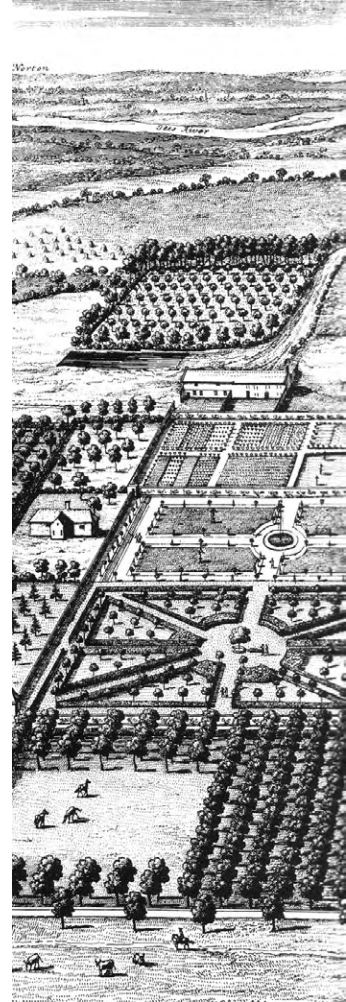
THEORY I READING AND WRITING THE SITE: A HISTORICAL SURVEY

Instructor Joseph Disponzio
Teaching assistant Anjali Jain

This course had two objectives: to acquire familiarity with a narrative of (primarily western) landscape architecture through a critical study of key sites, designers, and texts, organized in a chronological sequence and approached in a cultural context; and to understand the contribution to design practice of a critical understanding of built works from all times and cultures. By “critical understanding” is meant the ability to research a site in archives, libraries and on the ground, to “read” it fully, and to be able to “write” about it - i.e. represent visually and verbally an understanding and assessment of a given site and its cultural production.

Topics

The Eternal Landscape / Pre-Classical Era / Classical Era / Greece and Rome
Mediating the Zone between Art and Nature: Making Space Place
Medieval Landscape / Persian, Islamic and Mughal Gardens; Islamic Spain
Renaissance Italy / Renaissance France
French Baroque / French Formal Garden / Continental Influences
Picturesque in England and France: Addison, Kent, Brown, Whately, Watelet, Morel, Girardin, Carmontelle
Picturesque Controversy: Gilpin, Price, Payne Knight, Repton
Early 19th-century England and France: The Era of Industry, Romanticism, and the Rise of the Bourgeois Landscape
Early 19th-century Germany and the Picturesque: Hirschfeld, Pückler-Muskau, Lenné
The Second Empire France / Paris of Haussmann / André and Alphand
America: Late 18th–19th-century / The American Continent / Jefferson
America: Early 19th-century / Andrew Jackson Downing
Cemeteries / Public Parks Movement
America: Olmsted Background and Legacy / Central and Prospect Parks / Planning
Landscape Architecture as a Profession / Education
City Beautiful Movement / Country House Era
Return to the Garden. Arts and Crafts Gardens / Wm. Robinson, Reginald Blomfield, Gertrude Jyckell, Charles Platt, Guy Lowell, Beatrix Farrand
Garden City Movement / Town Planning / Robert Moses and New York
European Modernism
Modernism in America / Dan Kiley, Garrett Eckbo, James Rose / Thomas Church
Native/Nature Gardens and Ecology / Landscape Architecture
Ideology and Landscape Architecture



THEORY II FROM FRAMES TO FRAMEWORKS: CONCEPTS IN CONTEMPORARY LANDSCAPE ARCHITECTURE

Instructor Karen M'Closkey
Teaching assistant Megan Studer

This required theory course provided a forum for examining key concepts influencing a wide array of contemporary landscape practices. Whereas the first course in the theory sequence was a survey to introduce students to an historical narrative of western landscape design, this course focused on recent developments within the discipline. Each week, the lecture and readings were structured around a key concept (term), which enabled students to examine a variety of projects through that particular lens. As such, this course was not chronological, moving from week to week, but rather each week formed its own chronology, tracing the shift from frames to frameworks that characterizes contemporary design practice.

The objectives of the course were to: recognize how broad cultural shifts have materialized within the design of landscapes; introduce students to key texts that have reflected upon these transformations (both from within and external to the discipline); identify simultaneous threads in designers' response to these broader shifts; help students develop their critical abilities by comparing texts and projects with disparate viewpoints and developing their own position relative to these works.

Topics / Speakers

INTRODUCTION: frames to frameworks (discipline/nature-culture) / Karen M'Closkey

FIELD: object to practice (discipline/expanded field) / Anita Berrizbeitia

SIGN: production to reception (communication) / Karen M'Closkey

TERRITORY: recording to projecting (design research) / Karen M'Closkey

EVENT: artifact to event (program) / Anita Berrizbeitia

PLAN: planning to scenario (structure) / Robert E. Somol

GRAPHIC: high to low (effect) / Karen M'Closkey

FRAGMENT: tabula rasa to palimpsest (history) / David Hays

FIGURE: index to icon (form) / Karen M'Closkey

INFRASTRUCTURE: destinations to connections (network) / Charles Waldheim

SURFACE: thin to thick (material) / Jason Sowell

PROCESS: machine to machinic (time) / Karen M'Closkey



ELECTIVE COURSES

Topics in Representation (fall)

Seeing and Imagining Landscape

Instructors Valerio Morabito and Paolo Bürgi

The aim of the first half of this course was to research the “idea” of landscape and learn to represent it. Sometimes it is easy to lose this “idea” or it is impossible to recognize it because of the millions of images we see in every city, space, book, magazine and so on, and we often use them without thinking critically. Students used traditional sketches, digital sketches, abstract models, alterations of pictures and the relationship between pictures and sketches, to discover and to understand personal and collective “ideas” of landscape.

The second half of the semester considered that the product of fantasy, as well as the one of creativity and invention, resulting from the relations (connections) between one’s thoughts and knowledge. Seeing and imagining landscapes was based on different thematic approaches, researched and developed on the same project, site or theme, chosen from a selection of apparently meaningless case studies: a map from the 18th century, a casemate or a microphotograph. Through experimentation, creative research and free reinterpretation students aspired to discover new points of view and unexpected meanings. Work ranged from sketching and drawing, computer sketching, study models, composition of sketches and images, to collective painting.

Topics in Representation (spring)

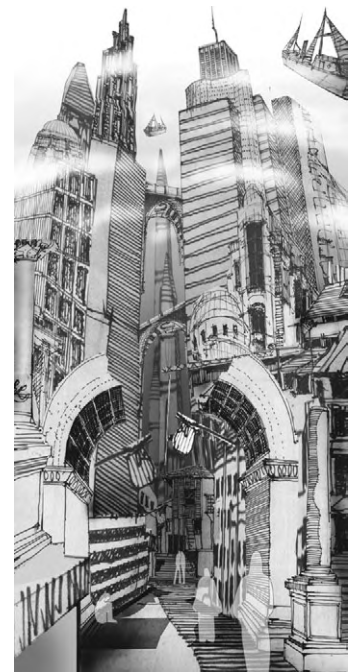
Landscape Drawing

Instructor David Gouverneur

This course allowed students to improve their ability to capture the essence of place using predominantly freehand drawing techniques. Freehand drawings convey a very different sensibility as opposed to computer generated images. However, both are important for landscape architects in transmitting their ideas to the general public. Students familiarized themselves with the conventions of this type of representation. This included the study of line, tone, light and shade, the appropriate use of perspective, as well as the different means to enhance spatial and aesthetic qualities of the drawings. Students performed a series of drawing exercises, participated in weekly presentations, in-class drawing with criticism, and homework assignments due for each class.



Yunjia Wang, top; Nicolas Koff, bottom



Topics in Professional Practice (spring)

Instructor Lucinda Sanders

This course sought to gain a greater understanding of the dynamics and intricacies of professional practice for landscape architects. In addition to providing an overview of practice, exploration of the variability of the individual professional and of diverse business constructs will challenge the commonly held notion that professional practice is formulaic; further, this course was designed to enhance an understanding of the diverse cultures and built work that emerge from a vast spectrum of firms. Through lectures and seminar discussions, assigned readings, presentation of case studies, and site visits, the class sought to understand that the process of gaining projects, negotiating contracts, nurturing client relations, preparing contract documents and contract closeout, while rigorous and often professionally and legally defined, can only be enhanced through increased knowledge.

Topics in Digital Media (spring)

Digital Fabrication

Instructor Keith Kaseman

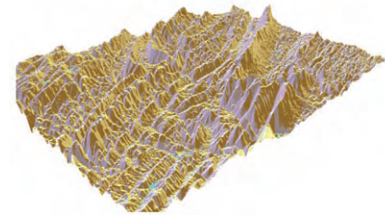
Fabrication has always been a complex act rooted in strategy, research, cumulative knowledge, intent, collaboration and expertise. Commanding the ability to orchestrate the productive appropriation of digital tools and fabrication techniques not only affords incredible potential to facilitate the translation of spatial ideas into reality, but also provides incredible advantages for practicing designers in the current professional atmosphere towards that end. Course participants explored this potential by studying exemplary and relevant projects, in addition to sharpening fabrication skills through a rigorous and hands-on approach to development of an intricately fabricated physical project utilizing the School's CNC mill, laser-cutters and traditional tools within the Fabrication Lab.

Topics in Digital Media (spring)

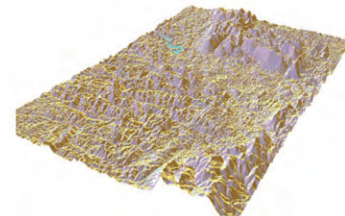
Modeling Geographical Space

Instructor C. 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.



Sanjukta Sen, topography analysis



Topics in Digital Media (fall)

Cartographic Modeling

Instructor C. Dana Tomlin

This course offered students an opportunity to work closely with faculty, staff, local practitioners, and each other in conducting independent projects that involve 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. Organized as a seminar, a series of weekly meetings and intervening assignments were held, that ultimately led to the implementation and presentation of student-initiated projects. Each student selected a term project dealing with one particular topic in the field of GIS, broadly defined. Topics ranged from the basic development of geospatial tools and techniques to practical applications in any of a variety of fields.

Topics in Horticulture and Planting Design (spring)

Advanced Planting Design

Instructor Rodney Robinson

Successful planting design is almost always the result of applying the maxim "right plant – right place." The measure of success rests not only with achieving the intended design affect, but also with insuring that the plant flourishes in its new environment. Appropriate solutions represent a collective sensitivity toward site-specific growing conditions and maintainability, plant adaptabilities, program objectives, design intent and more. Students in this course examined the criteria that go into creating successful planting design and practice, applying those criteria through a series of site specific planting design exercises within the urban context. At the same time, the course enabled students to expand their plant vocabulary of woody plants, grasses and forbs adapted to the urban Mid-Atlantic United States.

Topics in 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 provides a case study in public garden management. Aspects of horticulture, landscape design, education, conservation, history, preservation, and management are 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, respectively) is an internship that met at the Morris Arboretum in the Chestnut Hill section of Philadelphia.



Andrew Schlatter

Topics in Ecological Design (spring)

Large-Scale Landscape Reclamation Projects

Instructor William Young

This course presented practical techniques for the restoration of large tracts of disturbed lands. Emphasis was placed on techniques used to evaluate sites before a landscape design or restoration plan is prepared. Case studies were employed to emphasize a real world, practical application of course principles. The course emphasized techniques used to evaluate sites before a landscape design and restoration plan is prepared. Topics included examples of how to evaluate ecological limiting and edaphic factors, techniques to convert drainage and runoff into lakes and streams from problems into assets, and how to add real economic value to clients' projects and portfolios of properties through ecological restoration. The integration of small habitats for wildlife and aesthetics were explored. Examples of project management techniques to ensure complex restoration plans are correctly implemented were also presented. The interaction of permitting agencies with large projects and legal pitfalls were examined in case studies, and typical red flag problems identified.

Topics in Theory and Design (fall)

Case Studies in Contemporary Urbanism, Landscape and Design

Instructor David Gouverneur

This course exposed students to a wide array of case studies in planning, urban design, and landscape architecture. They included: notions of sustainable development, the interplay between open space and built form, the rehabilitation of existing areas as historic districts, commercial corridors, and the improvement of squatter settlements. The course also focused on city expansions and new towns, housing, mixed-use developments, and areas of new centrality. Territorial planning, the improvement of open space systems, and site specific interventions of parks, plazas, streetscape and gardens were also addressed. Cases provided the proper ground for analysis and interpretation of issues related to the design and implementation of "good" landscape and urban form. Class discussions were complemented with short design exercises. The students also heard presentations by guest speakers, who shared cutting-edge information, derived from their professional practice and research.

Topics in Theory and Design (fall)

Contemporary European Landscape Architecture

Instructor Joseph Disponzio

The history, traditions, and geographic, social and cultural diversity of Europe make for a staggeringly rich field of landscape practice extending from Moscow to Lisbon, Athens to the Arctic. This seminar surveyed landscape practice in the vast and complex "old continent" from the present through the past 30 years, or roughly from the onset of the commonly so called Post-Modern era. This seminar focused on the theory and practice of the current generation of landscape architects who live and practice in Europe through case study analyses of their work. Concentration was placed on France, Germany, Spain, the Netherlands, and Switzerland, but other European countries were included.

Topics in Theory and Design (fall)

Concepts and Theories of Contemporary Landscape Architecture

Instructor Anita Berrizbeitia

This course explored significant transformations in landscape architectural discourse that lead to specific modes of contemporary practice. It accomplished this primarily through two kinds of investigations, one that focused on built form, the other on those ideas and conceptual frameworks that guide the production of those forms. To that end, the first part of this course asked, simply, where do forms come from in landscape architecture? Special focus was placed on the expansion in approaches and definitions that standard landscape concepts, such as site, ecology, and form, have undergone during the last four decades. Second, students explored major frameworks that effectively restructured the way we think about landscapes today. The first, from semiotics, is the emergence of the methodology of texts as paradigm in both criticism and design. The second is the disruption of disciplinary boundaries between art, landscape and, more recently, architecture, that forced each one in turn to expand and redefine its own terms, field of operations, and public image. The third framework, materialism, focused our understanding of landscape as a practice of habitation and production on the land, rather than as a purely visual and aesthetic experience. Finally, students examined the shift away from landscape as knowable object and towards an idea of landscape as a field that instigates and supports multiple and unpredictable events. These lectures served as support material for a semester-long project, a dictionary of landscape ideas.



Katherine Harvey

Topics in Theory and Design (spring)

Paradoxical Spaces / Topics and Techniques

Instructors Linda Pollak and Sandro Marpillero

This seminar explored issues of spatial difference in the making of urban landscape and architecture in order to map a terrain of practice. The topics of ground, boundary, and paradox provided a basis for considering design theory and practice in terms that cross between landscape, architecture, and city. With readings drawn from the disciplines of geography, psychoanalysis, art, and design, the seminar established a field of encounter between different kinds of knowledge about space. The goal of the seminar was to map a terrain of practice, to conceptually frame an environmental approach to landscape, architecture and city, in a way that could foster and provoke interdepartmental dialogue, as well as enable cross-fertilization between established design disciplines. A series of class meetings engaged each of the three topics, with each culminating in a class meeting on techniques of representation, including collage, matrix, and apparatus.

INDEPENDENT STUDIES

Mythic Operations: Landscape and Myth in Northeast Florida

Student Katherine Harvey

Faculty supervisor Karen M'Closkey

Northeast Florida has a long relationship with myth as an agent of physical and perceptual manipulation. Beginning with early European explorers and their predisposition to identify the emblematic paradise of Eden, through to a 19th century elite leisure class and finally an auto-touring generation, a trajectory of myth-making about Florida's landscape can be identified throughout its history. This study intended to unravel how the operations of myth both construct and transform the Floridian relationship to the landscape and the delineations and forms within which myth penetrates that relationship.

Community Gardens: Their Role in Philadelphia's Greenspace

Student Sally Reynolds

Faculty supervisors Cora Olgay and Domenic Vitiello

This independent study was an investigation divided into two parts. The first part of the study looked extensively at the current valuation methods of urban greenspace in Philadelphia, specifically neighborhood greenspace parcels of less than five acres in size. The second phase of the study delved further into understanding the economic impacts that these small scale greenspaces (parks, community gardens, dog runs) have on the city, specifically looking at impacts that reach beyond local real estate values and into the social fabric of neighborhood communities.

Anomalous Ecologies and Implications for Landscape Design

Student Andrew Schlatter

Faculty supervisor Cora Olgay

This research project investigated several examples of "anomalous ecologies," island-like plant communities whose boundaries clearly reveal the mechanisms by which differentiation among plant communities may arise from changes in non-living environmental factors. The findings suggested new techniques for landscape architecture that involve the strategic manipulation of abiotic environmental factors (soil characteristics, moisture conditions, topography, light levels) within the context of design, allowing landscape forms and qualities to embody a direct manifestation of ecological process, rather than simply a top-down, formal overlay.

Caps, Gaps, and Lags

Student Megan Studer

Faculty supervisor Anita Berrizbeitia

This independent study examined the evolving waste spaces and funding flows created by the EU's Common Agricultural Policy (CAP), hijacking them as opportunistic, alternate urban networks and anchors for phased immigrant occupation and empowerment. Working in the vein of Boeri's "USE" (Uncertain States of Europe) and Koolhaas's sardonic manifesto "Europe!," the idea was to bring landscape urbanist neo-liberal economics and temporalisation together with a critical exploration and expansion of 'public' good and political inhabitation.

SUMMER INSTITUTE AUGUST 6 – AUGUST 31, 2007

Week 1 Drawing

Instructors Sierra Bainbridge and Rachel Johnston

This course explored drawing as a method of both understanding and mediating that which we see and experience in the landscape.

Week 2 Studio Methods

Instructors Anita Berrizbeitia and Karen M'Closkey

By careful observations and precise, measured drawings of plans, sections and models, each student investigated a site by looking at the implications drawing and model making methods have on the communication of ideas.

Week 3 Computing

Instructors Julie Beckman

This course developed the students' aptitude for working with digital media in creative and effective ways. Students learned a comprehensive level of techniques and skills to work with Adobe Photoshop and basic levels with Adobe Illustrator.

Week 3 Grading and Drainage

Instructor Cora Olgay

This three-day session provided 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 could be integrated as part of the students' design approach.

Week 4 Natural Systems

Instructors Sarah Willig and Jennifer Orr

Teaching assistant Noah Levy

The purpose of this session 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; develop a strong familiarity with the local flora including plant species identification and recognition, an understanding of preferred growing conditions, and potential for use.



Elizabeth Keary, sketch



LECTURES SERIES

Fall 2007 Lectures

Alexander Robinson, Designer,
SWA Group, Los Angeles
Liat Margolis, Landscape Architect,
Hargreaves Associates, Cambridge
"Living Systems"
September 26

Chris Reed
Principal, Stoss Landscape Urbanism, Boston
"Performance Practices"
October 4

Laurie Olin
Partner, Olin Partnership, Philadelphia
Practice Professor of Landscape Architecture,
PennDesign
"Halprin, Nature and Place"
November 1

Paolo Bürgi
Landscape Architect, Camorino, Switzerland
"From the Perimeter to the Horizon –
Real Limits – Imaginary Limits"
November 15

Spring 2008 Lectures

Thomas Balsley
Thomas Balsley Associates, New York
"Designing the Public Realm"
February 7

Linda Pollak and Sandro Marpillero
Marpillero Pollak Architects, New York
"Quasi-Objects"
February 25

George Hargreaves
Hargreaves Associates, San Francisco,
Cambridge, New York, and London
The Annual Ian L. McHarg Lecture "Recent Work"
April 3

EVENTS

Exhibition

"Lawrence Halprin: The Choreography of Gardens"
Kroiz Gallery / The Architectural Archives
October 19, 2007 - February 29, 2008
Curator: Alison Hirsch

Conversations 2

Surface & Depth: Between Architecture & Landscape
An interdepartmental faculty debate featuring: Anita
Berrizbeitia, James Corner, Phu Hoang, Keith Kaseman,
Cathrine Veikos and Marion Weiss.
Moderated by Helene Furjan and Karen M'Closkey.
January 17, 2008
Sponsored by the Dean's Office

Post-Forest: an interdisciplinary research/design/art
project resulting in an artificial forest constructed of
recycled Christmas trees and shipping pallets. Designed
and conceived by MLA/MCP student Douglas Meehan.
January 17, 2008
Sponsored by the Dean's Office

Student Talk

**Transforming Medellin's Barrios: Successful Urban
Design Strategies in Colombia**
Kimberly Cooper and Rebecca Fuchs
March 19, 2008
Sponsored by the PennDesign International
Planning Club

Career Connection Day

Over 60 organizations participated
March 28, 2008
Sponsored by the University of Pennsylvania
Career Services Office

Conference

**Unspoken Borders:
Consciousness in Sustainable Design**
April 4-5, 2008
Sponsored by the PennDesign Black Student Alliance

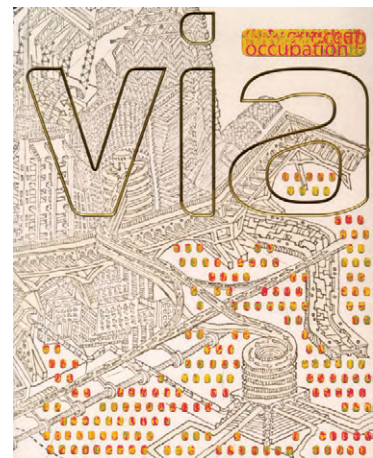
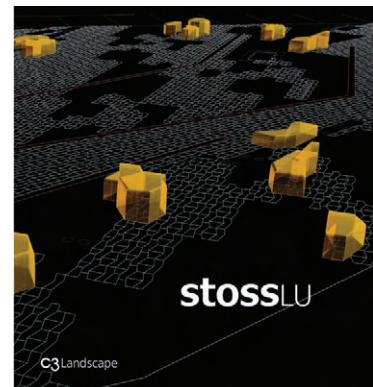
NEW BOOKS

Laurie Olin and Lucinda Sanders, with their partners Robert Bedell, Dennis McGlade, David Rubin and Susan Weiler, are co-authors of the book *OLIN: Placemaking* published by Random House in 2008. The book features a selection of the most celebrated landscape architecture, urban design and planning projects spanning the last 20 years at OLIN. In dialogues with noted colleagues and collaborators, each OLIN partner articulates a personal vision and philosophy of landscape and design.

StossLU Chris Reed's new book is a monograph of the firm's work from 2000-2007, by C3 Publishing of Korea in October 2007. Included are the firm's winning entry for the Erie Street Plaza Competition in Milwaukee; their entry for the Lower Don Lands competition in Toronto; and built works and proposals for projects in the public realm in North America and Asia.

Via occupation was launched in September 2008 by PennDesign and the Center for Architecture Foundation in Philadelphia and New York. *Via* is funded by PennDesign and is the recipient of the 2008 Douglas Haskell Award for Student Journalism from the AIA-NY and the Center for Architecture. This issue of *Via* was edited by Morgan Martinson. The books were designed and marketed by graduate students at PennDesign. *Via* publishes topical books in a process that is inter-disciplinary and collaborative, and its provocative themes highlight contemporary questions and directions within the design disciplines. This volume investigates the macro- and micro-scales that inform how we read, claim, and intervene in our evolving territories. Landscape architecture faculty contributors include: James Corner, Anuradha Mathur, Dilip da Cunha, Julie Beckman and Keith Kaseman. Landscape architecture student contributors include: Konstantinos Alexakis, Jean-Pierre Casillas, Adam Davis, Aroussiak Gabrielian, Lily Jencks, Nicolas Koff, Sarah Peck, Chen-Mai Angela Soong and Megan Studer.

Large Parks won a 2008 J.B. Jackson Book Prize. The book, edited by Julia Czerniak and George Hargreaves, was published in 2007 by Princeton Architectural Press. PennDesign faculty contributors include Anita Berrizbeitia and James Corner. The book is comprised of essays which examine urban parks – historic or contemporary, built or unbuilt, and competition-sponsored or commissioned.



ANNOUNCEMENTS

Faculty

Associate professor **Anita Berrizbeitia**, was appointed associate chair of the Department of Landscape Architecture in the fall of 2007. In April 2008 Berrizbeitia was honored as one of 99 prominent Venezuelans commemorating the 99th anniversary of the Caracas newspaper *El Universal*.

In spring 2008, professor and chairman **James Corner**, with his New York based firm Field Operations, won an international design competition for the Shelby Farms Park, a 4,500 acre park in Memphis, Tennessee. This will be the largest urban park in the United States, and will incorporate agriculture, alternative energy facilities, environmental art installations and a wide range of active recreational facilities. Department of Fine Arts professor Terry Adkins was also part of the design team.

Professor **John Dixon Hunt** was awarded a Delmas Foundation Grant to complete his work on the Venetian garden, which will be published in book form by Birkhauser in the spring of 2009.

In August 2008 associate professor **Anuradha Mathur** presented a compilation of the Mithi River Studio in Mumbai to the Chief Minister of Maharashtra and the Indian Merchants Chamber who in part helped to fund the spring 2007 studio. Mathur and **Dilip da Cunha** are working in parallel towards a major exhibition on Mumbai's landscape titled "SOAK: Mumbai in an Estuary," to open at the National Gallery of Modern Art in Mumbai in spring 2009.

PEG office of landscape + architecture, the firm of assistant professor **Karen M'Closkey** and lecturer **Keith VanDerSys**, is included in the book *1000x Architecture of the Americas* (Verlagshaus Braun: 2008).

Mathur da Cunha, **PEG** and **StossLU** were all featured in the journal *ELA environment & landscape architecture of Korea*, "Remarkable Landscape Architects," (August 2008).

Chris Reed was appointed adjunct associate professor of landscape architecture for a term of five years beginning July 1, 2008. Reed's firm Stoss Landscape Urbanism was named a finalist in the landscape design category for the Cooper-Hewitt National Design Awards, and an Emerging Voice by the Architectural League of New York. Reed's current work includes the Bass River Park on Cape Cod, Massachusetts, and the Isabella Stewart Gardener Museum in Boston, in collaboration with Renzo Piano Building Workshop.

The **Olin Partnership** distilled its name to **OLIN** and launched a new website at www.theolinstudio.com in September 2008. OLIN is the recipient of the 2008 Landscape Design Award from the Smithsonian's Cooper-Hewitt National Design Museum; and the 2008 Design Honor Award from the American Society of Landscape Architects for the revitalization of the Washington Monument. OLIN announced the opening of their courtyard project at the U.S. Embassy in Berlin in July 2008.

Lucinda Sanders was reappointed and promoted to adjunct professor of landscape architecture for a term of five years beginning July 1, 2008. She was appointed CEO of OLIN in September 2007. Sanders recently celebrated the opening of the Comcast Center Plaza for which she was the principal-in-charge. The plaza over structure is a vibrant civic space, wholly connected to the City of Philadelphia.

Practice professor **Laurie Olin's** redesign of Columbus Circle in New York won the 2007 Rudy Bruner Award for Urban Excellence Silver Medal. Olin was also recently chosen to serve as the landscape architect for the Barnes Foundation's new art education center to be located on the Benjamin Franklin Parkway in Philadelphia.

The Pentagon Memorial to the victims of the September 11, 2001 attacks was dedicated and opened on September 11, 2008. The memorial was designed by lecturers **Keith Kaseman** and **Julie Beckman**. Kaseman Beckman Advanced Strategies won the Pentagon Memorial Design Competition in 2003. Excerpts from the designers' statement: Adjacent to the point of impact of American Airlines Flight 77, the Pentagon Memorial is a place like no other. Inviting personal interpretation on the part of the visitor, the Memorial provokes thought yet does not prescribe what to think or how to feel. Both individual and collective in nature, the Memorial intends to record the sheer magnitude of that tragic day by embedding layers of specificity that begin to tell the story of those whose lives were taken.

Students

Rebecca Fuchs was the winner of a 2008 Hart Howerton Fellowship. The twelve-week fellowship included an eight-week paid assignment on a project during the summer in the firm's San Francisco office, a housing allowance, and a travel award to cover expenses during a three-week travel period.

Nathan Heavers, winner of the 2008 landscape architecture Van Alen Traveling Fellowship, studied the history of planting design by visiting some of the major European gardens. He selected a number of sites to study in depth – villas, parks and palaces – in Spain, France and Italy.

Lauren Mandel was the recipient of a \$1,000 scholarship from the Pennsylvania/Delaware Chapter of the American Society of Landscape Architects, fall 2008.

The Western European Architecture Foundation selected **Riggs Skepnek** as the winner of the 2008 Gabriel Prize in February. The prize included a grant for the study of classical architecture and landscape in France during the summer of 2008. Skepnek's work focused on the relationship between open space and built form; which included public and private gardens, and the use of the courtyard as a social place of communication. She was interested in approaching this project from the viewpoint of both "passive" and "active" – balancing between the different uses of public and private spaces.

Landscape students won 2008 ASLA Student Awards in two categories. In the General Design Category, **Amelia Magida** won an Honor Award for her Studio III project "Adorning Baltimore: A non-native solution to local problems." Faculty advisors were Lucinda Sanders and David Gouverneur. **Shannon Scovell** won an Honor Award for her Studio V project "Living Grid Park - MAC Central Open Space." Faculty advisors were James Corner and Richard Kennedy. In the Collaboration Category, **Rebecca Fuchs**, **Kimberly Cooper** and city planning student Keya Kunte won an Honor Award for their Studio V project "Seeding Stability: A Strategy for Relocation and Reorganization in a Medellin Barrio." The faculty advisor was David Gouverneur. The awards were presented at the ASLA Annual Meeting in Philadelphia, October 2008.

Two PennDesign teams presented their work in the finals of the 2008 Urban Land Institute's Gerald D. Hines Urban Design Student Competition in Dallas in April. They were selected along with teams from the University of Michigan and University of Texas from among 98 entries in the competition. Each team was composed of five students, who needed to represent at least three disciplines. The following PennDesign team won first prize: Shachi Pandey (city planning), Wang Wei (architecture), **Tiffany Marston** (landscape architecture), **Yunjia Wang** (landscape architecture), and David Anderson (Wharton). The other finalist team from PennDesign included: Maritza Mercado (city planning), Carrie Bergey (architecture), Hernaldo Flores (architecture), Christina Lindsey (city planning), and **Douglas Meehan** (landscape architecture and city planning). Landscape architecture lecturer David Gouverneur was the faculty advisor for both of the teams mentioned above. A third PennDesign team that was among the three honorable mentions: Zev Moses (city planning), Joey Hoepf (architecture), Alex Feldman (architecture), **Andrea Hansen** (landscape architecture), and **James Bennett** (landscape architecture).

Associate professor Anuradha Mathur and six landscape architecture students were invited by Peter Latz to participate in a design workshop hosted by TUM Lehrstuhl für Landschaftsarchitektur und Planung in Munich, Germany on October 6-12, 2007. The following students were selected to attend: **Megan Born**, **Amy Choy**, **Noah Levy**, **Kristi Loui**, **Todd Montgomery** and **Sarah Peck**. The project was a proposal for the transformation of the Weihenstephan Hill for university use.



PennDesign students Megan Born and Amy Choy with colleagues (left) in Munich for the design workshop; site visit (right)

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 **Megan M. Born**

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 **Megan C. Studer**

Landscape Architecture Prize in Theory and Criticism

Established in 2004. Awarded to a graduating student who has shown particular distinction in the theoretical and critical understanding of landscape architecture.

Awarded to **Andrew M. Schlatter**

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 **Jean-Pierre Casillas Murphy**

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 **Sally Anne Reynolds**

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 **Nicholas Pevzner**

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 **Katherine C. Harvey**

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 **Megan M. Born** and **Sally Anne Reynolds**

Certificates of Merit awarded to **Huei-Ming Juang** and **Andrew M. Schlatter**

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 **Nathan Heavers**

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 **Tiffany Marston**

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 **Kimberly Cooper**



ASLA Student Awards jury, May 12, 2008

GRADUATES

Master of Landscape Architecture

August 2007

Gregory Sparks

December 2007

Amy Choy

Masafumi Oka

May 2008

Daniel Affleck

Irene Agriodimas

Megan Born

Alexa Bosse

Jean-Pierre Casillas

Kathleen Cella

Chen-Yin Chiu

Shu-Hsien Chou

Colin Gardner

Katherine Harvey

Huai-Jen Hsu

Anjali Jain

Robert Johnson

Huei-Ming Juang

Dorothy Kim

Lauren MacCuaig

Austin McInerney

Douglas Meehan

Sarah Peck

Sally Reynolds

Adam Schatz

Andrew Schlatter

Allison Schue

Shannon Scovell

Amirah Shahid

Nantawan Sirisup

Elizabeth Stetson

Megan Studer

Jing Wang

Julia Wilk

Certificate in Landscape Studies

Joseph Hang



Master of Landscape Architecture Class of 2008

FACULTY

James Corner, *Chair*
Anita Berrizbeitia, *Associate Chair*
John Dixon Hunt
Peter Latz
Anuradha Mathur
Karen M'Closkey
Cora Olgay
Laurie Olin
Chris Reed
Lucinda Sanders
C. Dana Tomlin

LECTURERS

Silvia Benedito
Paolo Bürgi
Julie Beckman
Dilip da Cunha
Joseph Disponzio
Lindsay Falck
David Gouverneur
Rachel Johnston
Rebecca Kainer
Keith Kaseman
Richard Kennedy
Trevor Lee
Sandro Marpillero

Jan McFarlan
Paul Meyer
Valerio Morabito
Jennifer Orr
Linda Pollak
David Robertson
Rodney Robinson
Maura Rockcastle
Jason Sowell
Sarah Weidner
Sarah Willig
William Young



faculty and lecturers

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.

Layout and production by
James Corner, Diane Pringle and
Stephanie Kao, and the landscape
architecture students who supplied
images of their work.

Published by the
Department of
Landscape Architecture
School of Design
University of Pennsylvania
119 Meyerson Hall
210 South 34th Street
Philadelphia, PA 19104-6311
Phone: 215-898-6591
Fax: 215-573-3770

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